

CANADIAN MUSICIAN

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TEENAGE
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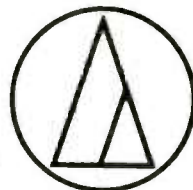
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28 SYLVIA TYSON

by Ashley Collie

"The reason why Sylvia has lasted so long is that she's always listening to what's new. She's attuned to what's happening on the street and she doesn't block anything out. As a result she's adapted her style to the times and stayed in a constant state of growth."

30 TEENAGE HEAD

by Lenny Stoute

Their impact in Canada has never been in doubt, if only because the boys have played just about every broom closet in the nation. In the process they've built a reputation as a consistently entertaining live act with an edge of the unexpected.



32 ANN MORTIFEE

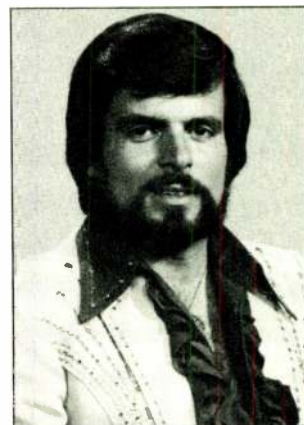
by Mona Coxson

"The reason I left music, was that it wasn't rewarding enough to be a singer. Something was missing and I had to find out what that was. Logically, I suppose, it was the wrong time to leave but what does logic have to do with life."

34 PETER CHIPMAN

by Gerry Massop

"I spent much time in thought and retrospection before I made the decision to be a full-time entertainer. I pulled the plug on my job and gave it all I had."



36 GROKKING NOISES

SONIC FUNDAMENTALS FOR MUSICIANS

by Steve Rimmer

COLUMNS

61 GUITAR

by Andy Krehm

63 KEYBOARDS

by Brian Harris

65 BASS

by Dave Young

67 PERCUSSION

by Barry Keane

69 BRASS

by Don Johnson

71 WOODWINDS

by Pat LaBarbera

73 SYNTHESIZERS

by Bob Federer

74 VOCAL TECHNIQUE

by Rosemary Burns

75 ARRANGING

by Jim Pirie

76 SOUND & LIGHTING

by Don Barber

77 RECORDING

by Paul Zaza

78 TAKING CARE OF BUSINESS

by Mona Coxson

79 SITTING IN

by Mark Hasselbach

DEPARTMENTS

10 FEEDBACK

Letters From Our Readers

12 NOTES

MuchMusic Network

23 RECORDS

by Bruce McPhee

80 PRODUCT NEWS

The Latest in Equipment

82 MARKETPLACE

Classified Ads

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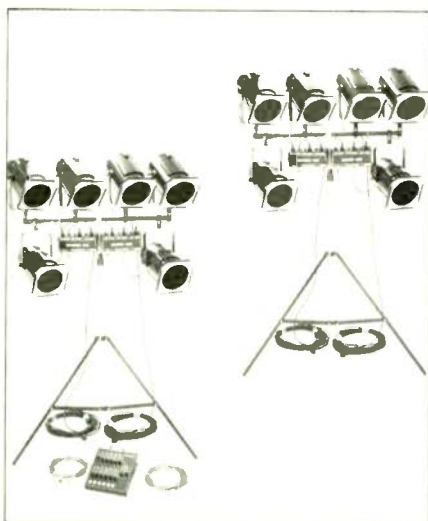
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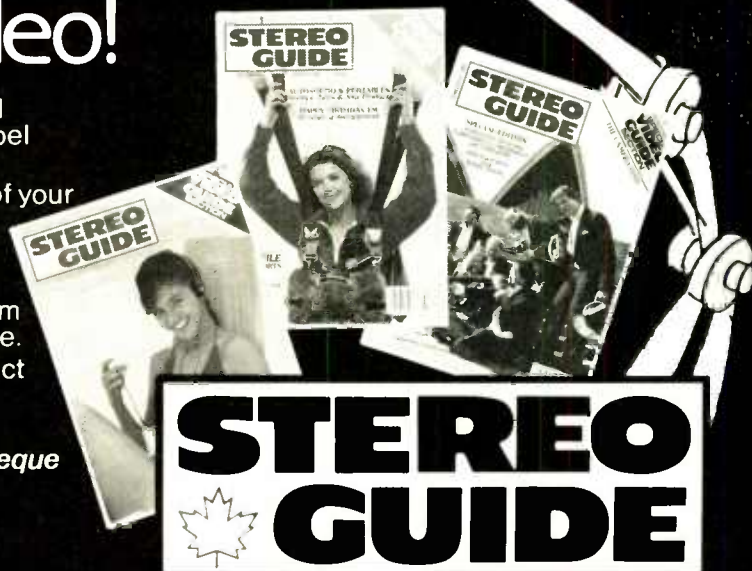
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FEEDBACK

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Thank you for the complimentary subscription to *Canadian Musician*. Barry Keane's been a good friend for several years. I'm glad to see he has a column. He's come a long way from his brushes with the law because of smuggling hickory and walnut trees from Maine to Canada to make drumsticks! Happy to see the lad back on the straight-and-narrow.

Scott K. Fish
Gretsch,
Waterbury, Connecticut

Great story on "Bryan Adams" in the February issue of *Canadian Musician* - it's nice to know that some people (such as yourself) are there to credit and further expose Canadian musicians. Sure, news always gets around on its own, but it's good to know that *Canadian Musician* gets the first word!

Richard G. Brisson
Cantley, PQ

I have just finished reading your fine article on Bryan Adams in the Feb/84 edition of *Canadian Musician*. I think Bryan Adams is the greatest musician ever. His music, lyrics and performances are fabulous.

Andy Campbell
Oakville, ON

Just consumed your Feb/84 issue and I laud the improvements. I particularly valued veteran Barry Keane's column. I might add (to Mr. Keane's comments on steady employment) that *one is what one plays*. When do I get a feature on Bruce Murray?

Mendelson Joe
Toronto, Ontario

Thanks a lot for putting my all time favorite on your Feb/84 cover. It is a great picture and article on Bryan Adams!! I've waited for so long for him to be on the cover and it was worth the wait!! He's the best! The cover couldn't be better! Thanks *Canadian Musician* and Bruce McPhee from the bottom of my heart for a job well done!! Keep up the great work!!

Cindy Lee
Victoria, BC

I wish to respond to the comment made last month by a Cate Moise, involving "sexism" in your fine publication. As a female executive in a large Toronto newspaper I realize the importance of the advertiser. Without them the cover price would not be a very reasonable \$1.75.

The ads in question I feel were in good taste, since no publication can satisfy all.

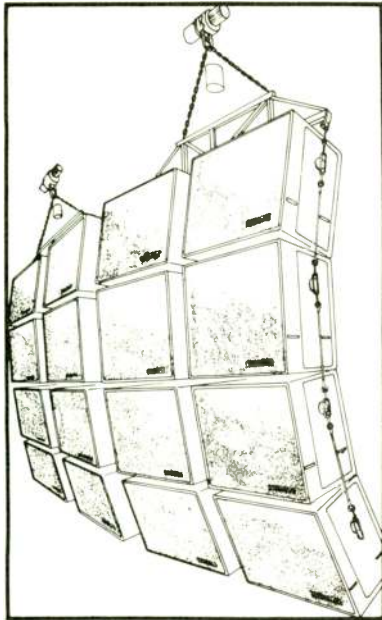
Where is this line of acceptability? What substantiates "pornography?" Some may see a phallus symbol in just a simple microphone ad, thus I don't see her point as justified.

Personally lady, this sexism revolt is passe.

Joanna Smithe
Toronto, Ontario

Men Without Hats! Way to go CM. There isn't enough print out on these guys and you've come through again for me. What a different cover you had with Ivan on it. The story was good and Ashley Collie gets credit for being honest in depicting the band as they truly are. I hope Men Without Hats keeps going forever. And I hope they stick to their guns, as far as their integrity is concerned.

Amy Sauve
Longueil, PQ



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ROLAND TOUR '84 DRAWS 15,000 ACROSS CANADA

Roland Tour '84, Roland Canada Music Ltd.'s national series of shows, recently attracted close to 15,000 visitors from the student to the studied professional. Spokesman Steve McKay says one of the most exciting aspects from Roland's point of view was that all the instruments used in the concert segments of the shows were Roland's.

He says, "The shows really opened up the possibilities of MIDI and the versatility this technology offers. For instance, the new GR-700 guitar synthesizer, which has the ability to drive any MIDI equipped synth, received a standing ovation when it was introduced. The tonal quality of the G-707 guitar, which the GR-700 is designed to

complement, is improved significantly through MIDI."

One of the interested observers was Domenic Troiano (Guess Who, James Gang etc.), the veteran Toronto guitarist. He says, "From what I saw, Roland is light years ahead of the competition. The way synthesizers worked in the past, there was always a problem with tracking. They seem to have eliminated such things as 'glitching.' The key facet, however, is that through MIDI, it's interfaceable with any keyboard. I'd like to get my hands on one soon to fool around with these possibilities."

Roland now has about 36 MIDI related products available in Canada.

Michel Cusson and Ike Ueno



PHOTO: JOHN MERCHANT

ROCK EXPRESS '84 WINNERS

Vancouver rocker Bryan Adams keeps adding to his impressive list of awards: at the Rock Express '84 awards presentation in Vancouver in April, Adams was named Top Canadian Male Artist, Top Canadian Songwriter (with Jim Vallance), and also took off with the Top Canadian Album (*Cuts Like a Knife*), Top Cana-

dian Single ("Cuts Like a Knife"), and Top Canadian Video.

In other Canadian categories, David Wilcox was named Top New Artist, Loverboy was Top Group, Rush was Top Live Act, Men Without Hats was Top New Group, and Carole Pope was Top Female Artist.

TORONTO INTERNATIONAL FESTIVAL IN JUNE

In celebration of Toronto's Sesquicentennial and Ontario's Bicentennial, Toronto will host the Toronto International Festival - the largest music and dance festival ever to take place in Canada to be held during the whole month of June 1984. Over 135 different programs (including jazz, folk, classical, pop, gospel) will feature 3,000 musicians, singers and dancers from 17 countries.

Some of the concert ap-

pearances include: The Canadian Brass at Massey Hall; Supercussion at Roy Thomson Hall featuring Nexus and Montreal's Repercussion; Jazz Guitar Greats at Roy Thomson featuring such guitarists as Ed Bickert, Barney Kessel and Charlie Byrd; Oscar Peterson and the Modern Jazz Quartet at Roy Thomson Hall.

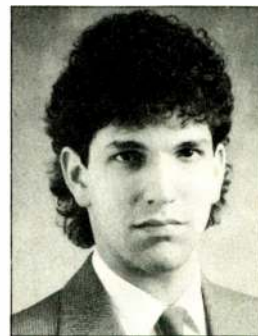
For information regarding these concerts and others, call the Festival Hot Line: (416) 362-5863.

CANADIAN MUSIC SHOW APPOINTMENT

David Hazan has been appointed Show Manager for the Canadian Music Show '84. The second annual consumer show will take place November 8th to 11th in the Queen Elizabeth Building at Exhibition Place in Toronto.

David has extensive experience in the publishing, marketing and video fields as well as having worked as a bandleader and professional musician.

For more information on the Canadian Music Show '84, contact David Hazan



at (416) 485-8284 or write to 832 Mount Pleasant Rd., Toronto, ON M4P 2L3.

FIRST ANNUAL TORONTO INTERNATIONAL JAZZ FESTIVAL

The first annual Toronto International Jazz Festival will be held this June 27-July 2, at the Holiday Inn in downtown Toronto. Bob Stride and several local jazz buffs, including jazzman Jim Galloway, set up an association to oversee the Festival because "we felt it was time Toronto, like Montreal and New Orleans, had its own Festival."

The Festival is patterned after the one in Edinburgh,

Scotland and is somewhat different from its Montreal counterpart. Stride explains, "We wanted a more traditional sound with a mixture of dixieland, Chicago and New Orleans old jazz. Montreal's Festival tends to be more modern in flavour."

Molson will be the major sponsor and guest players include: Peter Appleyard, Jodie Drake, Chris Barber along with local bands such as Climax Jazz and

NEW MUSIC BOOKS FOR '84

MUSIC DIRECTORY CANADA '84

Music Directory Canada '84 is a comprehensive guide book containing invaluable information essential for anyone involved in music in Canada. Includes: Acoustic Consultants, Artwork & Graphics, Associations, Audio/Video Suppliers, Awards, Booking Agencies, Competitions, Concert Promoters, Consumer and Trade Shows, Custom Duplicators, Entertainment Lawyers, Financial Aid, Insurance Companies, Jingle Houses, Lighting & Special Effects, Management Companies, Music Camps, Music Education, Music Festivals, Musical Instruments, Music Libraries, Music Publications, Music Publishers, Musical Instrument & Sound Companies, Performing and Mechanical Rights Societies, Promotion & Publicity, Rack-jobbers, Radio Stations, Record Companies, Record Distributors, Record Manufacturers, Record Producers, Recording Equipment Suppliers, Recording Studios, Rehearsal Studios, Sound & Lighting, Symphony Orchestras, Touring Organizations, Video Production Houses. Two new sections this year contain a Schedule of music related events for 1984-85 and a list of Canadian artists with their management company, record company, publisher & booking agent.

Music Directory Canada '84 single copy price is \$19.95 plus \$1.00 for postage & handling.

Available at better music, record and book stores across Canada.

SOME STRAIGHT TALK ABOUT THE MUSIC BUSINESS

Finally, the book that the Canadian music business has been waiting for. Written by *Canadian Musician* columnist, Mona Coxson, the book's sixteen chapters show the musician how to keep his head above water whether he's a sideman, a part-time musician or has his sights set on super stardom. Coxson has taken nothing for granted and has outlined every step of the way so that every musician can have the opportunity *not* to make the unnecessary mistakes.

Some Straight Talk About The Music Business is \$14.95 plus \$1.00 postage & handling.

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THE NYLONS RELEASE THIRD L.P.

The Nylons' third L.P. *Seamless* produced by Peter Mann has just been released by Attic Records. The first two L.P.s, the debut self-titled and *One Size Fits All*, have both gone platinum in Canada. *Seamless* features the Beatles' "This Boy" and "Stepping Stone" a new song written by Lamont Dozier of Motown's famed Holland-Dozier-Holland team ("Stop! In The Name Of Love").

The Nylons will be do-

ing a national Canadian tour in June to support *Seamless* which had an advance sale of 30,000. The a capella quartet has tours planned for Australia and Europe - they were voted Top International Act at the Dutch Grammy Awards for '83, and German music critics voted *One Size Fits All* as the best "rock and pop" L.P. of 1983.

For information call Attic: (416) 862-0352.

SYNCLAVER II PAT METHENY SEMINAR

Pat Metheny will be in Toronto on June 20th to present a seminar on guitar techniques using the new digital guitar interface for the Synclavier II. Tickets are available to all members of the music trade (musicians, teachers, technologists) in limited quantities.

The digital guitar interface is the latest option for the Synclavier II Digital Music System and follows

previous introductions of Music Printing and Sample To Disc options which have become industry standards.

For further information on the Pat Metheny seminar or the Synclavier II Digital Music System contact, GERR Electro-Acoustics Ltd., 363 Adelaide St. E., Toronto, ON M5A 1N3 (416) 868-0528.

RUMOURS OF GLORY — BRUCE COCKBURN LIVE ON HOME VIDEO CASSETTE

Pan-Canadian Film Distributors, a division of the Cineplex, announces that it has acquired the home video cassette rights to the film, *Rumours of Glory - Bruce Cockburn Live*. This is the first feature length concert film to be released on video in stereo format and starring a Canadian artist. The film which originally aired on Pay-TV last Fall was produced by Bill House and Peter Walsh, with help from associate producer, Bernie Finklestein,

Cockburn's manager. The video is available for the suggested retail price of \$49.95.

Another release by Pan-Canadian, is the 30-minute video on Rough Trade's new "Territorial" single called, *Rock Alert - The Making of Rough Trade's Territorial*. It's available for \$29.95. Rough Trade, of course, are stablemates of Cockburn at Finklestein's True North.

For information call Pan-Canadian: (416) 596-2200.

PARACHUTE CLUB BIG WINNERS AT U-KNOW AWARDS



Parachute Club was the big winner at CFNY's U-Know Awards '84 at Toronto's Royal York Hotel. The band was named Group of the Year, its self-titled debut L.P. was the Album of the Year, Lorraine Segato (last year's Most Promising Female Vocal) was named Female Vocal of the Year, and Daniel Lanois was cited for Best Engineer/Producer for his work on the album.

Another big winner was Montreal's Men Without Hats, who fresh from their Grammy nomination for Best New Artist, won for Best Single and Video of the Year for "Safety

Dance." Seldom seen, interviewed or photographed lead MWH, Ivan, turned up with his manager Marc Durand to receive his awards plus present the Best Engineer award.

Blue Peter's Paul Humphries was voted Best Male Vocalist. This year's most promising group was a tie between 20th Century Rebels, who were also named Best Independent Artist, and Vancouver's Images in Vogue, whose Dale Martindale was voted Most Promising Male Vocal. Sherry Kean, whose debut album *People Talk* was originally signed through Capitol-

EMI in the U.S., was named Most Promising Female Vocal, and she presented the Best Non-Recording Artist award to Maja Banerman.

A special Communicator Extraordinaire Award was presented by Bill Gilliland, international music business executive, to David Marsden CFNY's program director for his 25 years of contribution to the music industry.

With Jim Carrey as Master of Ceremonies and international rock star, Billy Idol, as guest presenter, the U-Knows were a major highlight in this year's music calendar.

THE CANADIAN POPULAR SONG FESTIVAL

The Canadian Popular Song Festival will be launched this September offering cash prizes in excess of \$55,000. Fifteen songs qualifying for the final judging will be announced in February of 1985; the winning songs will be presented in a special gala from the National Arts Centre in Ottawa in March, 1985 negotiations are underway to have this show telecast in both official languages.

To date financial support has been received through the Ministry of Communications. Michel Normandeau, the Festi-

val's Executive Director and a founding member of Harmonium in the early '70s, adds, "We are developing a program which will enable corporations to sponsor the major activities related to the Festival. We urge Canadians across the country to start thinking and preparing for the Festival."

Contact: Canadian Popular Song Festival, 1 Nicholas Street, Suite 1400, Ottawa, K1N 7B7 (613) 230-7192 or the Houston Group (416) 598-4222 (Susan Stoyanovich) and (514) 288-8290 (Guy David).

NEW FROM NASH THE SLASH

April 1 saw the release of Nash the Slash's album entitled *American Band-Ages*, a tribute to rock and roll classics, including: "Born To Be Wild," "Hey Joe," "Psychotic Reaction" and the "American Bandstand Theme." The release is part of an aggressive, new CAN-CON commitment by Quality Records, the Canadian owned record company and manufacturing facility which celebrates its 35th Anniversary in 1984.

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NOTES

manufacture and distribution of foreign record and tape product, is scheduling a heavy release of Canadian singles and albums over the summer months. New signings to the label include, singer-songwriter Albert Hall, Nash, two acts from Calgary (Qwest and Adventures in Paradise), and representation for Vancouver's Susan Jacks.

Quality's President George Struth, in explaining the return to a strong independent philosophy, says, "The calibre of Canadian recordings has increased tremendously and with that increase, there is a growing number of recordings that require good distribution and promotion."

For information call: Larry Macrae, National Promotion and Product Manager (416) 291-5590.

COMFORT SOUND STUDIO MOVES

Doug McClement's Comfort Sound Studio, which has a philosophy of "diversify or die", is moving to the heart of Toronto's "new music" community off Queen Street. Since starting up Comfort eight years ago, he has carved a unique niche in the market. In addition to a 24-track studio, he has one of only three mobile trucks in the city: "We do about 80-90 remotes a year essentially using a 24-track recording studio on wheels."

McClement and two other engineers are responsible for handling most of the live broadcasts for CITY TV, CHUM, Q107 and CFNY, and also handle upwards of 30 shows a year at the El Mocambo Club.

Apart from doing live broadcasts, simulcasts, and taping shows for television, another niche Comfort has carved out is in the area of real-time cassette dubbing; for instance, CBC Radio needed 100 quality dubs of its George Orwell Documentary to be used as sales tools for the international market. Anthem Records often has to run off 30-40 dubs of a Rush session to give out as previews.

McClement adds, "Every studio has its market, ours will always tend to be diversified. Admittedly, however, I didn't expect my original hobby to turn into a full-time business."

Comfort's new address will be 26 Soho St., Toronto (416) 654-7411.

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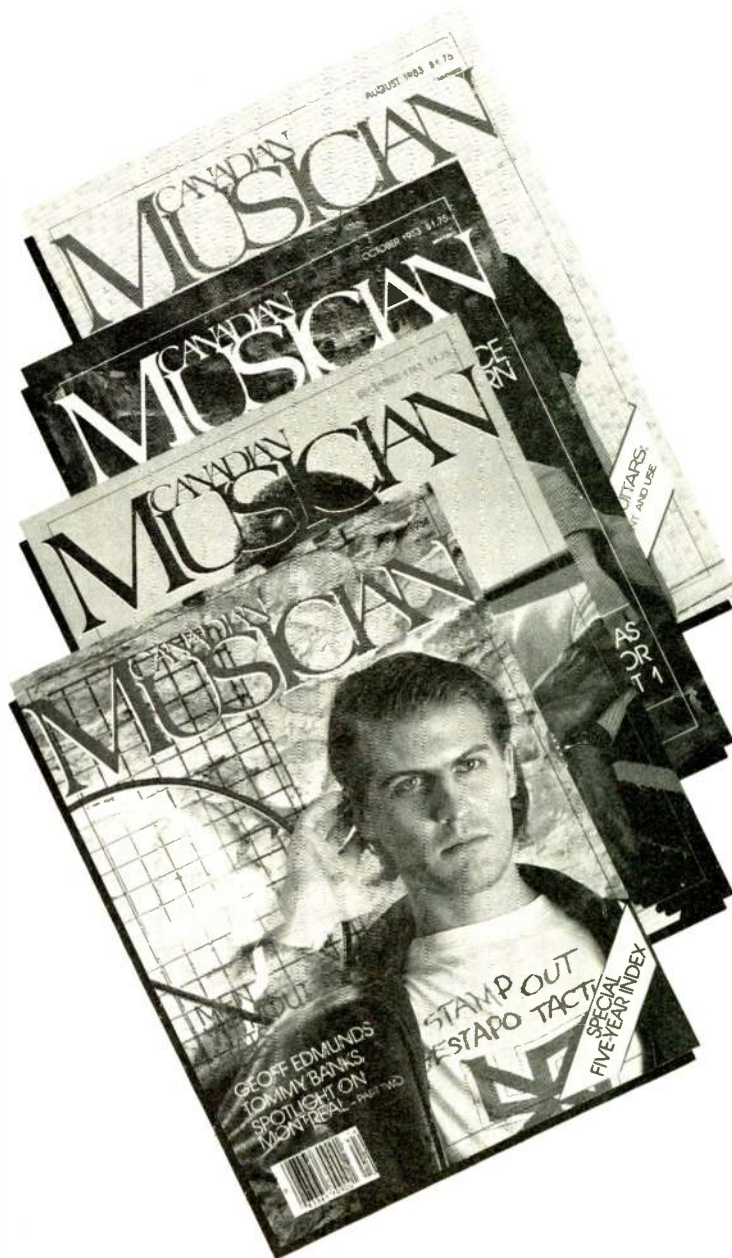
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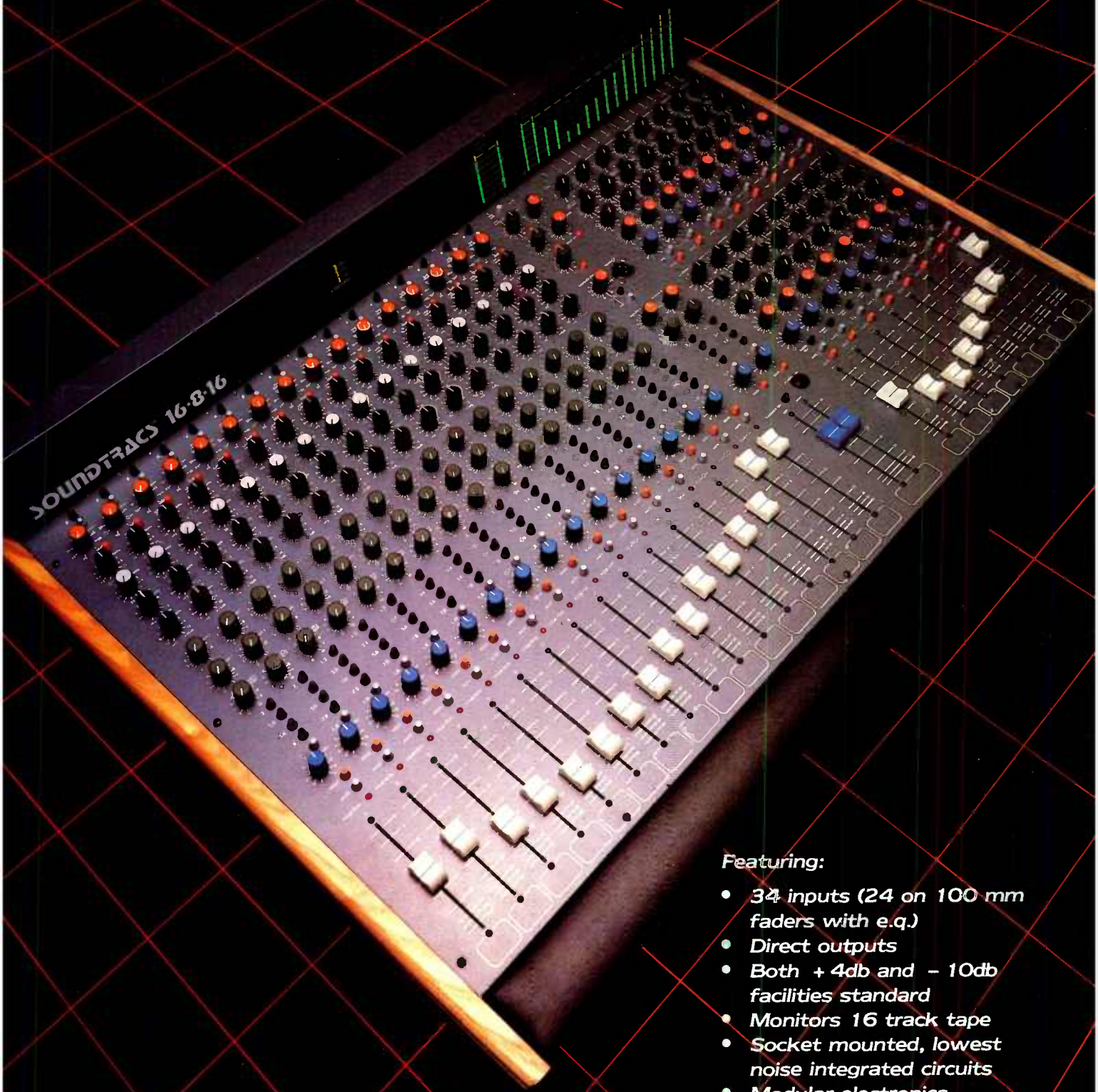
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NOTES

specialty music channel licence to CHUM Limited of Toronto. The channel is called the "MuchMusic Network" and their on-air target date is August 1st, 1984.

According to the CRTC the choice of CHUM was based partly on: ownership, financial stability, existing experience and musical expertise. CHUM obviously came up ahead on the latter two points. Their people have been refining their video music production talents on the CHUM owned CITY-TV in Toronto. One of those productions, *City Limits*, will be expanded and repeated three times over a 24 hour period becoming the backbone and backbeat of the MuchMusic Network.

Ten Percent Canadian

In their application to the CRTC, MuchMusic said they would play the best of Canadian and interna-

tional videos, surrounded and supported by music related information, interviews, concerts and specials. They have also guaranteed exposure for up-and-coming artists. However, this may be a limited offer for Canadians if MuchMusic sticks to the 10% minimum Canadian content requirement. That minimum will increase to 20% for the third year and to 30% of all videos aired by the fifth year.

In order to stimulate the production of Canadian videos the MuchMusic Network will be setting up the "Canadian Music Video Production Fund." This fund will be collected from a 2.4% levy on MuchMusic's gross revenues, with a yearly minimum of 100,000 dollars. A Board of Directors will set policies for the distribution of the monies. The Board will be chaired by Bernie Finkelstein of

True North records. There will be six other Board members, two of whom will be from the MuchMusic executive. The Board will use the Canadian Music Video Production Fund to match money put up by an artist or producer to make a Canadian music video. This would not guarantee exposure, but it is a start.

MuchMusic vs. Nashville

In addition to the all-music and all-sports channels, and along with the existing Pay-TV channels, the CRTC will be allowing 19 American specialty channels to be marketed in Canada on cable. Foreign specialty services that compete directly with Canadian specialty and Pay-TV services such as, the Home Box Office movie channel and the music channel MTV, will not be offered. MuchMusic's nearest com-

petition will be from the Nashville Network and the Country Music Channel. One could hardly call this competition since MuchMusic will be programming mostly pop and rock videos.

The cable companies will decide how to package all these specialty services. The CRTC has outlined general arrangements. One specialty Canadian channel can be tiered with no more than two other non-Canadian services. One Canadian Pay-TV channel may be packaged with no more than five non-Canadian services. As well, more than 50% of the overall number of channels offered by one cable company must be Canadian, excluding the community channel but including all the regular over-the-air broadcast channels offered.

In other words, tiered

cable television packages may vary in cost and channel composition from cable company to cable company. The only certainty is that it will cost the cable subscriber more than they are already paying to receive CHUM's MuchMusic Network in their homes.

The questions of cost and tiered packages will be cleared up in a Future issue of *Canadian Musician* in a full length article on this "new art form", music videos. Some of the other areas to be touched upon are; the prospects of stereo simulcast, where's the real competition going to come from, how will specialty services protect their satellite signals from piracy, and what will be the impact of a Canadian video music channel on the artists themselves.

—Craig M. Mackay
Communications
Consultant, Ottawa cm



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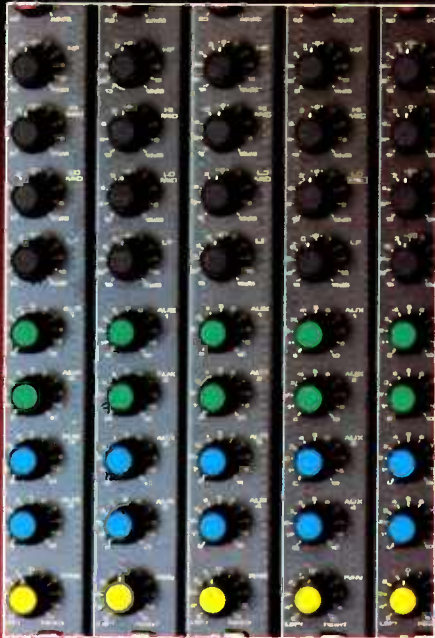
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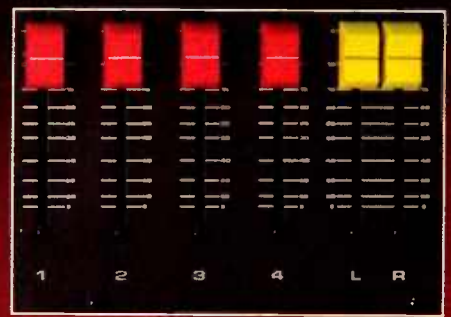
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LEE AARON

METAL QUEEN

Attic

Engineer: Mick Walsh

Producer: Paul Gross

Lee Aaron has two things going for her: Her image which serves her up as an extra from Conan the Barbarian, and being a female operating in the heretofore male dominated heavy metal arena.

The songs on this record are classic, lumbering, heavy metal clichés. Lee's voice has power and that's about it. The lyrics and subject matter of the songs - one wonders if they should be of any concern in this music - are standard teen fare with no particular talent displayed.

The band is competent



and guitarists George Berhardt and veteran John Albani (ex-Wrabbitt etc.)

dish up heavy riffs.

Essentially it all comes down to the fact that cutesy

album covers and the usual din do not leave a lasting impression.

SANTERS

GUITAR ALLEY

Ready Records

Recorded at:

Metalworks, Toronto

Engineer: Ed Stone

Producer: Rik Emmett

To my mind Rick Santers conjures up a comparison to Eddie Van Halen. He is by no means as accomplished on the guitar as Van Halen but he is no slouch either. He has developed a style that is distinctive and imaginative, while operating in the rather constrained framework of classic three-piece rock and roll. Most importantly he shares with Eddie a sense of fun and enthusiasm for his music. There is no absurd posturing or "artiste" mentality, just a direct ballsy approach for the music.

Guitar Alley is far and away the best Santers has done, exhibiting better-than-average vocals and some distinguished guitar from Rick with a solid rhythm section (Rick Lazaroff on bass and Mark

Santers on percussion). The record has been smartly recorded by Triumph's Rik Emmett who obviously has a sympathetic ear.

Unfortunately the strongest cut on the LP is a near faithful remake of Free's "All Right Now." It is a powerful and captivating track right down the line but Santers' originals tend to be low-grade stuff that fail to make a lasting impact. Until Santers produces some sound material he is not going to assume a position in the forefront where he could so easily be.

PETER PRINGLE

FANTASIES

A&M

Recorded at: Muscle

Shoals Sound Studios,

Sheffield, Alabama

Engineer: Pete Green

Producer: Barry Beckett

Peter Pringle, complete with a new slicked-back image, has delivered a nice tight package of pop music with an occasional edge.

Side one is the high point, stressing romantic, catchy, uptempo tunes that are well chosen and suited to Peter's voice. There is nothing remarkable here, just substantial performances that make their mark. It might be noted that a couple of tunes, especially "You Never Gave Up On Me" display more than a little of Chris Cross' influence.

The record has a tight format and the worst that happens is that Pringle periodically becomes engulfed by the arrangements and instrumental performances.

Overall he plays it pretty safe. Pringle doesn't attempt to stretch the material and the result is a pleasant and accomplished, if innocuous, piece of work.

M + M

MYSTERY WALK

Current Records

Recorded at: Grant Ave.

Studio, Hamilton

& Power Station, New

York & Amber Studios,

Toronto

Engineers: Daniel

Lanois et al

Producers: Daniel

Lanois, Mark Gane,

Martha Johnson

M + M (formerly Martha and the Muffins) has finally evolved into the personal statement of Martha Johnson and Mark Gane. Combining their talents with producer Daniel Lanois and a collection of studio players, they have come up with a funk-oriented successor to last year's *Danseparc*. Less abrasive and angular than its predecessor, *Mystery Walk* continues the direction established with that record.

M + M seems concerned with the manufacturing of unique soundscapes over a heavy R&B/Funk foun-



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dation. At their best they produce a hip intelligent dance music but all too often descend into a rather pompous intellectual stance that distances them from their listener. M+M specialize in cool delivery; in rhythm without heat; and in thought without passion.

Even in a tune like "Come Out and Dance" that has a potent emotional content, the delivery reinforces a sense of detached solitude. Arguably the juxtaposition is intentionally paradoxical. Alienation is a familiar theme in contemporary music and exploration of that idea appears to be key in M+M's music.

However cleverness and obscurity do not a ballgame make. One is frequently left with the thought that the sound treatments (as they are referred to here) and the

word games disguise a certain superficiality. Certainly melodic strength is not a major aspect to M+M. The record sounds sophisticated and there is a sense of daring but the purpose remains hazy. It's danceable, it's interesting and different, but it is not convincing.

EDDIE SCHWARZ

PUBLIC LIFE
WEA

Recorded at: The Power Station, New York

Engineers: Barry Bongiovi, Bill Sheneman et al

Producers: Eddie Schwarz, Dave Tyson, Tony Bongiovi

Public Life, Eddie Schwarz's third album, is his strongest effort to date. It is a cleanly produced, sparsely arranged record that, despite its weaknesses, manages to create an atmosphere and stand out from the vast wasteland of most pop/rock albums.

For the most part the record's tunes and subject matter could very easily lend themselves to over-production and overt melodrama. However, Eddie's voice and the restrained performances (especially Dave Tyson's tasteful keyboards) lend the proceedings drama and character without tumbling over the edge into self-indulgence.

Up to this point in his career Eddie has been primarily known as a songwriter, particularly for writing Pat Benatar's biggest single "Hit Me

With Your Best Shot." Although he makes a point of stating that he only writes for himself, the lyrics on this LP, with one exception, lack a truly personal vision. Without the performances tunes such as "Strike" and "Don't Come To Me" would drift into anonymity. The only real exception is "Hot Tonight", a tale of a date gone really awry.

Well recorded, the album also features some fine solo work from guitarists Rick Derringer and Peter Follet.

SEVEN MINUTES

TWO TORN APART
A&M

Recorded at: Metalworks, Toronto

Engineer: Fraser Hill
Producers: Rick Hutt, Fraser Hill

Seven Minutes is a group of seven, young Toronto based musicians who make a positive impression with their debut mini-album.

While lacking firm direction and focus, there is enough talent here to bode well for the future. For a change amongst new bands, they seem to possess a wide range of ideas and bring some diverse musical backgrounds to a brand of pop music that bears some resemblance to Squeeze.

With some editing and stronger production values Seven Minutes could deliver the goods. Let's hope they get the opportunity to mature and hone their music. **cm**

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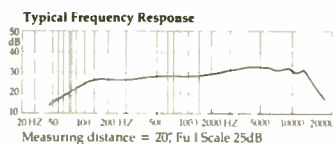
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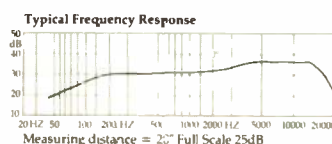
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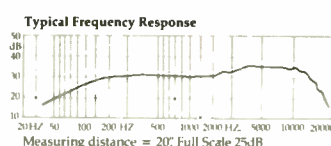
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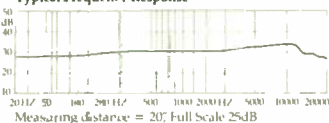
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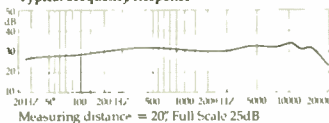
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P-2 Condenser Microphone

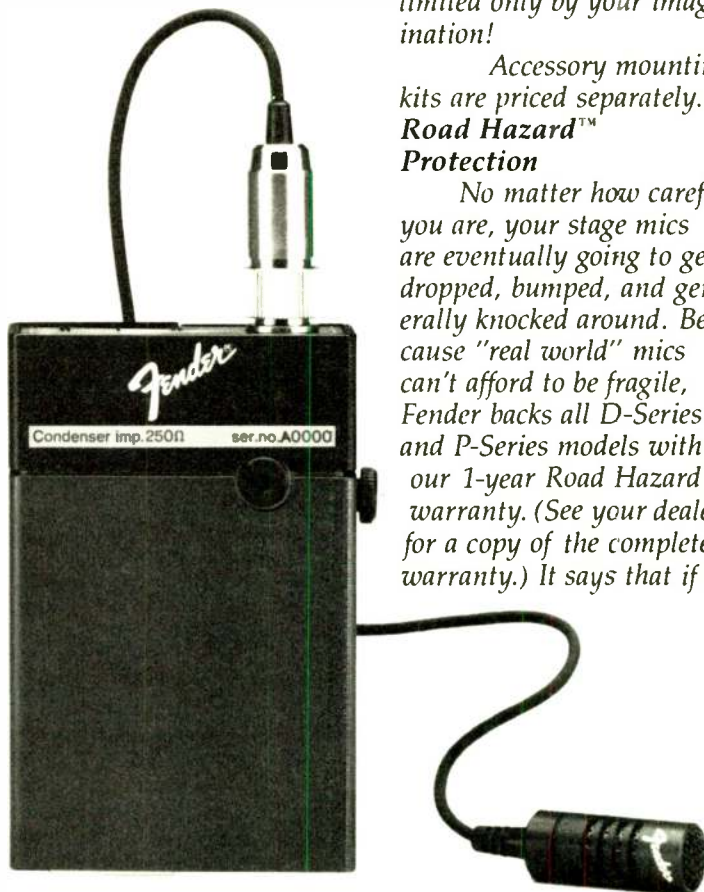
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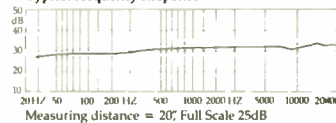
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So the birds are swooping for nesting materials, most of us are shopping for spring clothes and *Teenage Head*? Well, they're swooping for a U.S. record contract. This time last year they'd just cut but both band and record company played roughly with it and broke it. With the result that the breathily effective *Teenage* album was shelved in the U.S. And the vast majority of that nation's teen-age teens were

again denied their modeling acquaintance with the Head.

Their impact in Canada has never been in doubt if only because the boys have played just about every broom closet with an electrical outlet in the nation. In the process, they've built a rep. as a consistently entertaining live act with an edge of the unexpected primarily resorted in the person of volatile front man Frankie Venora.

What does vary is the ebb and flow of this current of interest. At the moment it's building to a peak again. Starting back in winter '83 with well-received performances at such media-heavy events as *Rockworld* and the United Way show, a buzz of pecked-out dates in the West and aided by word of mouth about the new material the band's writing, renewed interest comes just as the group is gearing up

TEENAGE HEAD



for another assault on the airwaves of the U.S. of A.

The peak of last year's try-come with a strong showing at Nashville's *Electric Cowboy Festival* where they shared a stage with the likes of *Fantasy* and the *Joe Perry Project*. But even this proof of the band's live salability failed to sway MCA, so no album and no tour. After that the outcome of the relationship between band and

record company was inevitable. It's the old familiar story: they can always get the money of the door. The problem has been selling records, compounded by the band's problem-ridden recording career.

Gold Lewis, lead guitar and corncob outta, remembers the pattern being established at their initial recording experience.

"When we did *Some Kindsa Fun*, we

didn't have a record deal or money. We scrounged free time here and there and paid for the rest with returned beer supplies. As a result of not being able to afford proper help and our own inexperience, it's not a good album although there are some good songs on it. We may actually re-record them sometime because it's obvious looking back now that we didn't realize

Continued on page 46



LENNY STOUTE

MONA COXSON

Ann Mortifee

In August of 1976, Ann Mortifee concluded a successful concert at the Queen Elizabeth Theatre in Vancouver by announcing that she was bringing her singing career to an end and was embarking on a sabbatical of indefinite length.

Her announcement was no idle threat. Amid standing ovations from the capacity crowd, Ann left the stage thereby closing one chapter of her book to begin a new one that saw her build a chalet on B.C.'s Whistler Mountain where she scored a film; move to Europe where she settled in Paris for a winter and took up painting; live and work as a hospital volunteer for a year in war torn Beirut; and, finally, visit India where she worked in Calcutta for a brief time with Mother Teresa.

On the surface, it seemed an oddly timed move to just turn her back on music in order to explore different kinds of life completely removed from the stage and the roar of the crowd.

For one thing, by 1976 her career was booming. A concert singer with a mystical bent - not to mention a magnificent voice that spans three-and-a-half octaves - Ann had built up a fervent West Coast cult following. At the same time, she had made her mark as a composer, writing the music for George Ryga's *The Ecstasy of Rita Joe* (which was used again for a Royal Winnipeg Ballet performance of the story), and a slew of film scores.

She had also starred in plays, had her own television show, was the subject of feature articles in national magazines and, after winning rave reviews for her work in a record-breaking run of *Jacques Brel Is Alive And Well* off-Broadway, had gone to England for EMI Records to record her first solo album, *Baptism*, in the Beatles' Abbey Road Studio.

And this wasn't just any album. When *Baptism* was released in '76, many critics and record reviewers across Canada named it as one of the best albums of the year, calling it a "masterpiece of mood, emotion, and imagery." Not only that, but BBC television had taped a half-hour show about her, CBC-TV had offered her an hour special of her own design, and her one-woman show (which had sold out for the entire three month run) was said by the Vancouver Sun "to be within a whisper of perfection."

Then bam! with a tour planned for Canada and London's West End, Mortifee called it quits and headed into a period of intense soul-searching.

"The reason I left music," she explained, "was that it wasn't rewarding enough to be a singer. Something was missing and I had to find out what that was. Logically, I suppose, it was the wrong time to leave but what does logic have to do with life? I love real-life experiences. I love talking with real people and expanding frontiers. I also loved singing and I had to come to grips with the two."

Mortifee had come close to quitting the business before. In 1969, a revue called

PHOTOS: KANDICE ABBOTT



Love and Maple Syrup, in which she had the lead, went to New York and closed after a brief run. Ann stayed, signed with a major agency but detested the impersonality of the city and the show business hype. One day, when she heard her agent on the phone bickering over a petty matter "of one client getting an eighth of an inch bigger billing than another," she headed home.

"It was definitely a build up of a number of things," she said. "I've never wanted to be an entertainer. My growth into it has been so gradual that for most of my life I've been totally blind about everything. Looking back, I wonder how I survived it all.

"But in New York, I realized that I was ill at ease. I would go to auditions and then when I would get a part where I knew I could be in a Broadway musical for a year doing the same three songs, I would think 'that's not what I want.' Yet I didn't know what I wanted. I didn't know then, that I had some real inner need to express myself on a deeper level. When I was at university and had chosen to go into physiotherapy, I knew that it was something where you're doing something for other people so there was that in me - the desire to make a contribution. But in New York, I began to feel there was no meaning to what I was doing. Standing in a line-up with 500 people for a role on Broadway I'd think 'What am I doing here?' I felt that life must be more meaningful than scraping for parts in shows.

"The clincher was when I'd been offered this contract - it was to be a year of doing "Promises, Promises" - and I overheard my agent arguing that one of his clients needed an eighth of an inch higher billing or something like that. It was so petty and I just decided that I didn't want any part of that. I felt there had to be more to life. I came home saying 'that's it. I'm getting out of the business. I want to do something healthy and loving with my life.' Then three days after I came home, I was commissioned to compose the score for a ballet of *Rita Joe*."

The same choreographer, Norbert Vesak, commissioned Ann to write "The Grey Goose of Silence" for the North Carolina Dance Theatre and it seemed as though her life was falling into place. During the next few years, record companies approached her and in all, she flirted with five of them, backing out "when the vibrations were bad." Once as a contract was about to be signed, she asked why she, as the artist, would get only five per cent in royalties. When the producer started shouting at her, she simply walked out of the room and never returned. Finally, she packed the whole thing in.

Although she doubts that she sang a total of five hours during her three years abroad, the time spent in Beirut and India had a profound effect on Mortifee and, in turn, on her music.

"It was an incredibly powerful experience," she said, "and to be actually right in the middle of a war situation, as I

was in Beirut, causes you to go through a tremendous personal change. Our generation has no concept, especially in Canada, of what it's like to be in a situation where you see the skin of civilization stripped away and all the horrors of war that lie beneath. I went there a pacifist and came out an activist in the sense that when you're watching a woman being beaten to death by pigs, really, who haven't developed much further beyond their animal drives, it changes your perspective on what you feel about life and death. I realized that I had to start taking an active role in everything. It wasn't enough to be a West Coast person. I wanted to be globally aware. It was the worse year of my life and the best.

"Living in India reinforced that feeling. It's unbelievable that 41,000 of us die every single day, of every week, of every month, of every year of starvation, and in India you actually see who these people are."

In 1979, it was time to return and Mor-

tifee came home to Vancouver with a new set of priorities. She knew she couldn't change the world but maybe - just maybe - she "could make a difference in it."

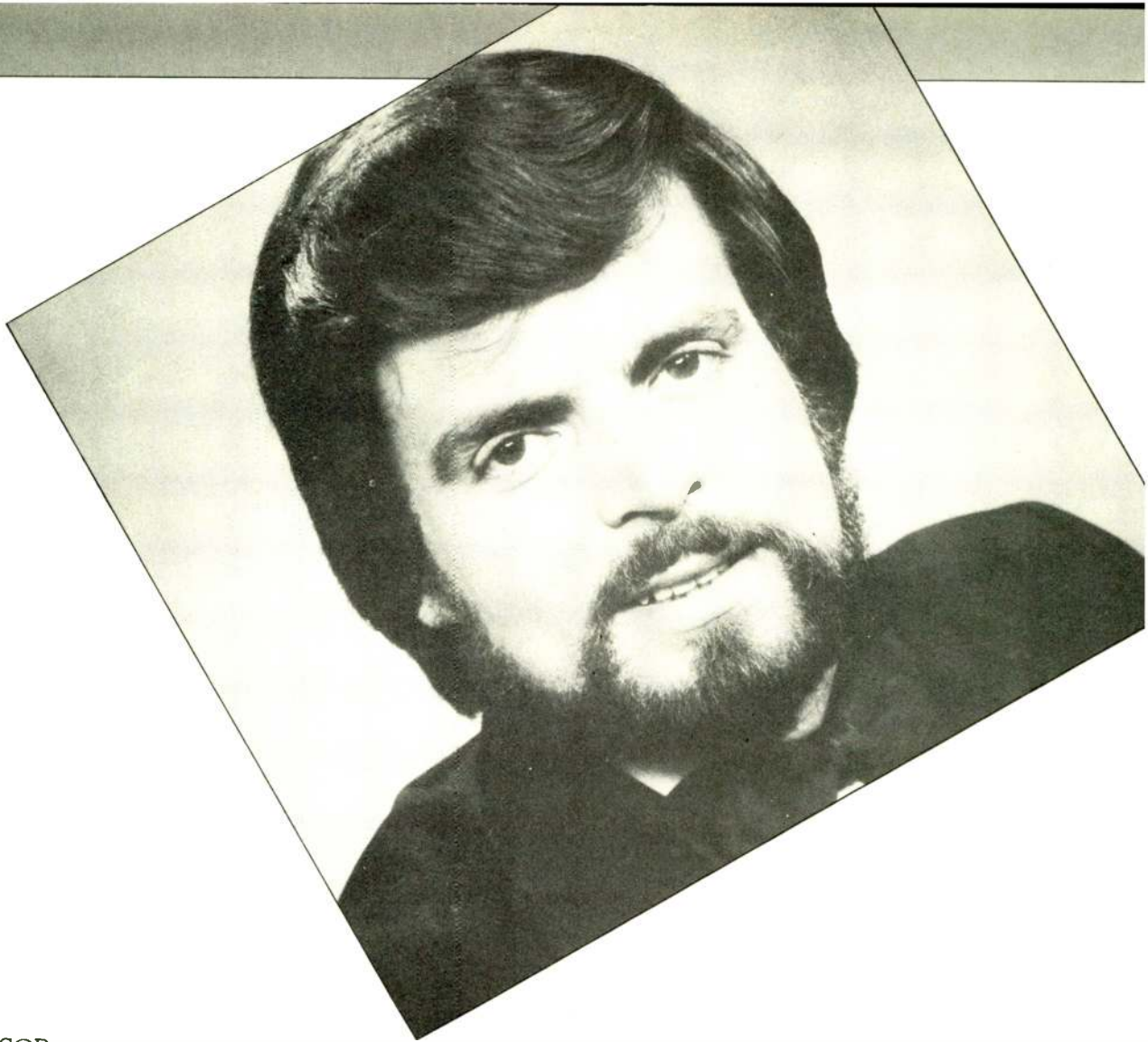
"I was in Tunisia at a U.N. conference when I sang for the delegates and as they joined in and began to sing along, I just went 'God, music is so powerful. I want to be involved in the world. I want to do something.'

"And the thing I do best is music. So I came back to music. You can do so much to people's emotions through music. Make them want to march to war, feel melancholy, or feel like making love. It wasn't that I was trying to preach when I was on stage. It had become more a case of fulfilling myself and if others were enriched, that was, and is, wonderful."

She's referring, of course, to *Journey To Kairos*, a full length stage show she wrote on her return to Canada. It was first per-

Continued on page 51





GERRY MASSOP

PETER CHIPMAN

From the time he graduated from the University of New Brunswick until the age of thirty-one, Peter Chipman worked as a stock broker for a Victoria, B.C. securities firm.

Life was good, but life was trouble. It would have been easy for Peter Chipman to stay in his business suit, get lost in the world of commerce, and stay within his picket fence. It was not meant to be.

Peter kept straying from his assigned territory, kept searching for the chance to act and sing. Peter had denied the hunger in his soul for too long.

Several personal crises with family and relations made him sit and take note of his own desires and avenues in life. Peter says, "I spent much time in thought and retrospection before I made the decision to be a full-time entertainer. I pulled the plug on my job and gave it all I had."

Peter proudly tells of his friendship with

Anne Murray and his days at the U.N.B. where he was part of the group known then as The Henchmen. The Henchmen performed at folk festivals, made it to Expo '67 and several appearances on *Don Messer's Jubilee*. They released an album titled *The Henchmen One-Up*. "For two years," says Peter, "we received some pretty good royalties, enough to buy me a good guitar and put me through college."

Watching Peter Chipman perform, demonstrates that Peter is in charge on stage. He works mainly as a solo entertainer. A professional attitude and formal dress allows him to work the finer lounges of the nation such as the Royal York Hotel's Imperial Room, the Harrison Hotsprings in B.C. He performs at times with the Victoria Symphony Orchestra and is the recipient of the B.C. Country Music Association's Danny Award as Male Vocalist of the Year.

He is no blue jean cowboy, though he does sing a good number of country songs, can cut into a Maritime sea shanty, add real class "The Rose," or throw a Johnny Paycheck song at you.

Michael Knight wrote "Changing My World" - a tender expression of Peter's problems. "I went the usual route," says Peter, "wrote to publishers, mailed tapes and demos to minors and majors, record companies and promoters. All I got out of that was a steady stream of rejection slips. Though some were actually encouraging, they were nevertheless, rejection slips. Meanwhile I worked the lounges, did some theatre and honed my act."

When songwriter Tom Loney, Michael Knight, Paul Mascioli of Prestige Entertainment, and Peter Chipman got together under the CAPCAN banner, things began to change. Peter now has an album releas-

Continued on page 53.

ZILDJIAN CRASH CYMBALS AND THE ART OF PUNCTUATION

Punctuating the flow of the music with crashes is based on drawing the sound out of the cymbal. It doesn't matter whether you get your crash sound by cuffing the cymbal on the side, glancing it or popping it on the shoulder or bell.

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Of all the sensory phenomena, only sound really has the potential for annoying the neighbours to the point of distraction.

Sound can be glorious.

However, the structure of sound is largely a mystery to most users of it. You can go through your entire conscious existence without knowing an overtone from an aardvark's armpit without getting booted out of the union. Still, there are some advantages to understanding exactly why sound behaves the way it does.

It is useful to keep in mind, when considering sound, that the nature of sound is analogous, no matter what medium it is passing through. To put this into words that most people wouldn't be ashamed of using in public, sound as traveling through the air from a speaker to your neighbour's ear - with or without a wall in between - acts very much the same as sound represented as an electric signal traveling in a patch cord. As such, both variations can be regarded in much the same way.

This article is part one of a trilogy to sound in all its multifarious confusions, hopefully unraveling a few along the way. It will make the mysteries of the electronics which handle sound a bit easier to fathom.

Ride That Wave

To begin with, all sound happens in waves,

and all waves are basically the same wave - a sine wave. You will have to take my word for the first thing, because it's important to the rest of the article.

If you pluck a guitar string, it vibrates back and forth, producing a vibration in the air. And, if it is the karma of the string to have been put on an electric guitar, the plucked string produces an electrical signal in a pickup. This electrical signal can be displayed on a machine called an oscilloscope which resembles a heartbeat monitor.

If the pickup and the ensuing amplifiers were to be perfect - they never are - and induce no distortion into the electrical signal, the wave shown on the oscilloscope would be a sine wave. See Figure 1. This is a very useful structure, the sine wave. Notice that it has absolutely no pointy bits at all. This sine wave represents electrical energy. If you draw a line through the middle of the picture, all the parts of the sine wave that are above the line are positive energy and all the parts below it are negative energy.

Sine waves are called periodic because they keep happening over and over again. This sine wave has a certain pitch, which can be thought of as the number of times the thing repeats itself across the space of the screen. Play a higher note into the oscilloscope and there will be more humps, or cycles, in the picture.

If this sine wave represents an A note, there is energy here at 440 cycles per second, which is the frequency of A. Because this is a sine wave, there is energy at this

pitch only. This is very important, because it is in understanding where all the other energy could be that the fun begins.

Three Part Harmonics

A sine wave sounds like a flute or a whistle. Actually, if you play an unadorned sine wave, without some flanging or reverb or something to liven it up a bit, it will probably sound pretty dull. It's said that a sine wave has no timbre or tonal quality.

Absolutely all sound is, as I mentioned earlier, made up of these miserably dull sine waves. However, not all sound is sine waves, because you can make a sine wave look like other sorts of waves by adding additional sine waves to it.

The photographs in Figure Two illustrate the evolution of a sine wave into a square wave. The first photo is a pure sine wave while the second one is the same wave with a second sine wave added at three times the pitch of the first. The next one has more waves added at five, seven and nine times the pitch of the original wave. The final photograph is a square wave.

A square wave is a sine wave with all of its odd harmonics added. A harmonic is a note which is some multiple of a fundamental tone. Furthermore, the nature of these harmonics has it that the first is about seventy percent as high as the fundamen-

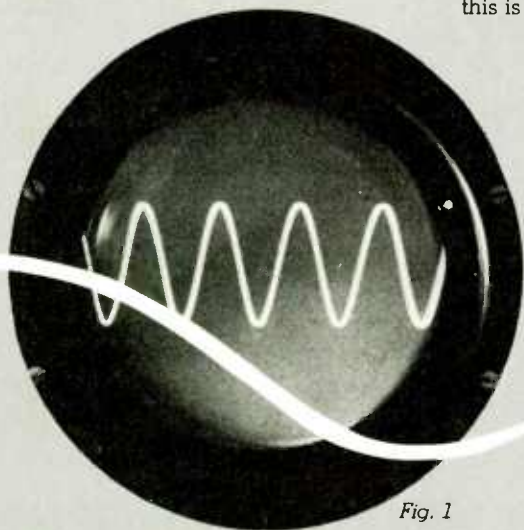


Fig. 1

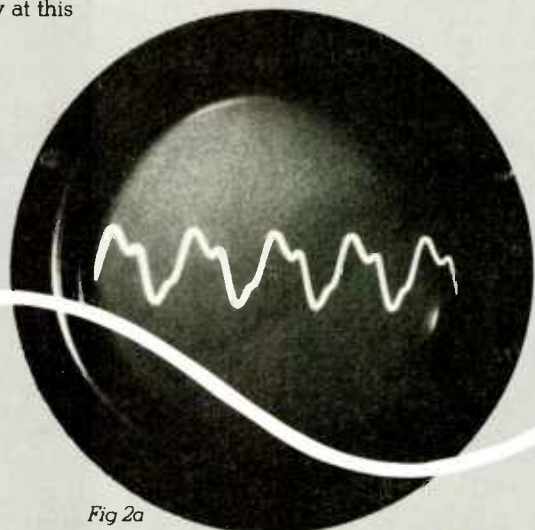


Fig 2a

Sonic Fundamentals

G R O K K I N G

tal, the next is about seventy percent as high as the one before it, and so on. The harmonics stretch right on into infinity, theoretically, getting infinitely small.

If you run a sine wave through a fuzz box, you get a sine wave with the tops and bottoms of the humps chopped off, which is a pretty good approximation of a square wave. A violin produces a wave which looks something like Figure Three. It is a sine wave with all of its even harmonics added.

Filters But No Papers

Nearly all musical instruments, be they electrical or acoustic, consist of sound generators and sound filters. If you can relate to these two things, understanding sound and thereby how to pervert it to your own ends, becomes fairly simple. After a while you'll start seeing oscilloscope traces in your head and you'll know you're ready for a job at the CBC.

The sound generators in instruments tend to produce very simple wave forms - ones that can be easily classified as being sinusoidal, square, triangular, sawtooth and so on. There's a decent reason for this, outside of the fact that it's very convenient: sound generators are simple mechanical devices.

If you check out an instrument and figure out what is actually making the

sound, you can usually figure out what the initial waveform it will produce will be.

A saxophone, for example, is a reed instrument. You blow through a small space with a trapped reed in it. If you think about what a reed is, you will probably come to the conclusion that this will result in the reed's snapping back and forth in the space. This is a lot like the way the level on a square wave snaps up and down on the scope screen, which is, fortunately, the waveform a reed produces.

The noisy bits of a violin consist of a string and a bow. The bow is made up of little hairs covered with sticky stuff. As you screech the bow across the string, the hairs grab the string and drag it along. After a few bits of a millimeter, they can't hang on to it any more and it snaps back, only to be grabbed by another clump of hairs. Thus, its travel is a gradual pulling away followed by a short leap back, or roughly the path of a sawtooth wave.

A guitar string swings back and forth. It moves pretty quickly in the centre of its path, but as it gets out to the edges, it must slow down because it's getting tighter. Eventually it stops altogether and heads back toward centre, picking up speed as it goes. It produces a sine wave.

Of course, none of these instruments actually emit these reasonable, easily understood waves. This is due to the fact that they are all also very complex mechanical filters which modify the sounds produced by their reeds and strings.

There are two approaches to making up sound waves. You can either start with a

sine wave and add the harmonics required to produce whatever it is you want to hear, or you can generate a simple waveform with the appropriate harmonics and filter out anything you don't fancy. The latter trip is a lot easier than the former.

A filter is a device which affects the amount of sound energy at some pitches more than at others. Electrical filters are pretty common. A graphic equalizer is a very versatile filter that lets one adjust what pitches are going to get hit on.

If you feed a square wave into a sufficiently decent graphic equalizer you can get a sine wave squirting out by turning down all the sliders above the pitch of the note. In other words, by cancelling out all the energy above the frequency of the sine wave that's buried in the square wave.

All acoustic instruments are mechanical filters. An oboe is a good example: it's fairly easy to understand.

Every cavity, every shape which encloses some air has what is called a resonant frequency. This means that there is a pitch at which it would cheerfully vibrate, given half a chance. Beer bottles, for example, love to resonate. If you blow across the top of one you can produce a note at its resonant frequency.

A beer bottle is a mechanical filter, after you filter the beer out of the bottle. A pipe is

Continued on page 55.

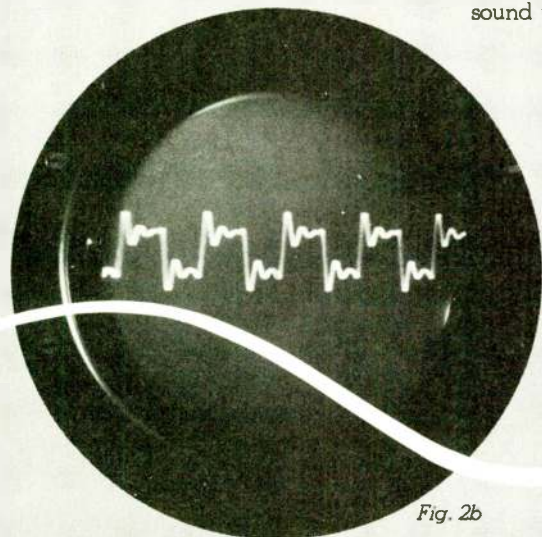


Fig. 2b

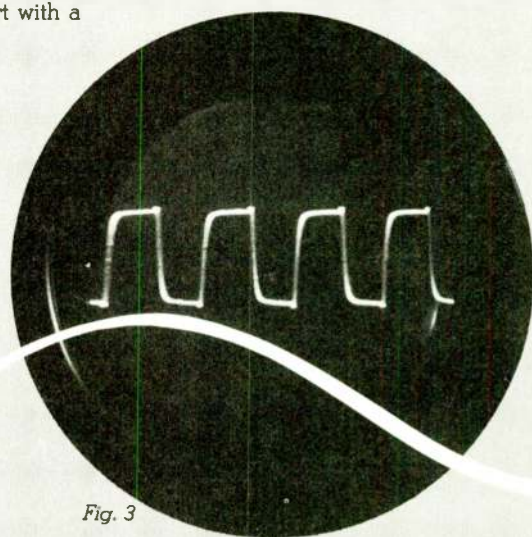


Fig. 3

for Musicians

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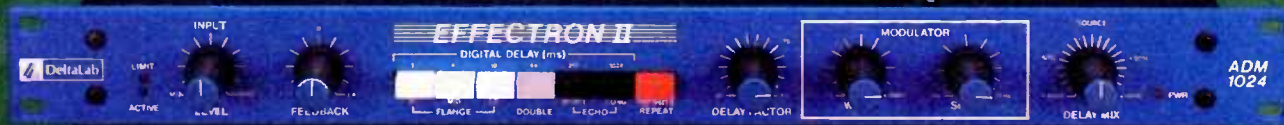
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Sylvia Tyson

Continued from page 29.

go any which way. However, I can assure you that it will be a really good show which will probably chronologically touch on both Ian's and my material. We hope to add in a few new pieces and we'll be backed by an all-star cast of musicians. The TV show will probably include interviews with our peers."

Faire, who on hearing one of Sylvia's new songs called it a "terrific country song but updated", says of Sylvia, "She's more than just a singer, she's multi-talented and a sound businessperson, and this is an invaluable asset in the area of independent production. We have plans for a comedy series, an unusual cooking show and perhaps even a nighttime Canadian version of *Dynasty*, if you can believe it. However, she's still an artist and I know she really wants to continue in that vein as well."

A few years ago, Sylvia remarked: "I don't particularly want to climb the mountain again in terms of performing ego." She feels pretty much the same now, saying, "I wouldn't be a performer if I didn't write. One is never satisfied with one's writing. Performing is a vehicle for my songs, which is where my ego is involved. I perform and want to continue to do so because it's the major way people are going to hear my material. As to present touring, I'm committed to it if it makes sense."

As for her commitment to Canada, there's a touch of regret when she adds, "I've gone as far as I can go in Canada, performing-wise. I do very well here, but the sheer numbers in the States would've put someone like me in another bracket. Although I'm not leaving Canada, I've got a strong constituency down there. A lot of people I've met in the past are now in positions of influence. God knows I don't expect interest from them for sentimental reasons, but they do offer the opportunity to get in the door. Good music doesn't have any nationality and I don't think one should put blinkers on and say 'I'm only going to sing in Canada'. That's being narrow. Realistically though, if I do tour in the U.S., I can expect, at best, to break even."

Another part of her refreshed attitude involves her new manager, Alan Kates, her steel guitar player. Kates is a musician cum businessman who also does the international bookings for Toronto's Club Bluenote.

For his part, Kates offers, "She's very knowledgeable to say the least. I was amazed about the people she knew in the industry and the accessibility she had to them. Todd Rundgren produced one of her L.P.s for instance, and last year, The Band invited her on stage with them." The lady has clout with a capital C.

As a musician, Kates has the fortune of

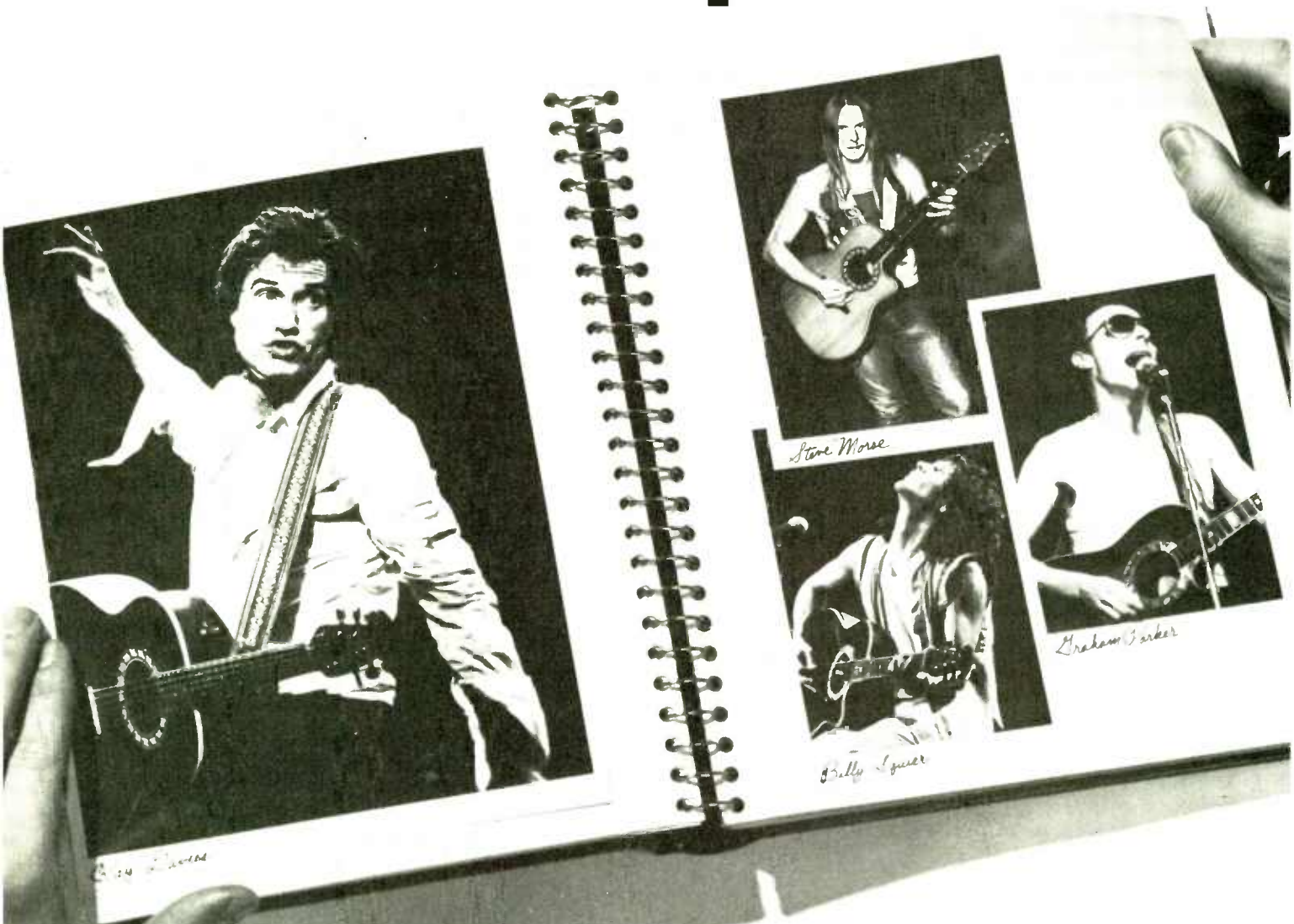
seeing both sides of the artist/managerial relationship, and he finds he now sees potential obstacles not just as a musician anymore: "I've got to know where the pennies are going!" he deadpans. His game plan is to get her back into the public eye - not that she's really been out of it with her various TV appearances. He adds, "We're seriously seeking a recording situation, and we'd like to get some decent gigs along with an entree into the U.S. This all involves a lot of re-establishing contacts and building bridges. Sylvia's serious about production but I feel she wants to strike a healthy balance with it and performing." Sylvia says, "Alan and I have a partnership which is different from the ordinary manager/client relationship. He's brought a lot of enthusiasm and dedication to doing the job right, and it's a transition for me to have a manager working with me versus for me." Sandra Faire adds, "Alan has all the ingredients that were missing before. It sounds cliché, but he's a caring person, and that's a rarity in the business."

With her renewed career path closely in control, she reveals her real underlying passion. "I really want to record... it's been awhile." Although major Canadian labels are on a positive CANCON kick these days, the acts they're seemingly going with are young, untried with lots of sex/video appeal. As for today's videos, which she calls "eye candy", she says, "The eye bores much quicker than the ear and today's videos apart from being expensive still have a lot of limitations especially in sound." Tongue-in-cheek, she adds, "The possibilities, however, are mindless... For myself, I'd like to do a straight, stripped down to core, performance video."

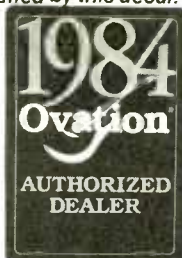
Given the trends of today, Sylvia and her management have one of their biggest challenges ahead to get the right kind of record deal and support. Defiantly, she says, "I intend to record shortly with or without a record deal in hand. I tend to jump in with both feet, creatively, then ask questions later." As for writing, she has some astute perceptions. "There are three types of songwriters: the lyricist - in the Dylan/Leonard Cohen mould; the melodist - a la McCartney; and the type that's proficient at both. I tend to be in there somewhere. The reason why Lennon and McCartney did so well, is because they combined the first two types and this created a natural tension between them. Paul Simon, in my humble opinion, is the consummate songwriter."

On her own inspirations, she says, "The period after the break, I found that I was able to concentrate totally on my own music. My emotions tend to go up and down, and I tend to work on a manic/depressive level as many performers do. In my down periods, I become like a blotter, absorbing because I'm in a passive/receptive phase. But you've got to use both up and down periods. I do have material ready, and because I do tend to perhaps overcraft my songs, I don't keep

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songs I'm not going to use. I must admit that I don't try to intellectualize my music and my motivations. I don't go around asking: why do I write?"

In concert, she uses an Ovation, although Yamaha is building her a custom-made (left-hand) model. She considers herself "an adequate guitar player" and does her writing on a PortaSound keyboard. "Sometimes limitations in technique can cause you to create in new, untried ways," she offers.

That edge she finds necessary in writing, carries over to her concept about her accompanying players. "Creative tension between members makes for exciting music. I look for a great deal of input from my musicians because if one person controlled the music, there'd be a certain sameness of sound. My players are not necessarily country players, and they don't only have to do my stuff. However, I do seek a commitment to what I do, when we're doing it. Another prerequisite besides playing skill is attitude - a sense of humour, for instance, and God knows that's a healthy asset to have in this business. I like my players to be versatile because my material has a lot of different elements in it; yet, I give them a lot of freedom to express themselves individually."

In her choice of concert material, Sylvia likes to strike a balance between her own and others' material: "You can make a statement through the type of music you borrow to perform; not just necessarily through yours only. Music is emotion: in a sense it's for your own self, but it's also to communicate to others, and success is reached when you touch a chord in another person."

Over the years, Sylvia has become the "grand dame" of the Canadian music industry. For instance, like her male counterpart Ronnie Hawkins, she has been primarily responsible for the development of a host of young Canadian musicians. Her insights are both arresting and provocative. On the record industry, she says, "The phono is becoming obsolete. Young groups are recording directly on tape, and the industry should blame itself for piracy because it doesn't make good tape copies available. Also, practically speaking, a tape collection is nowhere as bulky as keeping a record collection."

On management in general in Canada and in the U.S.: "There are very few good managers here and those few are totally committed to very select artists. A good manager should have the ability to listen to others and to be aware of the street. Ian's and my first real management contact was Albert Grossman: we told him he should sign this gawky, young kid called Bob Dylan. Peter, Paul and Mary told him likewise, so Albert signed Dylan. Each manager has his own strengths and failings: Albert never understood TV, yet he was brilliant with contracts.

"Because of the scarcity of good managers, promising young groups have

to hook up with someone inexperienced with a 'learn as you go' result. Let's face it, the Canadian economic pie is not very big and there are not enough slices to go around, as there is in the U.S. where there's also a more sophisticated structure in the music business. For instance, there are more defined distinctions between manager and agent: the agent effectively works for the artist. You know, not too long ago, an agent here in Canada actually had the gall to ask for a \$1,000 kickback. Yes, that still goes on at all levels.

"I've heard of the new C.I.A. Agency which is attempting to be a national one in scope. Good for them, I hope they succeed famously. Actually, I'd like to see two national agencies competing for the health of the industry."

On folk music: "A lot of the music that came out of Yorkville and Toronto in the early '60s wasn't really folk. Lots of artists couldn't afford back-up bands, so they did what they had to, given the circumstances, and observers labelled the music as folk. Sure, a lot was folk-influenced, but they weren't folk per se. I grew up in the radio age, and through my influences, I think that there's as much R&B and rockabilly in my own mixture as folk.

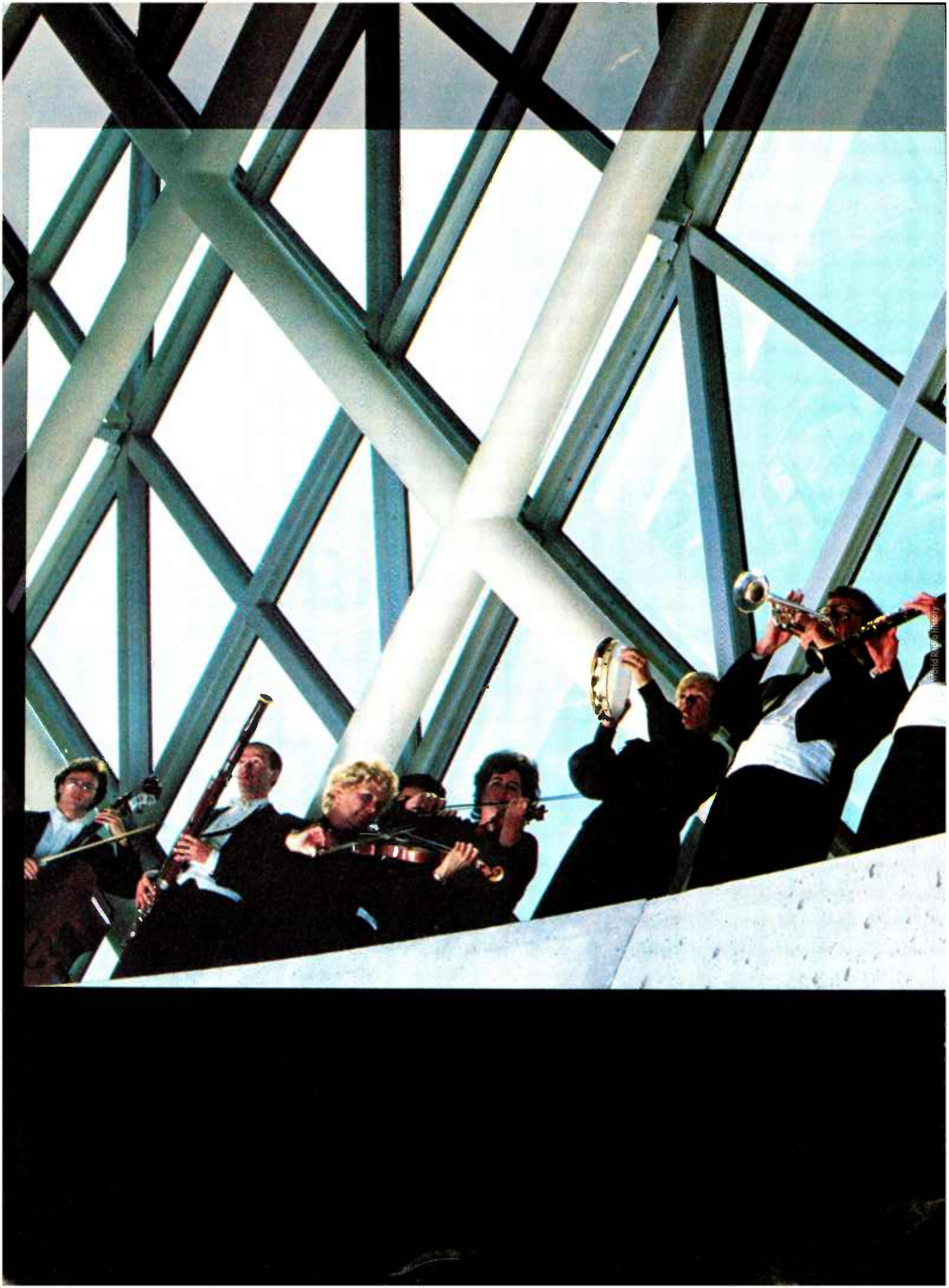
"An interesting phenomenon is the wave of ethnically based music coming from various other countries; for instance, the sounds coming from various countries in Africa are making their way into North American music, as has West Indian musical sounds and rhythms. Of course, this folk music is a lot more electrified."

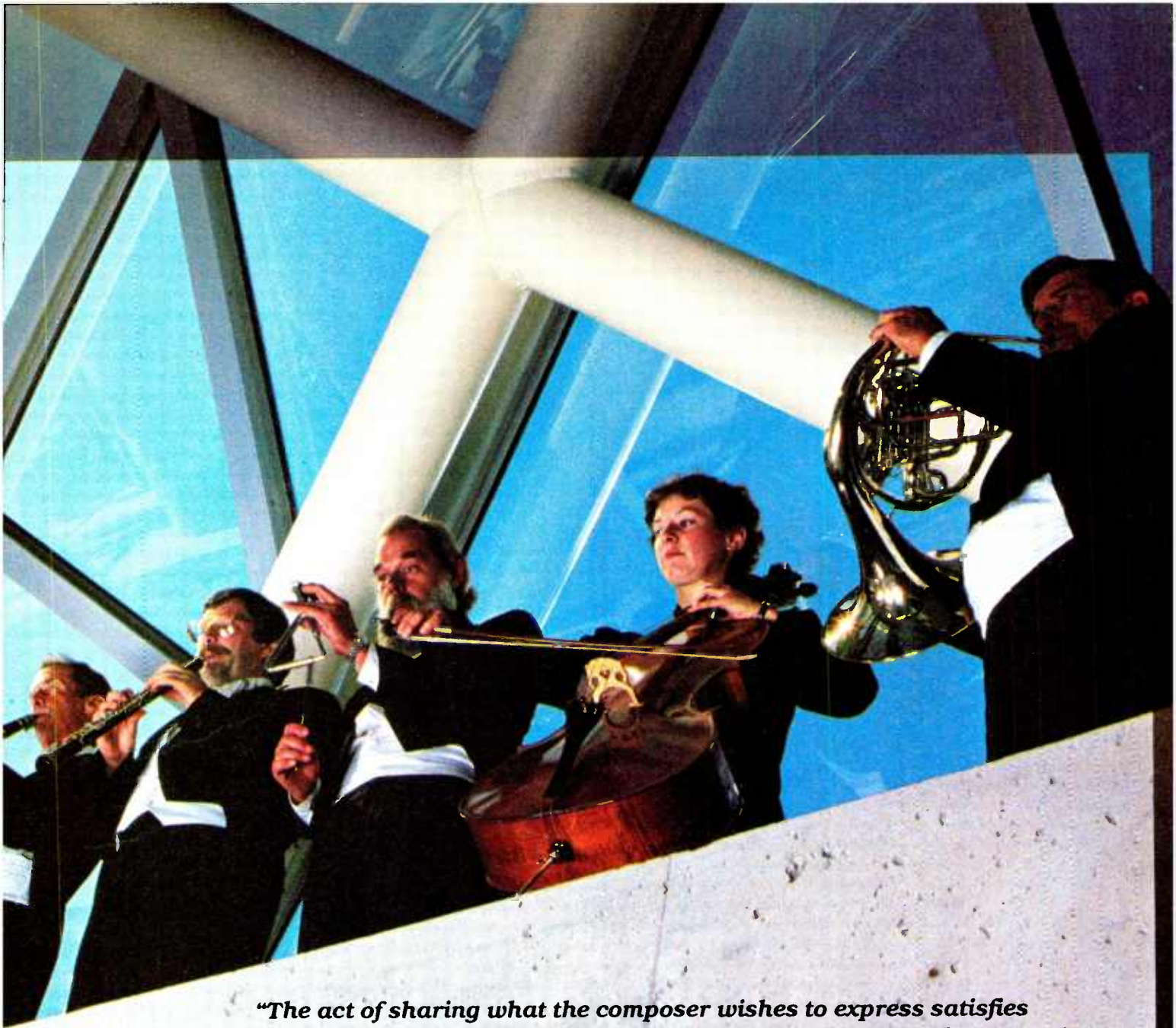
There have been some interesting highlights for Sylvia over the last four or five years, including: *Sylvia Tyson's Country Classic*, a Pay-TV special show last year at Roy Thomson Hall - as an example of her continuing "clout" in the business, for those doubting Thomases, she was joined by Emmylou Harris, David Frizzell and Shelley West among others; two Harbourfront concerts in Toronto, one with Riki Turofsky and Kathryn Moses, and the other with Amanda Ambrose this Spring; writing some new material with Colleen Peterson; and seeing her son Clay grow up while she tries to be mother and observer.

An unusual highlight was her involvement in the production of an album of original songs by the inmates of the maximum security prison at Edmonton.

Sylvia recalls, "We were given some government funds to develop the song-writing skills of some of the inmates. It was an extraordinary experience and a challenge for both me and them. Music was the involvement. Music allowed them to channel their emotions into something creative versus physical energy like fighting. We've been given the go-ahead to do similar projects at Kingston for both men and women inmates."

Quite some lady, this Sylvia Tyson. For all those who doubt her ability to take her renewed career path to even greater heights, she cheekily adds, "I'm a real brat. I get my way a lot of the time." cm





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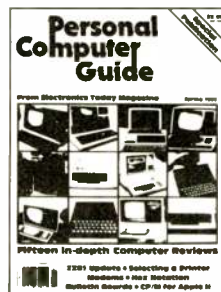


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TEENAGE HEAD

Continued from page 31.

their full potential."

Still, at the time the recording on *Some Kinda Fun* marked a significant step ahead of their punk-leaning brethren for the Hamilton-bred rockers.

Pearl and Duncan, 85 degrees summer heat ratatat automatic weapons sound of stiletto heels on sidewalk as malchicks trooping round corner, tiny switchblade hanging from ear, safety-pinned faces, slippery black leather-like battered seal-skin in the streetlight, out of the alleys moving in the shadows the punkers converge on crash and burn, picture my face, picture flaming wrecks, flaming groovies oozing in for the baddest band to lay on 'em the best Teenage Head they ever had, screaming for it, sweating for it . . .

That was '77 and Frankie Venom's antics on steam pipes and assorted stage furniture coupled with a catchy single, "Disgusteen", pushed the Head to the forefront of the newly festering punk movement. As word of their energy-crazed performances spread, the gigs took on the status of 'happenings', jammed with the aforementioned sweating and screaming faithful, egging the band on to greater excesses.

"Those were crazy times down there. The bands and the audience were all the same age and we were all friends. It was definitely a cult thing" reminisces Frankie. "There was a feeling of community but there was also a lot of competitive feeling. We were trying to outdo each other in being outrageous. And being the out-of-town boys from Hamilton we felt we had lots to prove. It turned into a race between me and Leckie (nee Nazi Dog) to come up with dangerous stunts; he was cutting himself up onstage with broken bottles and I was risking my neck leaping off the ceiling.

"Since we were playing to such a small audience, the challenge to blow them away every night meant you'd try anything as long as they were with you. But I remember the first time we headlined in our hometown to a packed house of about thirty. I was gonna break my legs for nothin'. I was about 40 feet up on the stacked amps, making gestures like I was going to jump. They were just sitting there like: I don't care. So I thought: The hell with this. I would have done it if they'd encouraged me on but I guess we came on so out of control, they didn't know how to react."

It was a miracle they survived. But survive they did, alone among their punk contemporaries to come through with street cred intact and unswerving in their commitment to killer rock. And while their notoriety came largely through the Venomous one's antics, the band's durability is the result of the other

members' commitment to improving their musicianship.

Says Lewis: "From the beginning, we never saw ourselves as an underground band. The punk clubs were the only places that'd let us play so we got lumped in there with all the other bands that were just starting out so we got our initial audience from the punk underground. But we were never concerned with impressing the trendy part of that scene. And perhaps because we've always been conscious of making music for a wider audience we've been able to survive and other bands haven't. We've got two distinct types of audiences; the ones in the bars and the high schoolers. In the bars the audience is very cross-sectional

because we play basic, good time party music and everybody loves to party, no?"

Although *Some Kinda Fun* didn't sell a bundle, the success of the single off it, "Disgusteen", got the boys a foot in the airplay door and established the band as potentially saleable. To the extent that they were signed to Attic Records and sent off to the studio with sufficient help and funds to do the job properly. The result was *Frantic City*, an album brimming with the relish and confidence of a band who felt they were finally on the way to cracking the big time. The album was in the can within a month, only to languish there for more than a year as the band slowly lost momentum. But that summer, Headmania reached its

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height when the band played a gig at the Ontario Place Forum that precipitated a pitched battle between the police and thousands of kids who couldn't get in. Ironically, it was this negative incident that got the band its biggest barrage of media attention. The event was reported in the U.S. media with the result that radio programmers and record execs down there all of a sudden were most anxious to hear from this 'unknown' band that could elicit such audience response. Accordingly, the band's long-suffering manager and father figure Jack Murrow arranged a number of showcase gigs in New York and L.A. The Head looked set to break open. Then it happened.

The Accident, carved in granite and sitting astride the highway down which Teenage Head's career is zooming. On a late summer night in September, it's zooming along in the person of Gord Lewis. A tree jumps out at the car. The car doesn't come to a screeching halt. The band's zoom into the big time does.

Murrow believes "There's no doubt that if Teenage Head had played those showcase gigs in September '80, that exposure and the strength of *Frantic City* would have gotten them the U.S. deal they wanted. Up until the accident, this band's career was progressing like the classic rock 'n' roll success story. *Frantic City* was getting airplay all over the Eastern seaboard and the riot created some interest of the sensationalist variety.

"In retrospect, that might have made more negative publicity than it was worth but at this time, it was part of the wave of momentum building around the boys."

Murrow's affection for and protectiveness towards his 'boys' go way beyond the call of duty. He was with them from day one, when they bussed in from Hamilton for the gigs and crashed at and trashed his house on a weekly basis, since it wasn't a case of just the band but usually them and about fifteen or so of that evening's most enthusiastic fans. Jack took the chaos as much in stride as he could, comforted by his unswerving belief in the band's abilities.

"At the hospital the doctor came out and gave us this business-like rundown on Gord's condition. Frankie turned to me and said, "What's he mean?" I said "I think it means they're saying he'll never walk again." So when I see him up there playing stronger than ever it still chokes me up. I'm not sure how but in some way, Gord has drawn a lot of strength from the accident."

It was a time of continual crisis for the band. Frankie grimaces and launches into it, "It put us to the test as friends and as a band. At first the main concern was with Gord, but at times there were feelings of anxiety and restlessness as things weren't happening. We could feel that things were dying down.

"But it's the sort of circumstances we couldn't do anything about. We played gigs with guest guitarists just to keep our hand in, most notably with David Bendeth who was great to work with. But there was

never any question of recording or touring with anyone but Gord."

The association of Bendeth, a highly versatile fusion guitarist with an international rep, and the street rockin' Head, set off a few guffaws in musical quarters but the relationship thrived to the advantage of both parties. For Bendeth it was something of a rejuvenation, a plunge back into the rock wars he'd left behind.

"I took the opportunity of playing with Teenage Head 'cause I wanted to see what all the excitement was about. I found out; they're a great band. They're very committed to the music they're doing and they're authentic. I mean, they'd never played with any other guitarist besides Gord. I en-

joyed bashing out good ol' rock'n'roll again and I like to think I pushed them into tightening up the act a little."

Bassist Steve Mahon: "We were in a position to be experimental and to assess what we were doing. It was like since Gord wasn't there, we could flirt around a little. And Bendeth was the perfect guy to have around because he had all these ideas but he wasn't into telling us what to do to change. He understood what we were about because he'd come out of hard rock himself. Plus he's a real joker."

The relationship continues to be productive to the point where Bendeth's jokingly referred to as the 'fifth Head'. He produced the group's latest, *Tornado*, and will most

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likely produce the next. But it was six months before Lewis was back on the bandstand. And by the time *Frantic City* saw the light of record rack, the band's profile was considerably lowered and they'd formally left Attic so enthusiasm for the project had understandably cooled.

More dire disappointments but there was nothing to do but cut their losses and move on. Moving on felt like moving back; without record company support the boys knew recording the next album would be a low rent affair and it burned their butts a shade. Says Gord: "It was back to the Hello, have you got your money today? Good, then we'll roll the tape again. And if you stay but a minute overtime it's get those creeps outa there. We resented it but in the end there was nothing to do but go ahead and make the best record we could."

The result is *Tornado*, six cuts of vintage Teenage Head party-rock, given a more muscular production than formerly by Bendeth. There's nothing new here of course; new is not what the Head are about. They're way on the other side of the street from that, rockers in the grand tradition that stretches in an unbroken line directly back to kings Elvis and Chuck themselves.

"I know it's a corny phrase but plain, old-fashioned rock'n'roll will never die. It just has a larger or smaller share of the public attention as trends change. I believe Chuck Berry's songs will always be with us. Bands will be playing them in the year 2000." Lewis is proud of the band's traditionalist stance and quick to stress that doesn't mean it's a static one. "We've focused in on a definite sound and we're working to perfect it. We want to get it to where someone can hear a tune and know instantly it's a Teenage Head song. Now we realize there are things we might have to alter to get across to a wider audience but changing our style isn't one of them. This is the only thing we know, this is what we love. I don't see an alternative."

Indeed. Another part of the classic rock band script reads that the boys in the band must be high school buddies who stuck together through all kinds of weather. Teenage Head fit it to the letter; from high school garage bandhood onward, the lineup of Gord Lewis (guitars), Steve Mahon (bass), Nick Stipanitz (drums, percussion) and Frankie Venom (vocals, harmonica) has never changed. As Murrow quipped "If they haven't gone off and gotten jobs yet, I don't think they're going to do it in the next three years."

Meanwhile, the search for roots' rock perfection goes on. Recent live shows have seen Dave Rave, who appears on *Tornado* and will contribute to the next album, playing and singing and noticeably filling out the sound. And from the rough tracks I've heard, the team of Venom-Lewis are writing songs with greater economy and more venturesome lyrics.

As Murrow browses the record company offices, insisting a video budget be part of the deal as a promotional shortcut for a band whose drive has been cut short too

often, the band themselves soldier on calmly. It's not that they're beyond caring, they've just been through the buildup and comedown so often it takes a breakthrough of Godzillian proportions to excite them.

Mahon sums it up with a veteran's cool. "Right from the beginning we had a good attitude; we didn't expect much so we didn't go through any big disappointments. We avoided the first album breakup syndrome. What happens is a band gets a record and its looked on as their ticket out of the bar circuit. Look out baby, here come the concerts.

"Of course, once the initial rush of the album wears off it's back to the bars and that's when the ego hassles kick in. They

see themselves as stars who couldn't possibly go back to playing bars and next thing you know, they've croaked. Whereas we don't mind playing bars in the least. Bars and high schools, that's where you'll find the heart of rock'n'roll. Not in stadiums and arenas.

"We've played more schools than any band I know of, 86 at last count and the audiences are always great. Rock is a contact sport and we come across as very accessible. We're easy to communicate with because we're there for the same reason as the kids; to have a good time. As long as we can do that and keep the band going, then whatever else happens will be some extra kinda fun." cm

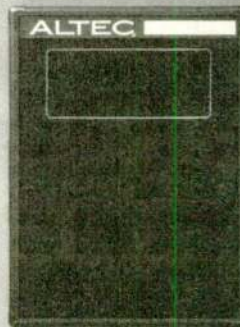
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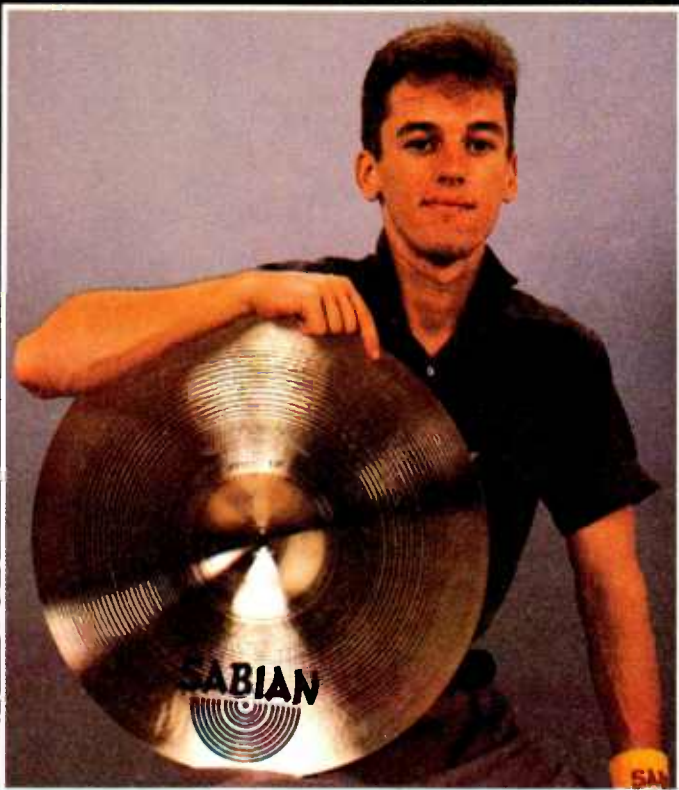
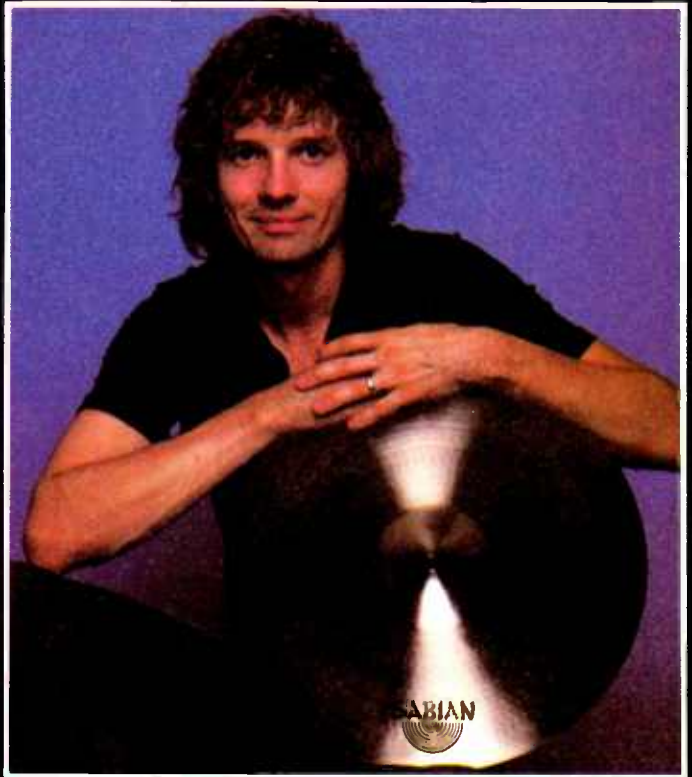


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formed in concert, then recorded - bringing audiences to their feet and critics to their knees scrambling for superlatives to describe Mortifee's extraordinary voice. "Mortifee's voice," wrote one critic, "eludes all definition. It's a spine-chillingly beautiful voice. Period."

A one hour television adaptation of *Kairos* won top honours in two major film and TV festivals, including Best Television entry at the Houston International Festival. The songs are mostly Mortifee's own, chronicling her travels and personal voyages of discovery including "The Beirut Song" which is an impassioned plea seen through the suffering eyes of the Lebanese people. Her journey, however, begins with a flashback to childhood images with the hauntingly beautiful portrait of the black housemaid (Gausaulaulau) whom her family employed on their African sugar farm. "The woman who planted the early seeds of wonder in me and taught me to fly."

Ann Mortifee was, in fact, born in South Africa, where her father was a politician in Jan Smuts' Unionist Party and the owner of a sugarcane farm worked by black employees. As a child, she recalls hearing the machetes cutting the canefields while the workers chanted in cadence with their bodies. It was her first understanding, subliminally, that music was an expression "of the inner rhythms. Music was different for me from then on."

Although her grandmother was a concert pianist, there was little music in the home for Ann and her two sisters. She didn't sing until she was 15, when a friend gave her a cheap guitar. By then her family had left South Africa, her father keeping the farm in Zululand but opening a photofinishing business in Vancouver.

She worked the mid-60's folk club circuit while attending the University of British Columbia, where she went first to study physiotherapy but flunked the science subjects she needed "royally." She switched to arts, to English, and off campus concentrated on music. She auditioned for the local premiere of *The Ecstasy of Rita Joe* (a play about Indians suffering in the city), and landed not only the role of a balladeer but a commission to write some of the songs. In '69, the play went to Ottawa, where she got leads in both the satirical revue *Love and Maple Syrup* and the TV series *Both Sides Now*. It was *Maple Syrup* that took her to New York.

Much has happened in Ann's life since 1976. She has toured with Ramsey Lewis, sung for the Queen, represented Canada at the Knoxville World's Fair, performed in a concert series with Harry Belafonte, written and appeared in *Reflections On Crooked Walking* (a children's musical), and

released *Born To Live* which has been called her most thoughtful, philosophical album to date.

As for the future, this gifted, beautiful young woman, who has been described as a philosophical flower child, is bubbling over with plans. A play for adults. A feature film. A two-person show. Her Phoenix Foundation, with which she hopes to coordinate a worldwide data bank of Third World needs, so "people who want to contribute can find out where their contributions will be most useful." Down the road a bit, another album.

And if international fame beckons, Ann Mortifee will handle it well.

"The most important thing, really, is my own unfolding, my own development," she

explained. "I love music, I love my form of art but it's a part of my life; it's not my life and I don't define myself with that alone. So stardom is not something I worry about. I've gone through many philosophical tendencies. Now I believe everything is possible, nothing is certain." **cm**


Ann Mortifee's Discography

- Ecstasy of Rita Joe - *Jabula Records*
WEA 25-0331
- Journey to Kairos - *Jabula Records*
WEA 25-0103351
- Reflections on Crooked Walking - *Jabula Records*
WEA 25-03341
- Born To Live - *Jabula Records*
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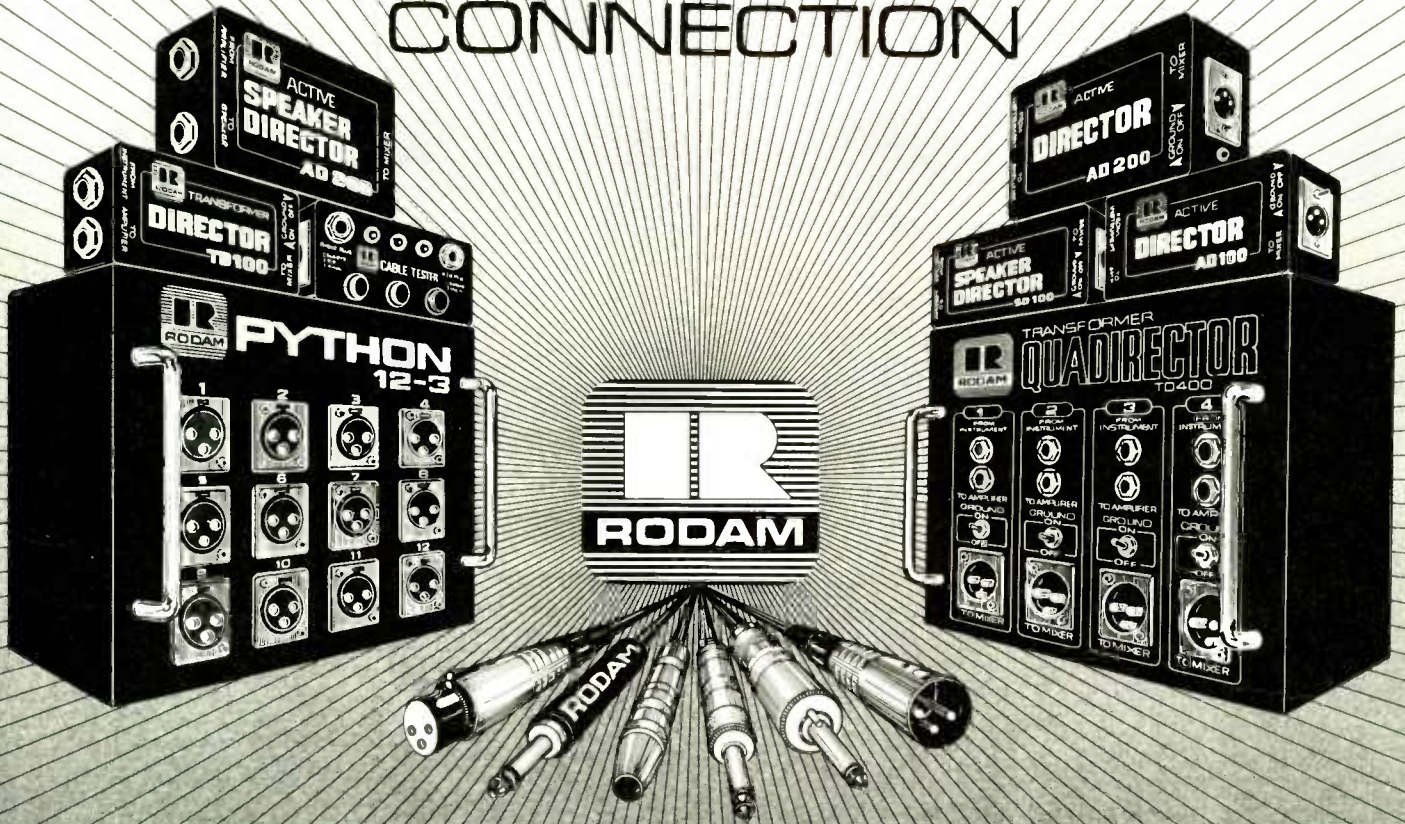
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PETER CHIPMAN

Continued from page 34.

ed on Pearl records, which will be sold though T.V. advertising only, throughout the U.S. and Canada. This album, *Romantically Yours*, is a culmination of the product of his two previous Capcan records.

Peter started recording in 1977 at Little Mountain Studios, in Vancouver, B.C. With Bob Brooks and Roger Monk handling the production chores, two fine albums came out. A few singles were released and some airplay garnered. While driving into Calgary, Peter heard his music for the first time on the airwaves.

"I almost drove off the road," says Peter. "I felt like rolling the window down and yelling to passing traffic, 'turn on your radio, they're playing my music!'"

Canadian Composer magazine stated, "Peter Chipman is a rarity - a warm voiced ballad singer who invests the material he sings with a passion and believability."

RPM magazine, the Canadian music industry's trade paper said, "... a big session including a very lush string section and well balanced brass, all subtly enhancing the tender tonal quality of Chipman's delivery."

Peter spends a lot of time on the road - 300 days a year. "I'd like to have more time to myself yet I enjoy the touring and the people I meet."

Paul Mascioli, Peter's friend and business partner says, "Peter has always been one of the most enthusiastic entertainers I have known. He works extremely hard at his career in all sectors... from the obvious singing and playing, to the costumes and staging aspects of this business, to taking care of the public relations end of things when he's on the road. He always finds time to drop into children's hospitals and entertain the hundreds of kids that are cooped up in each city."

He goes on to say, "It gives me great pleasure to think that I have acted as Peter's personal manager since day one, I have every intention to be there for as long as he decides to stay in our industry of show business."

Peter has given much of his time and talent to the Variety Club Telethons; he works telethons all over the nation. He is a member of the children's charity of the world, Variety Club International. He has helped to raise millions of dollars for sick and handicapped children in Canada.

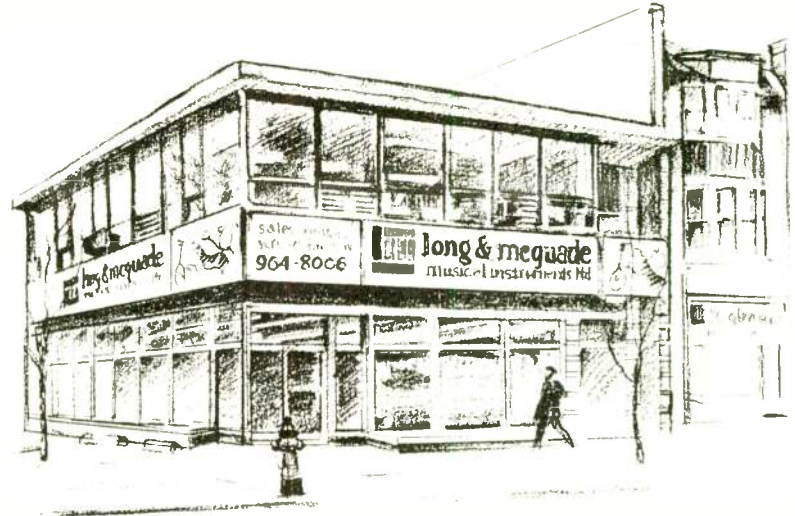
His performances have taken him from CBC with appearances on *Canadian Express*, *Bob Mclean Show*, *Tommy Hunter*, on to international T.V. - Jack Jones' *The Palace*, to live performances in England, Germany, France and Switzerland.

"I grew up on Ernest Tubbs, Faron Young and Robert Mitchum singing "Thunder Road". I received my award from the Country Music Association of B.C.; I sing pop, country and MOR and just plain love music and entertaining." cm



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Sonic Fundamentals for Musicians

G R O K K I N G N O I S E S

Continued from page 37.

also a mechanical filter. If you take a piece of black plastic pipe and tape a speaker to one end, you will find that there are certain notes which pass through the pipe quite a lot louder than most others and, because physics does make sense if you pretend to be stupid when it's explained, all of the notes will be separated by octaves. In other words, you will get a note through the pipe, and its harmonics, the latter at a reduced amplitude. The pipe has a certain resonant frequency at which it likes to pass sound, which is determined by the amount of air inside it.

If you create a more complex shape, like the inside of a violin, it will still be a mechanical filter, but it won't behave in quite so reasonable a way as the pipe did. It will chew off some harmonics and not others, and, as a result, the sound produced by feeding a simple waveform into it will look pretty bizzare.

An oboe produces a nearly sinusoidal tone, with just a bit of harmonic energy. It starts with a square wave, but, because it is something like a pipe, it is a pretty good filter. A filter reduces the amplitude of sound which it isn't resonant to, but it's quite hard to make a filter that scours out everything it doesn't like, so some of the harmonic energy gets through. As a result, the waveform coming out of an oboe is a mostly filtered square wave.

Beldar And The Coneheads

It's useful, in looking at instruments as things that produce particular, predictable waveforms, to consider that a cavity which is mostly enclosed is a better filter than one which is mostly open. A pipe is a great filter. A funnel isn't terribly good and a disk with a hole in the middle isn't much of one at all.

Instruments which are pipes, like the oboe, will pass relatively little harmonic energy - what comes out will be roughly sinusoidal. Instruments which are conical, like a saxophone, will let a lot more harmonics out of the house, with the result that their waveforms will more closely resemble that which was produced by their sound generators.

This should be fairly useful, as the sound generators of an oboe and a saxophone work in essentially the same way.

A filter has heaps of other qualities besides its resonant frequency, most of them are a trip in scientific papers. They keep the bald headed guys in the lab togas amused for hours. However, there's only one that's particularly important for better understanding one's own sound, this being Q.

Q, of course, is another bald headed guy in a lab toga. He makes all of James Bond's weapons so he can blow up Christopher

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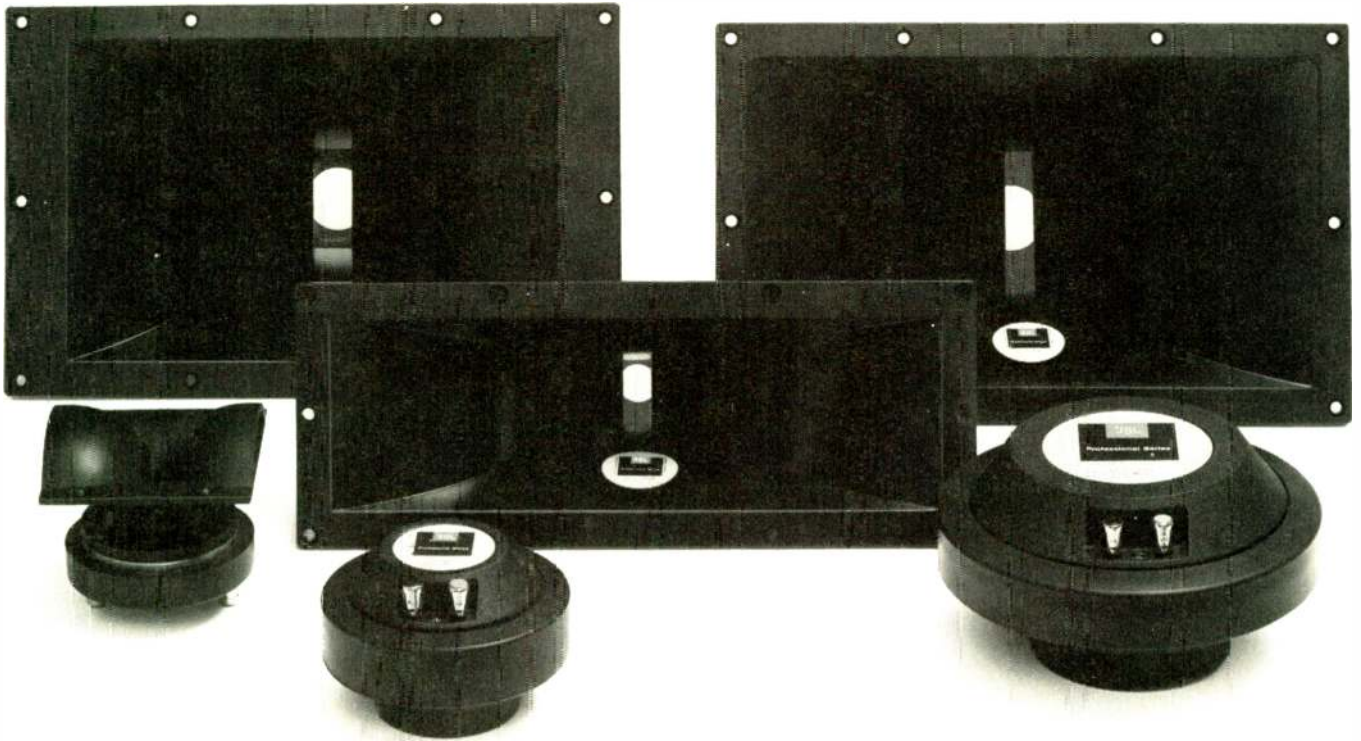
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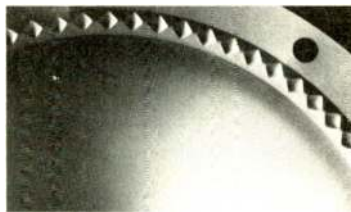
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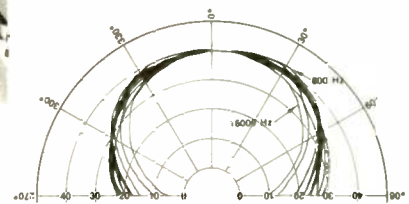


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Every filter has a Q used to represent quality factor. The Q of a filter is a measure of how good it is at its job. If a filter absolutely decimates anything it isn't tuned for, it is said to have a high Q. If a filter has a high enough Q it will produce sound all by itself. This is an uncommon occurrence in mechanical filters, but quite easily done in electronic stuff. It's usually pretty straight forward on a synthesizer, you just tune the Q knob up and somewhere along the line the filter starts squealing.

Returning to the noble beer bottle, we find a really first rate filter with a high Q. A high Q filter is generally managed by making a cavity which has walls that don't absorb energy from the sound which is vibrating inside it. If you look at the act of filtering as chopping away all the unresonant sound while leaving the pure noise, a filter which, having done this, does not allow itself to absorb any of the sound rattling around within it will naturally be better at its job.

You can always tell a good filter, either it will shortly be after a raise or up for joining a union.

Basically, any cavity with hard rigid walls will have a high Q if it's used as a filter. As such, a beer bottle is a good filter. A tennis ball is not. A Glad sandwich bag has virtually no Q at all, with or without crumbs.

This is useful in understanding, for example, why a new guitar doesn't sound as bright as one which has "opened up." The top of a new guitar is a piece of fairly dense spruce which makes the cavity of the body into a pretty sharp filter, that is, one with a high Q. Being a fairly large box, its resonant frequency is low. This results in a filter which lets less high frequency sound out of the box. As the wood opens up, it gets softer, and reduces the Q of the filter, making the filter less able to munch out on higher pitched sounds.

Ovation guitars, which are mostly very rigid fiberglass, sound exceedingly bright for this reason. Now, if they would only chrome plate them to match.

Turn It On

If you relate all of this to the knobs and wires that make up the toys of electric music, it all becomes a lot easier to deal with. You can have a lot better control of the sound you are dealing with - and the sound you are trying to get - by looking at it in terms of its harmonic content.

A guitar, as we've said, produces a largely sinusoidal sound. In fact, the sine waves from the strings are usually distorted to some extent by the pickups, which add some harmonic energy to them. If you plug it into some effects, you presumably do so with the intent of altering its harmonic content, and hence, the timbre of its sound.

Effects are, for the most part, harmonic generators, like fuzz boxes or harmonic filters like wah-wahs and phasors. Consider this when you are trying to patch a particular noise.

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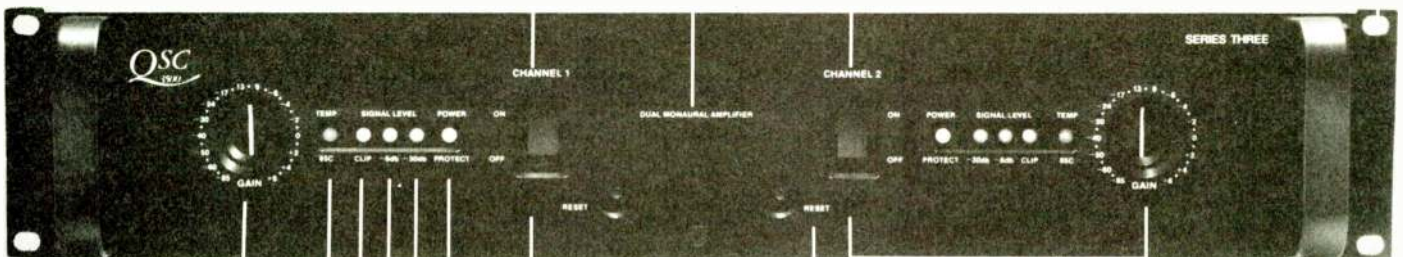
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A fuzz, as we've seen, adds odd harmonics to a sound. A wah-wah is a filter with a variable pitch - it allows you to change the harmonic content of a sound. Phase shift devices, like flangers, phasers, double trackers and so on are actually just filters too. However, they add an additional dimension to the control of harmonics.

Up until now, we've been looking at the harmonic content of a sound as being fixed. You filter out some energy and play the tune. However, sounds in nature are never like this, they are constantly changing and the nebulous human mind likes this sort of thing. Sounds which have some degree of change happening in them, such as a shifting harmonic structure, sound a lot cooler than fairly static noises.

If you take a sine wave and add it to another identical sine wave, you will still have a sine wave, which will be as big as the two waves put together. If you add two sine waves which are of the same pitch and size but opposite phase . . . that is, the first one goes up when the second one goes down . . . they will cancel each other out.

If you delay a sine wave by the time it takes it to complete one-half of one cycle, you will, in effect, invert its phase and, if you add it to itself, snuff it perfectly. If you do this to a complex waveform you will snuff the fundamental pitch and part of the harmonic structure, just like a filter. However, unlike a simple tone control, this sort of filter does not just prune off the upper or lower end of the spectrum. It creates notches, or teeth, which go in and scoop certain harmonics. It's called a comb filter.

It's possible to build a delay which has a varying delay time - it gets longer and shorter several times a second. This produces a filter which sweeps across the spectrum of a sound filtering through it, killing off different clumps of harmonics from moment to moment. The result is a constantly changing sound, a trip to the ear. Thus is born the noble phaser.

All Those Knobs And Buttons


Most musicians deal with electronics as black boxes. That is, they know you can get a Martha and the Muffins sound out of the ADT box, but they don't know why and they don't know what else the thing is capable of. If you sit down and experiment you are bound to come up with a number of interesting combinations of effects and settings, but this is largely a blessing of the gods.

You can do a galaxy more with your hardware if you can fathom what's inside it and what it's supposed to be doing. The most important aspect of this is comprehending the raw material of the process - the sound.

After that, a few charge coupled devices, some field effect transistors, an operational amplifier or two, the four quadrant multiplier out back and a Butterworth filter in the parking lot and you're laughing. Part Two in the July/August issue will discuss the basic nature of electronics as it pertains to musical instruments. **cm**

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GUITAR

AN EQUIPMENT OVERVIEW FOR THE CONTEMPORARY GUITARIST - PART 6

EFFECT SYSTEMS: I am referring to pedals, boxes, racks, etc. - mostly devices that colour the sound of the guitar, instead of totally changing it, as in guitar synthesizers.

Attempting to assemble a suitable effects system can be an intimidating and potentially expensive project. My approach will be to identify the sounds that are professionally required and to show you how to select and assemble them into a few different systems, each essentially doing the same job.

The variables are mostly in cost (usually reflected in quality of sound), weight, size and ease of operation. Assess your needs: Are you playing in a band where sound creations are limited only by your imagination? If so, you simply try various devices as budget allows, put them in an order that works for you, organize them so that they are as portable as necessary (hints on this later) and your job is done.

For those of us whose work consists primarily of re-creating the sounds and styles of today's music, the job is not so easy. Even after picking the right devices, we have to learn how and when to use them. This may include sounds for which one personally does not care.

Before matching sounds to devices, you have to understand that the same sounds come in different packages. For example, chorusing is available in a pedal, a rack or as a built-in addition to an amp (the Roland Jazz Chorus).

Firstly, we will deal with pedals, boxes or whatever you want to call those devices that sit on the floor. Almost all sounds are available in this form. The advantages of a floor device is portability (light and small), cost efficiency (relatively inexpensive), and if you have a well designed pedalboard, easy to set up. A further plus, the new F.E.T. controlled boxes feature silent switching and are extremely quiet. The disadvantage is that the controls are on the floor! This seemingly harmless design flaw was not so serious when floor pedals were simple, with only one or two controls. Now they are very sophisticated, sometimes having four or five knobs and two or three slide switches! To the performer who is concerned about appearances (ie: bending over on stage doesn't make it!), and for the show/theatre/studio guitarist who is usually following a conductor, reading a part and punching up the right effect(s), having controls on the floor is really a poor idea. It is seldom that one would limit each pedal to one setting, yet that is the position we find ourselves in, if there is not time to reach down and make an adjustment. Nevertheless, the advantages of the pedal, especially in terms of cost and portability, outweigh the disadvantages. In other words, you will likely be using some floor pedals as part of your system.

Manufacturers are now making 'pedal organizers' or pedalboards. This is a box, or a board in a case, that allows rows of pedals to be left connected together, with an A.C. option, so that setting up is easy. Open the case, plug into a power outlet,

connect two chords (one to amp, one to guitar) and you're ready to play. A system like the Boss carrying case (BCB-6) and power supply/master switch (PSM-5) allows five pedals of most brands (they have to have the correct A.C. option and be close in size and shape to the Roland products) to be used in conjunction with a master bypass switch. This switch is necessary for the simultaneous use of effects. For example, if you want a distortion, echo and chorusing combination for a solo, you turn on the three pedals, leaving the master switch off. When your solo time arrives, one tap on the master activates the three effects. If you have an effects loop on your amp, it likely has a bypass pedal. If so, you could investigate the other stock pedalboards, such as Pearl, which has A.C. but no master bypass. The other disadvantage of the latter type of pedalboard is that you usually can only use one brand of effects - no mix and match! Considering the great selection of effects pedals that are available, this is potentially a serious disadvantage. Recently, Ibanez has been making a smaller pedalboard with three effects built into one metal box (it is still close to the size of three pedals, however). But with less pedals in the board, your chances of liking them all is better than with the larger pedalboards.

By using the 'works' from the Boss system (ie: PSM-5 master switch with cluster chords and A.C. adapter), minus the plastic carrying case, I have built my own pedalboard. In this manner, I have been able to combine five pedals of my choice, with a bypass switch, into a configuration that fits into the back of my rack case. Beware of the pedal boards that make it difficult to remove one or two boxes from the middle of the chain. Sometimes you only need one or two pedals for a job, or rehearsal.

The previously mentioned pedalboards are all connected in a series or loop. The disadvantage of this is that when you flick on the master switch, there is a distinct loss of power (and sometimes tone) as your signal travels through the whole chain. This can be overcome by raising the level on those effects which have their own volume control (ie: distortion boxes). When activating the boxes without volume controls (ie: chorus, octaver), you may have to compensate by raising the volume on the guitar. This is a seemingly small point that can become annoying when trying to work quickly with multiple effects.

The new Korg pedalboard looks like it has solved part of the problem. It uses the 'station' principle. That is, if you press one pedal on the board, only that pedal is introduced into your signal path - so, not as much level and tone loss. However, if you activate three or four pedals simultaneously, I imagine the same problem would occur, but, at least this is a partial solution. If you are having a custom pedalboard built, the station idea could be incorporated. The Korg has the same inherent weakness as any pedalboard which doesn't allow for brand substitution. (Coming up: Rack Effects; Digital Delays and Devices that are programmable)

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BRIAN HARRIS

KEYBOARDS

GOSPEL PIANO - PART 2

In the Oct. '83 issue of CM we looked at Gospel Piano - Part 1: It would be a good idea to review that if you want to fully understand Part 2.

Part 1 dealt with what might be called 'conservative' or 'white' gospel piano. Part 2 will deal with a more rhythmic, forceful or 'black' style of gospel piano (or at least as close as I can get, given the inherent limitations I have in this area). Now if the idea of a white man telling you how to play black gospel piano hasn't thrown you off, let's get down to business.

The purpose of gospel music, no matter whether it is of black or white origin, is to enhance the worship of God. Historians are not sure how long humanity has been using music for this purpose, but it would appear to go back to the dawn of recorded time. The Bible tells us "David played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals." David is said to have had 4,000 persons appointed as musicians - all of this in about 1,000 B.C.!

Black gospel music as we know it today has its origins in the U.S. in the late 19th and early 20th century. It is essentially based on a combination of the existing black religious music of the time: hymns and spirituals, with the folk or popular idioms: blues, popular song styles, barbershop quartet music, etc. It gained prominence in the Great Depression era due to the work of Thomas A. Dorsey (not to be confused with trombonist Tommy Dorsey).

Dorsey was originally a composer, pianist and blues singer, working with greats like Bessie Smith and Ma Rainey. During the Depression he turned to religious music, seeking to combine "the good news of Gospel with the bad news of the Blues." He wrote a number of songs which were essentially written in the style of a popular song and given religious lyrics, which he called gospel songs. Many of his tunes are still sung today. Among the best known are "Peace in the Valley" and "Take my Hand, Precious Lord."

Some of the best known artists who work primarily or exclusively in this field are Mahalia Jackson, Andrae Crouch, Edwin Hawkins, James Cleveland, Sister Rosetta Tharpe and Clara Ward. Others who

have worked in the Gospel Field but also work in secular areas would include Billy Preston, Aretha Franklin, Sam Cooke, Dionne Warwick, Lou Rawls, Al Green and Wilson Pickett. Still others have not been noted as Gospel artists but have been influenced considerably by Gospel music. These would include Ray Charles, James Brown and Otis Redding.

An example is shown below which briefly illustrates many of the devices commonly used in Black Gospel music. Note especially:

- 8ves often used in melody or bass for a more majestic effect. (This is also used in White Gospel.)
- tonicization of closely related keys - for an explanation of this concept consult the Oct. '80 CM or a good book on classical harmony. (This is also used in White Gospel.)
- frequent use of the IV-I cadence (also known as the *plagal* or *amen* cadence). (This is also used in White Gospel.)
- the tonic chord often has the mi 7th added to it, making it a dominant 7 structure. This illustrates the blues influence on Black Gospel. For more information on the blues see the Apr. '80 issue of CM. This device is *not* normally used in White Gospel Music.
- syncopated rhythms - see the June '83 CM. This device is *not* normally used in White Gospel Music.



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DAVE
YOUNG

BASS

STUDYING THE STRING BASS WITH THE RIGHT TEACHER

The string bass, like any other instrument, must be learned with the guidance of a good teacher. Don't expect to "pick up" the instrument on your own and then go to a teacher to acquire the fine points. In fact the bass can be picked up and played very quickly but can't be played with expertise without several years of work and study. The time to put in the work and study is when you are young, ambitious and able to absorb what a teacher has to offer. How many times have I heard the resolution, "I'm going to take a few lessons to correct some bad habits and then I'll be straight." Remember, that unlearning a bad habit is more difficult than learning a good one, especially if you are playing while studying. Let us consider the teaching experience.

First, I have to assume that you have the desire to learn to play the instrument and that you have the time to study and you have the determination to follow through with something you start. Given this, you find the best teacher for your particular objective. For example, if you wish to become a good orchestral bassist, then seek out the principal bassist in your local Symphony Orchestra. Or if you are interested in jazz playing, then find a good jazz or commercial player who is a qualified teacher.

In my own experience, I learned the jazz style on my own from listening and copying the different players on records. However, I reached a point where technically, I was at a standstill. Most of the jazz repertoire and style concentrates on pizzicato and tends to ignore all but the basics of arco playing. Unfortunately, the instrument was originally conceived to be played with the bow and any degree of accuracy is difficult to achieve without careful study of the use of the bow. This is not to say that you cannot become a fine jazz player without any expertise in the use of the bow, but it certainly widens your horizon technically in being a creative player, not to mention your versatility in playing different types of music.

But back to my dilemma. After playing the bass for several years I had to relearn the instrument in terms of correct left hand position and proper bow control. This I did with the help of a wonderful teacher and friend, Thomas Monohan, principal bassist, Toronto Symphony. This was a difficult ad-

justment period for me and I don't recommend this approach, since there are easier ways to learn the instrument.

During the period of approximately three years of continuous study I had a fairly strict daily schedule. I would start the day with a half to one hour of long tones based on a two octave scale. Next, one hour of normal scales, arpeggios, all inversions of the arpeggios and triads on each degree of the scale. Next, one hour of bowing variations. After a lunch break there would be two hours on studies, usually Bille, at slow tempos. Next, one hour on a solo piece - sonata or suite - that could be used as audition material. Finally one to two hours on orchestral excerpts also for audition purposes. Study books which were important included *30 Etudes for String Bass* by Franz Simandl; *18 Studies In All Keys For Double Bass* by Isaia Bille, ER 266; *New Method for Double Bass Part 1 and 2* by Bille, ER 262 & 304.

At some point in your career, advisably at the beginning, you must spend time learning the basics of your craft. Your left hand position must be constantly checked to prevent any bad habits from forming; bow control must be slowly acquired; pizzicato technique, jazz and orchestral, must be developed; intonation, shifting positions and cross-string playing must be constantly improved; proper stance and method of holding the bass should be established. And so it goes. Only a regular teacher-student relationship can assure you of achieving these goals.

Certainly we all have experienced several teachers in our learning process, but you usually know when you have found the right one. He, above all, will inspire you to work and improve your playing while establishing the correct basics of technique. The routine scales, arpeggios, studies and repertoire development are all part of the process. But there has to be some excitement about learning to play well and hopefully he will inspire you to this end. A good teacher is not easy to find, so don't give up if you have not found the right one. However, a good teacher is only half of the relationship and YOU, being the other half, must have the desire and determination to learn and improve your playing, that only you can provide. Good luck.

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**BARRY
KEANE**

PERCUSSION

GETTING A DRUM SOUND or WELCOME TO THE ASYLUM

As promised in the last column, here are some thoughts on getting a drum sound. In researching this topic, I uncovered some astonishing, little known facts that should help prepare you mentally and emotionally for this important subject. Did you know that Edsel Murphy wrote his famous 'law' after drumming on his first record date? Did you know that the word frustration is derived from the Latin verb "frustratum" which means to tune a drum kit? Did you know that Will Rogers never met a snare drum?

The sad but true aspect of these facts is that they probably will be as helpful to you in your quest to achieve that killer kit sound, as the pearls of wisdom that I'm about to offer. Your drum sound is such a personal thing and is dependent on so many variables that the only sure-fire method of achieving your goal is through a series of informed trial and error experiments. There are, however, certain concepts that can simplify this complex task.

Keep in mind that the drum kit is made up of several individual parts. Now each part must itself sound good, but only in context with the rest of the kit. Because of their close proximity, each individual part, whether drum or cymbal, affects one or more of its neighbours. I remember getting a shock the first time I did a session for a producer, who asked me to bring just kick, snare and hi-hat. Now I'd used these drums on numerous dates before but never without the toms. Both the kick and snare by themselves sounded much flatter than ever before. I had never realized that the richness in tone that I had become accustomed to hearing was actually coming from the sympathetic resonance of the various toms around them. The moral of that story is that some resonant interaction is good, but as you have all discovered from personal experience, too much is undesirable. Trying to find that happy medium is one of the real keys to this whole process. Obviously, the more elements that you have to deal with (ie: number of drums - whether toms are single or double headed etc.) further complicates your task. The next time you try to get that annoying ring out of the snare drum, make sure that it is indeed the snare and not a nearby tom that's causing the problem!

Another good reason for tuning individual drums in context, is that their sound is affected by holders and stands. Most rack mounts on toms suffocate the sound by clamping down hard on the shell. Years ago, I tried putting my rack toms on snare stands which still works the best for me. I've also heard that RIMS will serve much the same purpose.

Another quick tip is to match your sound to your style. There are no hard and fast rules, but generally simple players play fewer notes and rely more heavily on a rich resonant sound. This can be achieved by de-tuning the upper heads and backing off on the muffling. In doing so though, you reduce the tension, thereby reducing the response. This same setup would not only be difficult for a

busier drummer to play, but he would find that his notes would be lost in a rumble of sound. "Chops" players generally require greater tension in the upper heads for quicker response and a shorter, sharper sound, which allows each note to be more clearly defined.

There is so much to talk about, that it is impossible to include it all in a single column. So watch out for 'Son of Drum Sound' coming to this column soon.

In the meantime, here are a few helpful hints from a great guy and a great player, who has live and studio experience with such notables as Bette Midler, Alice Cooper, Lou Reed and Domenic Troiano.

"Since most playing these days, whether it's live or studio requires miking, here are my preferences for tuning the 'TUBS'. First, to achieve a good, clean note, with natural hang delay on the toms, tune the top head tighter than the bottom. If the tension on both heads is the same, the drum seems to roar an unpleasant, rumbling sound, making it tough on the player and frustrating for the sound man.

"When transducers are involved, plus the natural acoustics inherent to a drum, overtones are the main enemy. Dampening seems best suited for overcoming this problem while maintaining natural sounds using the least amount of E.Q. Try to keep any form of dampening as far from the mike placement as possible.

"The snare, on the other hand, I tune with the batter head lower than the snare head. This enables me to get a nice, sharp crack on the attack, followed by a quick, crisp burst of the snares.

"For most players, the type of material involved, as well as personal taste, will tension requirements fulfill.

"As a postscript, if you have trouble with slipping lugs, a dab of 'LOCK-TIGHT' will hold them, short of welding the damned things.

"Happy playing."

Pentti "Whitey" Glan - Drummer - New York Studios
PRO Question

To: Gord Neave - The Tommy Hunter Show

• *How do you learn all the songs every week, for the Tommy Hunter Show? Do you read charts or do you just memorize it?*

Wayne Taylor, Peterborough, Ontario

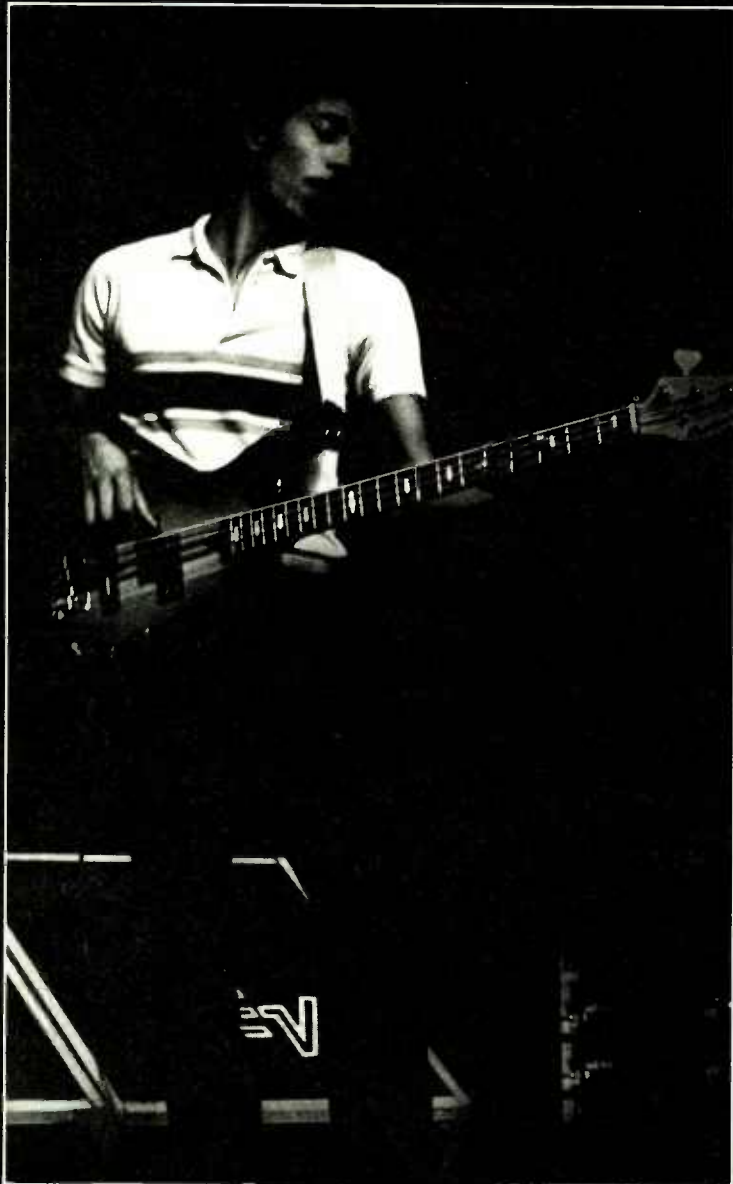
"The producer of the Hunter show likes to keep the set as clean looking as possible. Because of this, the only charts we use really are just cheat sheets. One of those would be about four inches square and has all the forms of the tunes on it. There would be no feels or figures written. We memorize those in rehearsal, previous to taping. Usually, I tape this to the top of my bass drum, where it can easily be seen, but doesn't get in any camera shots.

When you don't see a band playing on camera, the music that you hear, has been pre-recorded and in that case, the players have used charts.

Gord Neave

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DON
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BRASS

SCHLOSSBERG WAS RIGHT

"For attaining the higher register, the simultaneous use of the stretching back of the lips and cheeks and the raising of the diaphragm is of prime importance."

Max Schlossberg - 1875-1936.

In the March 1979 issue of *Canadian Musician*, in my article, "The Art of Positive Teaching", I wrote, "Why is progress so difficult for some Brass Players and so easy for others?" "What does the so-called natural player do; what does the average player not do?"

Five years ago, I related the answer to these questions towards a ten year old beginning student of mine and the method of approach in starting him on a brass instrument.

The following are two paragraphs taken from my column of March 1979.

"One of my current joys in teaching is a ten year old boy whom I started on trumpet a year ago. My initial approach did not include the instrument. For one week the young student blew air into the center of his palm and, moving his hand farther away from his lips as he did so, kept the air stream centered on the original spot. The corners of his lips were thus held in their natural position without pucker. This procedure formed an even alignment and proper muscle direction in his embouchure.

"There are certain basics which must happen in brass production. If a student makes use of them, it is a matter of repetition to develop technique and musical awareness. If he is not using them, he is constantly struggling for production with limited facility to express music."

Because of stressing the proper fundamentals of embouchure and air function, this 15 year old today is far ahead of most twenty year old College students in all areas of Brass playing. The usual problems for brass players, such as endurance, range, tongue response and speed etc., do not exist for this youngster.

The renowned Brass teacher and author, Max Schlossberg, probably turned out more first class brass players than anyone in North America. Superb First trumpet players such as Bernie Glow, Manny Klein, Louis Davidson and countless others owe much to Max Schlossberg.

In Schlossberg's book, *Daily Drills and Technical Studies*, at the bottom of the page titled "Introductory Notes", he states, "the simultaneous use of the stretching back of the lips and cheeks," are of prime importance.

For many years I was confused with this statement because I had studied with several teachers that made us cross this statement out of the book. How could this man have turned out so many great

players by telling them to smile as they ascend and yet several of my teachers were adamant about crossing the statement out.

I recently cut out good embouchure pictures of many excellent brass players and pasted them on a board for my students to study. The players included: Bunny Berigan, Bernie Glow, Manny Klein, Billy Butterfield, Doc Severinsen, Urbie Green, Tommy Dorsey, Jack Teagarden, Dokschtzer, Jimmy Maxwell, Harry Glantz, Wynton Marsalis, Bob Divall (Dynasty theme) etc.

Lo and behold, they all used the Schlossberg method. TO A POINT!

Perhaps the controversy could have been resolved had Schlossberg added - "to your natural corner position."

"Smile as you ascend, only up to your corner position."

The principle could be compared to filling a balloon with air and stretching the tip to obtain the high vibrations. If you stretch it too far you lose the high sounds. The same is true with the lips, plus the fact that if you stretch beyond the corner position you lose the muscle formation that gives us endurance and protects the lips from the teeth cutting.

In the past, I have written columns on the importance of teeth and gum care for the brass player, stressing the importance of the use of dental floss, water piks and regular visits to your dentist. Because of my age and genetic heritage (my father lost his teeth in his forties), I have, during the last two years, gone through some thirty dental operations to save my teeth. Let me assure you that it was a nightmare and extremely costly.

I mention this for two reasons:

1. That hopefully you will look after your teeth and gums with daily habits.
2. The dental problem hopefully is resolved and I am now practicing many times a day and it is thrilling.

Because of job security, I am fortunate to be able to spend considerable practice time on experimental theories, and with my new rejuvenation I am concentrating on much more thought applying the Schlossberg principle of the draw to the corners.

I have played a brass instrument for approximately forty-six years and professionally for close to forty years and can honestly state that in the past two months I have accomplished, *in certain areas*, things that I was never able to do; concentrating on AIR - CORNERS - BED.

The new sensations that I am concentrating on are all in the corners of the mouth and are all controlled by the speed of air required.

The sensation is exactly as Schlossberg described: "Smile to ascend" - "but only to the corners".

If the embouchure is correct and the lower teeth are providing a proper bed, you should be able to do the ultimate embouchure test of rips two and a half octaves or more.

Why the Beyer M 300 could be a better choice than the vocal mic you were going to buy.



What criteria qualify a microphone as an industry "tradition"?



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Does a rising midrange peak necessarily make a mic sound better?



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How can a vocal mic claim to have the "today" sound?



With today's constantly evolving technology, we don't doubt that newer entries into the vocal mic market such as the Electro-Voice PL80 represent updated thinking in design and manufacturing. But when someone claims to have designed a microphone based on the "complex frequency components of the human voice's waveforms,"** we must ask: Whose human voice? And when someone tells you their mic has the "today" sound, we must also ask: What is the "today" sound?

At Beyer Dynamic, we believe that *you* are the best judge of what is the optimum mic for your voice and your sound. In fact, we encourage you to audition a variety of competitive mics before making a final decision.

Trying a Beyer means you care enough to bypass the easy choice for the kind of mic that will distinguish your vocals in live sound and recording situations. The Beyer M 300 comes equipped with a high-quality cable with Neutrik XLR connector.

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*Extracted from competitive promotional literature or advertising.

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EDDIE
SOSSIN

WOODWINDS

DOUBLING

Eddie Sossin has been active in the Toronto music scene for over twenty-five years. He has performed in night clubs, theatre and the studios as a sideman and leader of his own group, and continues to play engagements in Toronto. Eddie started the woodwind program at Humber College, where he has been a full-time faculty member for over ten years. His instruments are alto, tenor, soprano and baritone saxophones; flute, piccolo, alto flute, clarinet and bass clarinet.

I would like to take this opportunity to thank *Canadian Musician* for asking me to contribute to their woodwind column. I hope to make it as informative and interesting as it has been in the past.

For my first column I would like to talk about woodwind doubling and the importance of it. They say the ideal situation is to begin with clarinet, then sax and finally flute. I started on sax, moved to clarinet, then flute. However I don't think there is a set pattern for any of them as long as you wind up playing all three equally as well.

While I was studying sax and clarinet in the early fifties with a very fine studio musician by the name of Mo Weinzwieg, he suggested to me that I get a flute and start learning it because they were writing it in the sax parts in the studios, where the doublers were getting most of the calls for jingles and radio and television shows.

Although at that time I wasn't involved in studio work I knew if I wanted to get the "good gigs" and increase my earnings, I had better do it. That probably was the best advice given to me. I studied first with Nick Fiore and then with Bob Aitken. It was a joy getting into flute playing. I discovered what breathing was all about, use of the diaphragm, controlling the air stream - all of which enhanced my saxophone and clarinet playing. Practicing the classic composers like Bach, Mozart, Handel and Telemann opened up a whole new dimension of musical appreciation, technique and development, and of course the "good gigs" certainly did come.

This did not happen overnight. You shouldn't rush into your doubles. Only move on when you feel you have mastered one. Don't treat your doubles lightly, each one must come out sounding like it is your major instrument.

Of the doubles I find the hardest to get the younger musician into is the clarinet. With today's contemporary sound most of them feel it's out of date. I disagree. With the revival of the swing era music with all the older charts that are being used, the clarinet is very prominent with today's music. Here is a basic breakdown of the doubles required in a big band situation:

1st alto - flute, clarinet, soprano
2nd alto - flute, clarinet
1st tenor - clarinet, flute
2nd tenor - clarinet, flute
baritone - bass clarinet, flute

You can run into a piccolo part on any one of the chairs.

If you want to be more energetic you can extend yourself to the Double Reeds such as oboe, English horn and bassoon. Although not usually written in for big band charts, you will find these doubles prominent in theatre work such as musical shows or backing up singers. These doubles are usually found on the tenor and baritone chairs. I remember playing *Chorus Line* the first time it came to Toronto; my horns were alto, clarinet, flute, piccolo and alto flute. I thought I was doing well until I looked at the tenor chair; his horns were tenor, clarinet, flute, piccolo, oboe and English horn. He beat me by one.

Granted, all this can be a very expensive proposition, especially the way the price of horns are today. I am not suggesting you run out and buy all these instruments, however you should be able to handle sax, clarinet and flute well, and once you establish yourself in the playing circles you may want to add according to what gigs are available to you.

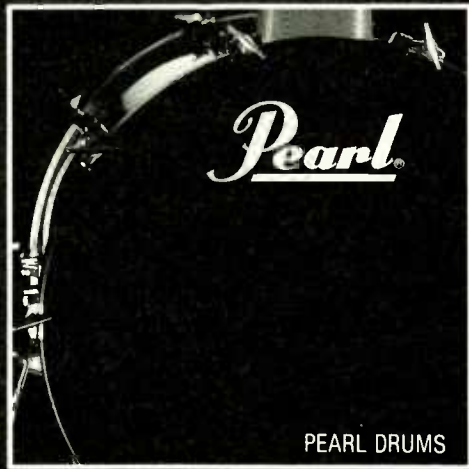
Subsequently you may wish to specialize on one horn, specifically if you are into jazz. However the jazz gigs are not that plentiful and if you want to survive in the music profession, learn them all.

Some of the finest jazz artists were into their doubles. Phil Woods majored in clarinet. Jame Moody is a great flute player. Hubert Laws and Herbie Mann started out as tenor players. Lester Young and Art Pepper played clarinet. Eric Dolphy utilized flute and bass clarinet, to name just a few.

Doubling can open up a whole new avenue of work, such as playing in big bands, shows, theatre and the studios. It enables you to be able to solo in all styles like Dixieland Swing, Be-Bop, Latin and Rock, making you a better musician with more work available to you.

There are no short cuts to doubling. You have to study it legitimately and be sincere about it. Establish yourself technically, make sure your embouchures are well under control and have full confidence and security with each instrument. These will be some of the topics that I will discuss in more depth in upcoming issues. If you have any specific questions or topics you would like me to answer, please write me care of *Canadian Musician* and I will be most happy to answer them. Till next time.

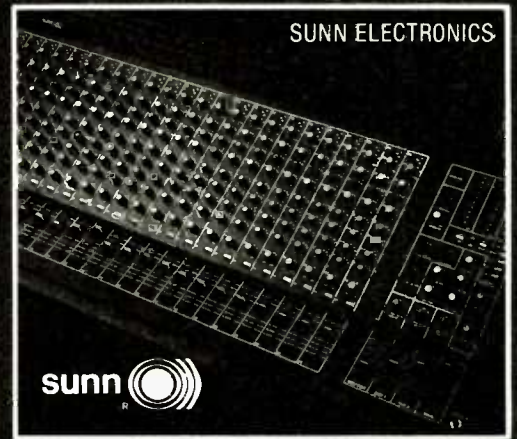
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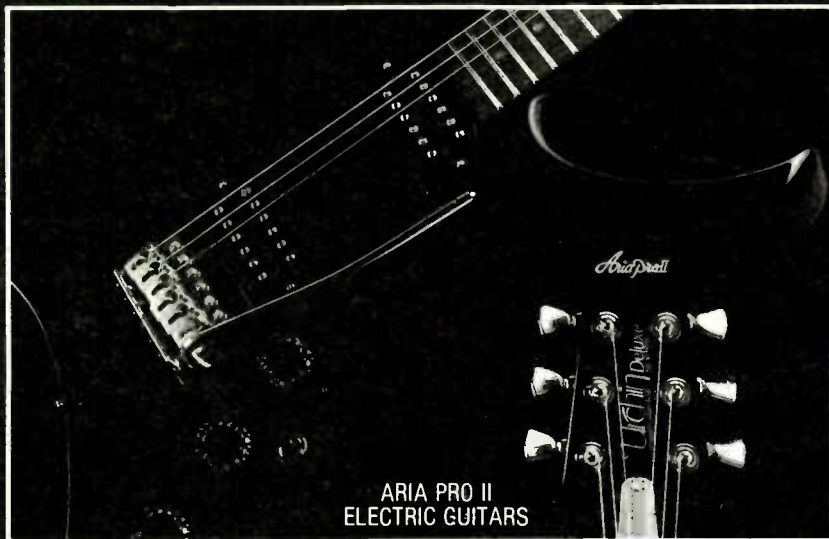
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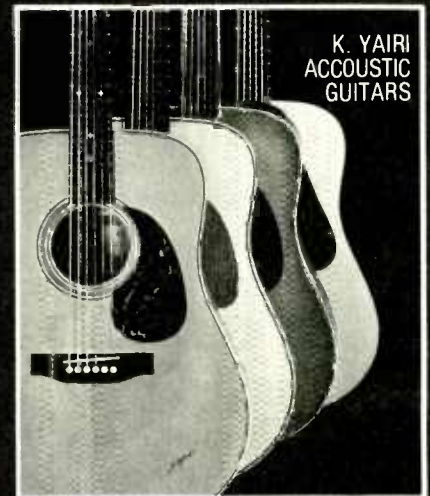
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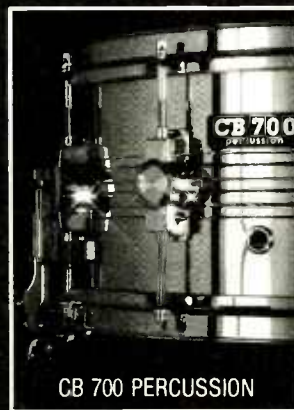
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BOB
FEDERER

SYNTHESIZERS

THE YAMAHA DX-7

Yamaha has recently unveiled a new programmable polyphonic digital synthesizer suitable for the professional and amateur musician. The DX-7 is a 16-voice polyphonic which uses 'FM synthesis' to create waveshapes. For a discussion of FM synthesis, please refer to the last issue of CM. Up to six sine waveforms (Yamaha calls these operators) can be assigned as carriers and/or modulators in various preset algorithms. Any one of 32 preset algorithms may be selected to create waveshapes.

Each operator has its own 8-parameter envelope generator. For those of you who are only familiar with the old standard ADSR, allow me to describe this new EG: The DX-7's envelope generator has an ATTACK stage which rises to a new parameter - a variable PEAK stage. An initial decay follows and meets a second PEAK stage. A second decay then meets the sustain level stage which then transfers control over to a final decay. It is actually not appropriate to call the attack stage an attack stage since the initial PEAK could be set to zero. In this case, the attack parameter would become a DELAY stage.

The same dilemma holds true for the first and second decays since the direction of level change depends on the source and destination peaks. It is probably for this reason that Yamaha has elected to abandon previous parameter labels and has assigned the labels L1-L4 and R1-R4 which represent levels and rates respectively. It's actually a lot easier to deal with than it seems and gives the user incredible control of volume and timbre changes.

Before we leave the subject of EGs it should be noted that the overall effect of each envelope generator may be governed by the keyboard. This is called 'keyboard scaling' and has its own set of parameters which may be programmed. This feature is particularly attractive since interesting combinations of operator layering may be achieved across the span of the 5-octave keyboard. The envelope generators may be programmed to affect volume, harmonic content and pitch variation.

The weighted keyboard can be programmed to be velocity and touch sensitive. The keyboard may be transposed plus or minus two octaves. As long as

you can play in the key of C, you can now play fluently in any key you wish. This synthesizer tunes itself on power-up and will never go out of tune unless you desire to change it.

Veteran synthesists who have always had to live with oscillator drift (remember the old Minimoogs - their tuning would depend on the body heat of how many people were on the dance floor) can finally forget about tuning hassles. Two ROM packs come with the synthesizer each of which holds 64 pre-programmed patches, 32 of which can be accessed at any one time. The keyboard's internal memory is initially loaded with the patches available on one of the sides of one of the ROM packs. While the user cannot save any patches to these carts (ROM stands for Read Only Memory), RAM pack carts (Random Access Memory) are available. RAM packs will save up to 32 patches per cart. At the suggested price of \$155 per RAM cart I found the cost a little pricey.

One of six waveshapes may be selected for the LFO (Low Frequency Oscillator). These include triangle, sawtooth, inverted sawtooth, square, sine and S/H (sample & hold). The LFO may be routed to affect pitch and/or amplitude modulation depth to create vibrato and tremolo effects respectively. Portamento (polyphonic of course) and glissando are available. Settings for all parameters can be viewed on the LCD display. A breath control option is available which will allow the musician to affect pitch, volume and envelope generator bias in a totally new way.

For its price (suggested retail around \$2,500 Canadian), I find the DX-7 to be an exceptional musical instrument. The factory set patches allow a wide variety of usable, interesting timbres, and while I wouldn't use this synthesizer in the studio (it's too noisy for that), I wouldn't hesitate to use it for live gigs. The lightweight DX-7, weighing in at 14.2 kg., is definitely one of the digital heavyweights destined to change the direction of the consumer and professional markets. I would like to thank Steve Smith and Archy Hachey at the Music Shoppe in Thornhill for giving me special consideration by renting me a DX-7 when they were in such short supply and high demand.

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ROSEMARY
BURNS

VOCAL TECHNIQUE

BITS AND PIECES

It is not always possible to answer every question I receive in your letters, therefore I have decided to take random questions from several letters.

Many times I am asked at what age a young singer should start studying singing. I do not believe a young singer should start studying singing until they are in their early teens, although there are some legitimate exceptions. For instance, the young performer who is appearing in a professional show must be taught how to preserve the voice. On the whole, a young singer can be involved with the choirs at school and church without taking singing lessons.

Why not? Singing takes a great deal of physical and mental concentration to do it correctly, and if you start training without being aware of this you can damage the voice beyond repair. Remember the voice is a living instrument and has to last us for the rest of our lives. Learning to sing is not just learning notes and words like a robot. Because a young person has a beautiful voice does not necessarily mean they will become a good singer. Singing is skill and technique. As I have quoted in the past, what good is a beautiful Steinway Grand Piano if you can only play "Chopsticks?" Therefore, the young person has to be mature enough to understand that the voice is an instrument that is part of the whole body and that singing is physical and mental. I suggest that it is wise to give an instrument (man-made) to the young performer and let them discover music that way. Leave the voice alone until they are at least in their early teens.

Warming Up Exercises

Many performers out there use the first set as a warm-up. What a mistake! Every athletic person knows you must stretch and get warmed up before you do your thing, therefore we must warm up the body before we perform. It is *not* necessary to sing to warm up the voice, as you know the whole body is the voice so jog around the block and get your heart

rate up. Stretch the tongue and move all the muscles of the face in as many contortions as possible. Practice the breathing exercises we have talked about and if possible take time to hum the positions of the mask. Don't just get up out of your chair and expect the energy to be there if you haven't warmed up. You know performing is energy. A word to the wise; often you have the biggest audience in the first set.

How A Singer Should Study A Song

Because we are using words a singer has to approach a song in a different way than any other musician. We are involved with the telling of a story as well as the musical line, so we must be aware of the message. Learn words like poetry. Decide what you want your interpretation to be, then put it to the music. Here are some tips to help you along. Make sure you are singing vowels and sounding consonants. Remember we can only sustain vowels.

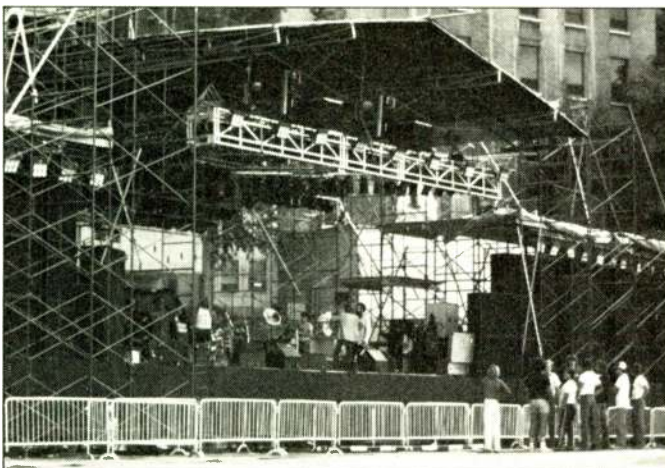
Make sure that you are not putting the wrong accent to the spoken word. Often I notice that a singer will change the accent on the word so much that we fail to recognize the word.

Decide where you are going to take your breath. Yes, I know that sometimes you feel like doing something else on a particular night to the song. But when you are first learning it you must give yourself an awareness, a structure or outline so that happenstances won't just happen all the time. An artist is continually aware. You should have a good skeleton of your performance but the skeleton should not show. (Technique is to be known, not shown.)

So often when a performer has to speak on stage they raise the voice into a very high pitch. Try to lower the voice when speaking and take your time. Remember it takes time for the spoken word to get reaction. This is called timing.

Try to acquire controlled relaxation.

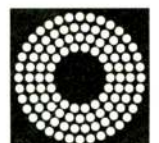
Have you been able to step outside of yourself and honestly judge your performance. Keep the letters coming.



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JIM
PIRIE

ARRANGING

THE SKETCH

Due to the overwhelming response to the last column, (read - a letter poured in) it seems to me that the best way to clear up this business about what exactly does a sketch indicate and just what does the orchestrator do, is to show you an actual sketch, and

then the orchestrated score of that very sketch side by side, so that you can compare the two and then form your own conclusions. So, here then, for your perusal-pleasure, are three bars of a sketch.

A musical sketch for three bars. The top staff is labeled 'TRUMPETS & WOODWINDS' and contains a melodic line with some dynamics like 'p' and 'f'. The middle staff is labeled 'HORNS' and contains a similar melodic line. The bottom staff is labeled 'STRINGS & WOODWINDS' and contains a rhythmic accompaniment. The sketch includes various musical notations such as notes, rests, and dynamic markings.

As you can see, pretty well everything is included in the sketch. It is now a simple matter for the orchestrator to expand the concert sketch to a transposed score. As was mentioned in the previous column, film composers often use orchestrators simply for the sake of expediency. When you have a film, you also have a deadline and sometimes time does not permit the composer to orchestrate, since

by its very nature, orchestrating is a very time consuming procedure.

By checking the orchestration, you can see that nothing has been added to the cue that isn't already in the sketch. Everything remains exactly as the composer intended.

The following is the orchestration of the sketch.

A full orchestration of the sketch. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flutes (1, 2), Oboe, Clarinets (1, 2), Bassoon, Horns (1, 2), Trumpets (1, 2, 3), Trombones (1, 2, 3), Percussion (Timpani, Military Drum), Piano, Harp, Violins (1, 2), Viola, Cello, and Bass. The music is written in a 4/4 time signature and includes various dynamics and articulations. The sketch's melodic lines are clearly visible in the woodwind and string parts.



DON
BARBER

SOUND & LIGHTING

THE MICROPHONE - PART 1

The prime function of a microphone is to provide a good reproduction of the original sound for the rest of the sound system. No amount of electronic modification can compensate for distortion, lack of frequency response or lack of distinction and definition caused by interference from background noise, or other instruments or speakers. You can't take a bad sound and make it better. You can however take a good sound and make it better.

A microphone is a transducer. It converts acoustical energy (soundwaves) into electrical energy (output signal). Another example of a transducer is a phono cartridge, which takes the information cut into a disc and converts it to electrical impulses. Headphones and speakers are transducers working the other way, converting electrical signal into sound waves.

Despite the fact that speaker systems are designed to accurately reproduce music, they usually sound quite different. Microphones tend to have their own sound as well. This is due to the particular characteristics of a transducer, resulting from the different methods and materials used and their varying ability to convert acoustic and electrical energy. Let's look at some of the considerations.

Frequency Response

The human ear can register sound from about 20 cycles per second to 20,000 cycles per second (20Hz to 20kHz). That's a good ear!

A totally accurate reproduction of this full range should be quite desirable. However microphones are limited in their ability to do this by restrictions of size, durability and price. On the other hand, most sound sources produce a much narrower range of frequencies, so a mic doesn't necessarily have to cover the full audible frequency range. A mic should have a frequency response wide enough to pick up the sounds that you want to reproduce.

The function of a microphone is really an interpretation of the sound from acoustical to electrical energy, so they display particular tonal characteristics of their own. The frequency response of a mic is also a measure of how a microphone affects the tonal quality of the sound it receives.

We will look further into microphone frequency response when we get to actually matching a mic to a particular instrument or voice.

Impedance

Microphones are built either Lo-Impedance (LO-Z) or Hi-Impedance (HI-Z).

In a lo-impedance microphone a 200 OHM nominal impedance is fairly standard, but anything from 100 OHMS to 2000 OHMS is considered lo-impedance.

All professional equipment is designed to operate with LO-Z signal because it can travel through virtually unlimited lengths of cable without noise problems or suffering loss of signal level or frequency response. Isn't science wonderful!

High impedance mics were used because they have about 10 times more output than a LO-Z mic, but in cables longer than 20' there is a loss of level and high frequency response.

They are also susceptible to Hum, Crackling Noise and Radio Frequency Interference. HI-Z mics can be slightly cheaper but I wouldn't bother with them.

Directional Pattern

The relative sensitivity of a mic to sounds arriving from different directions is referred to as its pickup pattern, directional pattern or its polar response.

A polar response graph shows how the output level changes relative to the position of the sound source either directly in front of the microphone (on axis) or at various positions off axis.

DIRECTIONAL MICROPHONES pick up sound primarily from directly in front while reducing pickup from the sides and rear. They have the best rejection of sound directly behind the microphone (180° OFF AXIS). A graph of their polar response is heart shaped (Cardioid).

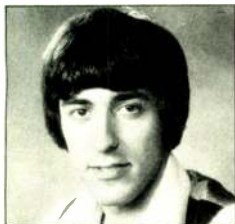
A directional mic focuses on a desired sound source while rejecting room acoustics, feedback and other instruments. There are variations on the cardioid pickup pattern (called Super Cardioid and Hyper-Cardioid) which are increasingly more directional, thus providing a tighter focus on the sound. We'll look at directional microphones in more depth at a later date.

An OMNI DIRECTIONAL microphone picks up sound from all directions, although they can tend to be more directional at higher frequencies, causing sound from the sides and rear to be less present than those directly in front. Omni mics can be used when feedback and leakage from other sound sources is not a problem, which is rarely the case in sound reinforcement. For recording they can recreate the ambience of a location or get a blend of a number of voices or instruments with one mic. They provide a flat, smooth response even when the source is not directly on axis. Unlike directional mics omnidirectional microphones do not have a proximity effect.

Proximity Effect

The proximity effect is an increase of low frequencies as the sound source is brought closer. As you get within about two inches of most Cardioid (Directional) microphones you will notice the bass response increasing. The closer you get the bigger the bass boost. Some mics have a bass roll-off switch to help eliminate this particular colouration of the sound but the proximity effect can also be used to good advantage.

As vice-president of Westbury Sound and president of Select Concert Products Inc., Don Barber has been studying sound systems since 1973. He also studied theatre at Queen's University.



PAUL
ZAZA

RECORDING

MODERN DAY RECORDING FORMATS

This issue I'd like to discuss some of the formats that are commonly used in television, film, phonograph, video and radio production.

Video

Probably the fastest growing medium there is today. This category can be broken up into two groups - cassette and reel-to-reel.

Cassette

- 1) VHS 1/2 inch runs at three speeds
- 2) Beta 1/2 inch
- 3) U-Matic 3/4 inch running at 3 3/4 i.p.s. only.

Reel-to-Reel

- 1) 1" reel-to-reel
 - 2) 2" reel-to-reel
- (of these two formats, the 1" helical scan system has overtaken the 2" in popularity because of its diversity and flexibility with respect to visual effects).

Phonograph

Master tapes are prepared from magnetic tape in the following formats:

- 1/4" Mono Full Track (rarely found anywhere)
- 1/4" Stereo 1/2 Track (usually found)
- 1/2" 4 Track
- 1" 8 Track
- 2" 16 Track
- 2" 24 Track
- 1/2" 24 and 32 Track Digital

In the cases where multi-track (more than 2 tracks are employed), a mixed master is used to cut the lacquer that is used to make the records. These mixed master tapes are usually 1/4" 1/2 Track Stereo Dolby or Non-Dolby (noise reduction) and run at 15 i.p.s. and 30 i.p.s. Lacquers are rarely cut from a tape running anything less than 15 i.p.s.

Audio Cassettes (1 7/8)

Mass produced audio cassettes are made from a 1/4 inch "mixed stereo master" tape as described. (Usually the same master that is used to cut the lacquer). The same is true for the mass production of compact disks.

Film

Film sound tracks are found on 16 mm, 35 mm and 70 mm magnetic stock. The major difference between this format and the audio tape type discussed earlier is the presence of sprocket-holes which are perforated along one or both edges of the tape. This is similar to the sprocket-holes you'd find in the film used in your camera. In straight audio recorders (reel-to-reel and cassette), the tape is pulled across the head by a capstan (pinch roller) whereas the film sound track is driven through the machine by a gear with teeth that align to the spaces of the sprockets.

The final mix of dialogue music and effects is then dubbed onto an optical sound track which runs alongside the picture frames.

In many cases, the sound track from a movie in 70 mm Dolby Stereo is played back synchronously from a magnetic master tape instead of an optical track. This vastly improves the sound quality.

Television

Much of the same formats for video are employed (reel-to-reel) except broadcast standards demand 1" or 2" reel-to-reel masters. Rarely will a cassette of any kind be acceptable for broadcast. Television post-production usually will be mixed from 16 or 24 track down to a 4 track format using a control time code. The sound is then laid-back onto the 1" or 2" picture in sync ready for broadcast.

Radio

Most radio stations utilize a combination of reel-to-reel audio recorders, turntables, and cartridges. Each has their own express purpose eg. commercials, records and announcements in that order. Again, rarely will an audio cassette's quality (or lack of it) be tolerated for airing the program material.

The formats I've been talking about are the accepted standards used in the media today. Although there are new formats being invented and experimented with all the time, it seems we will be stuck with these systems for still some time to come. Another interesting point is that many people in the film business are utilizing the cheaper and faster video formats to do all their sound post-production. I'm sure the next five years will see even more cross-utilization of modern day recording formats.

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SCHOOL

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For further details please contact LEN at The Music Shoppe I, 8147 Yonge Street. (416) 889-2042.



MONA
COXSON

TAKING CARE OF BUSINESS

HOW'S YOUR CREDIT RATING?

Most people don't worry too much about whether or not they have a good credit rating until it comes time to apply for a bank loan, a credit card, or the biggest loan of them all - a mortgage to buy a house. When, and if, they're turned down for any of these, it's often because information from their local credit bureau has shown them to be a bad risk.

In truth, credit bureaus don't arbitrarily 'rate' how good or bad a credit risk you are. Instead, the premise is that they simply collect information from merchants with whom you have credit, from public records and from other sources of information which, in turn, can be used by banks, stores, etc., to decide whether or not to grant you credit.

Some of the information that credit bureaus have on people is, to me, quite startling and can range from your name, address, occupation, earnings record, right on through to your marital history, your moving habits (musicians seem to move - a lot) and your track record on repayment patterns on any previous loans.

For example, if a musician rents any equipment from a music store and defaults on payments, the local credit bureau will likely have a record of it. If the same musician then goes to another music store to rent or buy equipment, the store will probably (or should) phone the credit bureau to check the musician's credit and will be told of the musician's past repayment history - along with any other information the bureau has on the musician that the store needs to know.

The store owner will then decide, on the basis of the information provided by the bureau, whether or not the musician is a good credit risk. In short, he or she will decide whether or not the musician will be able to meet the necessary payments.

There are specific points which every lender ticks off when considering your application for a loan.

Among them are:

1. **THE STABILITY OF YOUR EMPLOYMENT:** Musicians are not considered to be working in a stable field but if you've worked for a few years as a professional musician and can show (often through back income tax returns) that you've consistently earned a fair income, it may help. A musician with no collateral might be asked for confirmation of future work, as well.
2. **YOUR PREVIOUS LOANS:** The theory here is that if you've repaid a loan on time in the past, you'll repay another loan. Incidentally, if you've ever missed any rent payments on your apartment, the credit bureau may possibly have that information along with everything else.
3. **YOUR HOME:** If you own a home or have lived in the same apartment for an extended period of time, lenders feel you're more trustworthy.
4. **OTHER ASSETS:** Lenders, especially banks, may want to know your assets (other than a

home) which might possibly serve as collateral for your loan. These could include stocks, bonds, bank accounts, a car (paid for), paintings, jewellery, etc.

5. **YOUR CHARGE ACCOUNTS:** If you have a record of paying any charge accounts (including amounts owing on credit cards) regularly, this is a big plus because it indicates a sense of responsibility.
6. **YOUR CHEQUING AND SAVINGS ACCOUNTS:** If you have one or the other, preferably both, and particularly if they're at the bank to which you may be applying for a loan, this will help.

Lenders take a long, hard look at employment, and banks in particular consider musicians to be in an exceedingly unstable industry. It's just something that most musicians have learned to live with, regardless of how busy they are. No matter, here are just a few key rules to help in keeping a good credit record.

1. Try to maintain an emergency fund in your savings account to cover at least three month's living expenses.
2. If you're renting or buying equipment on time (or anything else, for that matter), pay promptly.
3. Always avoid overloading yourself with installment debts. In other words, don't allow yourself to get in the position where you're paying out more money than you're bringing in.
4. Do everything humanly possible to avoid repossession, litigation, or having your account turned over to a collection agency.

When it comes to considering applying for a loan, see if the musicians in your Local have formed a credit union. If they have, and it's efficiently managed, I urge you to join. When all else fails, you can usually get a loan there because who recognizes the needs of a musician better than another musician. You'll find, however, that you must be just as prompt in your repayments to the credit union since, in truth, you are borrowing from your peers. But a musician's credit union generally makes it that much easier to get a loan in the first place.

When you do find you need a loan of any kind, only borrow the amount you need. And if you ever find yourself completely swamped with bills and with creditors knocking on your door, don't skip town. Often, if you're up front with them, they'll extend your payment schedule or they may refer you to a reliable credit counselling service.

Regardless of their situation, women sometimes have more difficulty obtaining credit in their own right. If a woman feels she has been unjustly discriminated against, she should contact the Human Rights Commission in her province, or the Status of Women Council or Women's Bureau.



MARK
HASSELBACH

SITTIN' IN

CHOOSING A MOUTHPIECE - PART TWO

Sax players have quite a number of variables in mouthpiece construction, but they are not always as evident to the eye. The distance between the reed and the surface of the mouthpiece face is probably the most critical part, as too narrow of a distance will cause the reed to stop vibrating, or close up, when a lot of air is applied. A harder reed takes more air to make it vibrate, but will usually give the richest harmonics and the loudest overall sound. They aren't as flexible and may not have the wide vibrations that could cause a softer reed to close up the mouthpiece. There are standard reeds in numbered strengths 1 to 5 (5 being hardest), and also premium or hand selected reeds with numbers, or the 'soft, medium, hard' markings. Most pros prefer these pricier reeds because they get more usable reeds per box than the standard grade. Some use the plastic coated (black) reeds, and they tend to have a brighter sound. I don't particularly recommend the totally synthetic reeds unless one has explored all the other options.

Ligatures come in 3 or 4 styles and aren't really critical unless they aren't applying even pressure to the reed. Experiment with the tension of the two screws, as well as the amount the reed eclipses the tip of the mouthpiece and vice versa. A minor repositioning of ligature/reed can sometimes mean big changes in the sound; if you are unhappy with your sound, start your experimentation here. There are so many different 'pieces out there - metal, hard rubber, and lucite - that a change will have to be a considered one. There are baffled and altered chambers and various shapes to choose from, but when trying them out strive for a balanced feeling: responsive, clear, sweet (when you want it) and tough (when you need it). Few pros use less than a number 2 reed or more than a 3 or 3½, but there is no crime in using what you need. Steve Kupka, bari sax in Tower of Power, uses a 1 or 1½ reed on a wide open facing. It is all up to the individual and what works.

Flute players don't have quite the same dilemma with mouthpiece problems, but a switch to another headjoint/embouchure plate may have a price tag of over a thousand dollars. There are really only two designs for embouchure plates: standard and winged. Precious metals are often used in quality flutes and the plates are not readily detachable from the rest of the headjoint. The time to make a change is when moving up to a better flute. The winged (slight rises on both sides of the embouchure hole) version basically offers a bit more emphasis on the lower frequencies of the flute's tone and may mellow the sound a bit. There are a few good wooden headjoints around that fit standard flutes - worth looking into for the inherent tone quality.

In the long run, those that stay with a certain setup will prosper and get the most out of what they have. If you must change your setup, give everything time to gel. Oft times what is really needed more than a new mouthpiece is some regular practice, or in

many cases a regulation of the valves (how the holes in the valves of a brass instrument line up with the tubing); a good cleaning; or a key adjustment (on the woodwinds). Long tones and flexibility exercises blown softly will help your lip tissue to meet the demands of a new mouthpiece. Go to stores to try mouthpieces but don't overdo it or try to show off. Better to come back a few times if you can't decide, rather than playing till your face hurts. It is impossible to get an accurate assessment of a new 'piece if you have tired out your chops, and this condition could take a week to right itself if overdone. Remember, mouthpieces don't make you play high - you make mouthpieces play high. A little breath control study can often mysteriously clear up that insurmountable mouthpiece problem.

The following is a list of most of the mouthpiece manufacturers in the marketplace today. Some are readily available in most areas, but some are hard to find due to limited demand or poor distribution.

If you have trouble finding a particular make, contact: Long and McQuade - 459 Bloor St. W., Toronto, ON M5S 1X9 (416) 964-8006; Giardinelli Band Instruments, 151 W. 46th St., N.Y., N.Y. 10036 (212) 575-5959; Best Music (complete selection of Jet Tone products including magnesium 'pieces), 564 14th St., Oakland, CA 94612 (415) 832-2024; Bob McDonald Music (all makes flute headjoints), 1725 E. 14th Ave., Vancouver, B.C. V5N 2E3 (604) 873-0034.

Trumpet, Cornet, Flugelhorn:

Yamaha, Jerome Callet, Bach, Parduba (double cup), Schilke, Benge, Giardinelli, Zottola, Jet Tone, Irving Bush, Denis Wick, Purviance, Al Cass, Neill Sanders, Bob Reeves, Rudy Muck (out of production).

Trombone, Euphonium, Bass Trombone:

Bach, Yamaha, Benge, Al Cass, Jet Tone, Giardinelli, Schilke, Burt Herrick.

Saxophone:

Otto Link, Brilhardt, Bobby Dukoff, Beechler, Berg Larsen, Sumner, Selmer, Meyer, Runyon, RIA, Yamaha, Babbitt.

Flute, Piccolo:

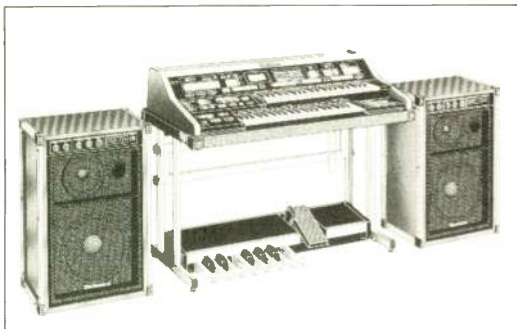
Prima Sankyo (standard and winged), Miramatsu (standard and winged), Miyazawa (standard and winged), David Wimberley (standard and wood), Armstrong/Fijardo (standard and wood), Jack Moore, Drelinger, Cooper, Zalo, Powell, Haynes, Yamaha.

The aforementioned guideline of typical mouthpiece sizes can only be used as a guide, not as gospel. There have been countless great players who broke every rule in the book, so to speak, concerning mouthpieces and accessories. What is important is that you find the sound you are looking for, to suite the demands of your area of music.

Louis Armstrong and Harry James found the sound they were looking for with a double-cup mouthpiece. As successful as they were, double-cup users are a distinct minority today. Why, I cannot say. I do know that if you can hear the sound you want in your head, you will eventually achieve it.

PRODUCT NEWS

TECHNICS PORTABLE PRO 600



The new, Pro 600 portable organ and tone cabinets utilize over a megabyte of memory capacity, offering "precise" PCM digital recordings of solo, orchestral, bass and drum sounds. Flute voices operate as on/off tabs or are variable at the player's discretion. Flute combinations may be stored in memory by the player.

The user may also store registration combinations,

rhythm speeds, a transposer, chord sequences and more. The Pro 600 is normally sold with two T60 self-powered, 150 watt speaker cabinets but may be operated in one, two or three channel modes.

For more information: Great West Piano and Organ Corp., 3331 Jacombs Rd., Richmond, B.C. V6V 1Z6 (604) 273-4976.

FURMAN RV-2 STEREO REVERB SYSTEM



The RV-2 Stereo Reverberation system consists of two reverb systems each with its own 16" triple-spring reverb tank, limiter circuitry, controls for input level, equalization, and wet and dry output level.

With the use of the Stereo-Mono switch in

stereo, the unit generates lifelike stereo reverberation from a monophonic source. Alternately, the two channels can be used independently or patched in series.

For more information: S.F. Marketing, 312 Benjamin Hudon, Montreal PQ H4N 1J4 (514) 337-6113.

NEW FROM RMS

Models 3000/3001 and 4000/4001 are new to the Crest line of pro amplifiers. These units are FTC rated for eight Ohm power levels of 225w/ch and 300w/ch respectively and will operate into two Ohm loads at 550 w/ch and 700 w/ch respectively.

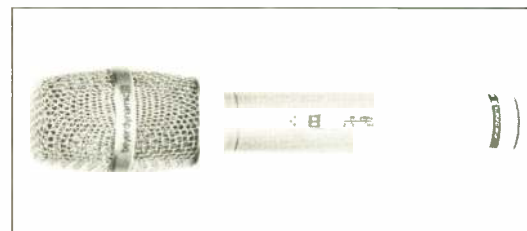
Features include: two-speed cooling fan, PSU and filtering, full protection circuitry, four Ohm mono operation, optional VU meters, modular construction and 3/16" heavy front panel. List prices are: \$1495 for model 3001 and

\$2095 for model 4000.

RMS has also introduced Star Sound Dynamix mixing consoles. This includes a low cost line of stereo mixers with basic features including XLR input and external PSU. The Professional Multi-Track Range features phantom powering, channel insert points, PPI, PFL, full type monitoring, three auxiliary busses, 90mm faders and an external PSU.

For more information: RMS, 2000 Ellesmere Rd., #7, Scarborough, ON M1H 2W4 (416) 439-0261.

BEYER DYNAMIC VOCAL MIC FROM ELNOVA



The Beyer Dynamic vocal condenser Microphone - the MC734 - features: suppressed pop and hiss noises, with insensitivity to handling; frequency response from 20 Hz to 18 kHz, open circuit voltage 5mV/Pa at 1 kHz; powering

by 48V phantom power supply; three-position bass roll off filter, in the 80-200 Hz band.

For more information: Elnova Ltd., 1080 Ave. Berthe Louard, Montreal PQ H2M 2K4 (514) 389-5908.

PSIONICS NG4 FROM SOUNDCRAFT

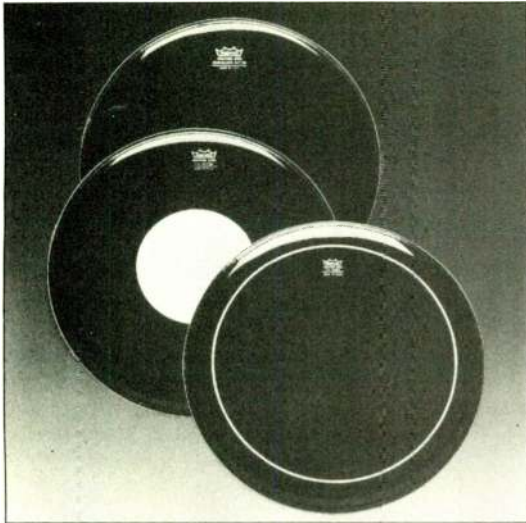
The Psionics NG4 noise gate has applications in recording, broadcasting and sound reinforcement.

The NG4 features: four channels with variable threshold release, attack and depth controls for each channel; comprehensive control of incoming signals preventing general amplification noise, microphone spill and unwanted low level

signals as a mono sum output combining the outputs for all four gates; balance mic/line and key inputs VCA technology; side chain insert points on barrier strip.

The suggested retail price is \$1495. For more information: Soundcraft Electronics Canada, 1444 Hymus Blvd., Dorval PQ H9P 1J6 (514) 685-1610.

REMO EBONY SERIES

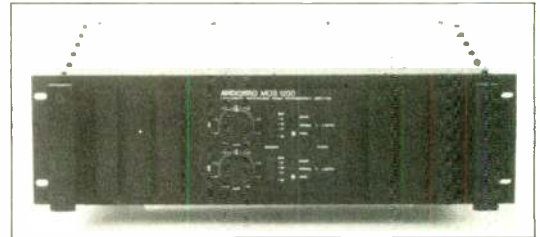


The black-on-black series includes three different black plastic film head types. This special ebony film offers a "slightly darker" sound than the smooth white and translucent film heads, according to Remo's Rick Drumm.

The three head types include Ebony Ambassadors and Ebony CS White Dots, available in batter and bass drum sizes from 6" to 40", and Ebony Pin Stripe heads in sizes 6" to 30".

For more information: Remo Inc., 12804 Raymer St., N. Hollywood, CA 91605.

MOS-1200 FROM YORKVILLE



The MOS-1200, two-channel sound reinforcement amp is Yorkville's latest addition to their Audiopro line. The MOS-1200 incorporates MOS-FETs in the output stages running in tandem with large S.O.A. bipolar devices driven with separate internal power supplies.

Nominal power into eight, four and two Ohms is 200, 400 and 600 watts respectively, per channel. Nominal mono bridged power is 800 watts into

eight Ohms and 1200 watts into four Ohms. The MOS-1200 is equipped with dual, tunnel-type heatsink assemblies and thermally regulated two-speed fans.

Open-load conditions as well as low-load/shorted-load conditions have L.E.D. indicators and non-interruptive protection features.

For more information: Yorkville Sound Ltd., 80 Midwest Rd., Scarborough, ON M1P 4R2 (416) 751-8481.

NEW FROM GREAT WEST IMPORTS

The Pearl Drum Free Floating System (FFS) allows the sound of the shell to join and reinforce the sound of the head by not having any lugs attached to the shell. The FFS features a 6½" x 14" seamless steel shell with the new S-011 Single Side Action Strainer.

Aria Pro II has expanded the RS Series of guitars with the addition of six new models. The new line-up features alder bodies, maple necks with rosewood fingerboards and a variety of pickups and electronic configurations. New models include the RS Esprit and RS Classic as well as the RS Standard, RS Wildcat, RS Inazuma II and the RS



Aria Effects Pedals Elite.

Aria AX series is a full line of single piece amplifiers. The line includes five guitar amps, five to 100 watts (AX5, AX15, AX40, AX60, AX100), and four bass amps (AX15B, AX40B, AX60B, AX100B). The 60 watt AX60 guitar amp features a 12" speaker;

controls for overdrive, volume, master volume, reverb and equalization. Suggested list on this model is \$499.

Also from Aria is a newly developed line of dual stage effects pedals. The pedal's dual staging capabilities allow the musician to select from two different settings on the same effects pedal, offering greater flexibility and creativity. Effects included are: distortion, compressor, overdrive, parametric EQ, analog delay, flanger, noise gate, phase shifter and chorus.

For more information: Great West Imports, 3331 Jacombs Rd., Richmond, BC V6V 1Z6 (604) 273-9378.

NEW GIBSON GUITARS

Gibson's Spirit and Special guitars are reminiscent of Gibson classics. Both share several Gibson pro features such as: contoured American hardwood construction in a double cutaway design; a chrome plated combination bridge/tailpiece; a choice of one or two Gibson humbucking pickups with exposed coils and mounting rings. Double pickup versions of both instruments feature two volume and one master tone control plus a three-position pickup selector switch for choosing individual or both pickups simultaneously.

New models, the Flying V 83 and the Explorer 83 retain their classic shape in a select alder body with easy access to the higher playing register. Both feature chrome-plated hardware, a three-point top adjust bridge and stop bar tailpiece, two black



Gibson exposed coil Dirty Fingers™ humbucking pickups, two volume controls, one master tone control and a three-position toggle switch for pickup selection.

For more information: Gibson Guitar, P.O. Box 100087, Nashville, TN 37211 (615) 366-2400

D'ANGELICO CONCEPT SERIES GUITAR STRINGS

Concept custom length electric strings have been designed to eliminate excess wire that is chipped off and discarded. Concept provides enough extra length to wrap around the tuning post approx-

imately four times.

Concept I are made for electric guitars with opposing tuning pegs, three per side. Concept II are made for electric guitars with tuning pegs six in line. D'Angelico advises

that guitars with tailpieces may require conventional length strings.

For more information: D'Angelico Strings, P.O. Box 3442, South Farmingdale, N.Y. 11735 (516) 293-8733.

MARKETPLACE

FOR SALE

Audio Systems dealing direct with pro musicians for their supplies from sea to sea. 1) Dean Markley Bronze Strings (6 string - light, med, med light) \$5.95 set, two sets for \$10.00; 2) Dean Markley Elect. (6 string - light, med, reg.) \$5.00 set, two sets for \$9.00; 3) Dean Markley Bass (RW, W - light, med.) \$22.00 set, two sets for \$39.00; 4) Martin M 140 Med Acoustic (6 string) and Martin M 150 Med Acoustic (6 string) \$5.00 set, two sets for \$9.95; 5) Powertip CC and CCC Drum Stik - \$3.50 a pair or two pairs for \$6.00. Minimum order only \$10.00. Add \$1.95 shipping. Ontario residents add 7% tax. Cheque or money

order only (no Visa or MasterCard accepted). Many specials to follow so watch this mag for more low Savings. Mail to: Audio Systems, 1156 Parkview Ave. Ste. 127, Windsor, ON N8S 2X9.

Records and Tapes, with coupon, get two for the price of one. Send \$9.98 cheque/M.O. for book of 52 coupons to: K. Jennings Distributing, Box 291 Caledon, Ont. L0N 1C0.

SERVICES

SONGWRITERS!! Enter the Canadian Songwriting Contest. Write today for an entry blank. #2205-4001-49 Street N.W. Calgary, Alberta T3A 2C9. Please reply A.S.A.P. - SASE enclosed.

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PUBLICATIONS

Lazy Man's Guide to Guitar - Handy Reference Guide for the part-time musician. Send \$7.95 cheque or money order to: Lazy Man's Guitar, P.O. Box 6117, Fort McMurray, AB T9H 4W1.

Canadian Musician - Back copies. Mar/Apr 70, May/June 79, Jul/Aug 79, Sept/Oct 79, Nov/Dec 79, Jan/Feb 80, Mar/Apr 80, May/June 80, July/Aug 80, Sept/Oct 80, Nov/Dec 80, Jan/Feb 81, Mar/Apr 81, May/June 81, July/Aug 81, Sept/Oct 81, Nov/Dec 81, Jan/Feb 82, Mar/Apr 82, May/June 82, July/Aug 82, Sept/Oct 82, Nov/Dec 82, Jan/Feb 83, Mar/Apr 83, May/June 83, July/Aug 83, Sept/Oct 83, Nov/Dec 83, Jan/Feb 84, Mar/Apr 84.. \$1.75 each. CM, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3.

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Omega

The legacies of bebop and Selmer:

the style of Richie Cole,
the sound of the Omega.

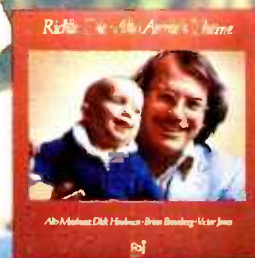
One critic says the tradition of bebop saxophone is in the good hands of Richie Cole. Well, there happens to be another tradition in his good hands.

The Selmer Omega alto matches Cole's free blowing, full tone style perfectly. The keywork keeps up with his flights of fancy. The horn respects his control.

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