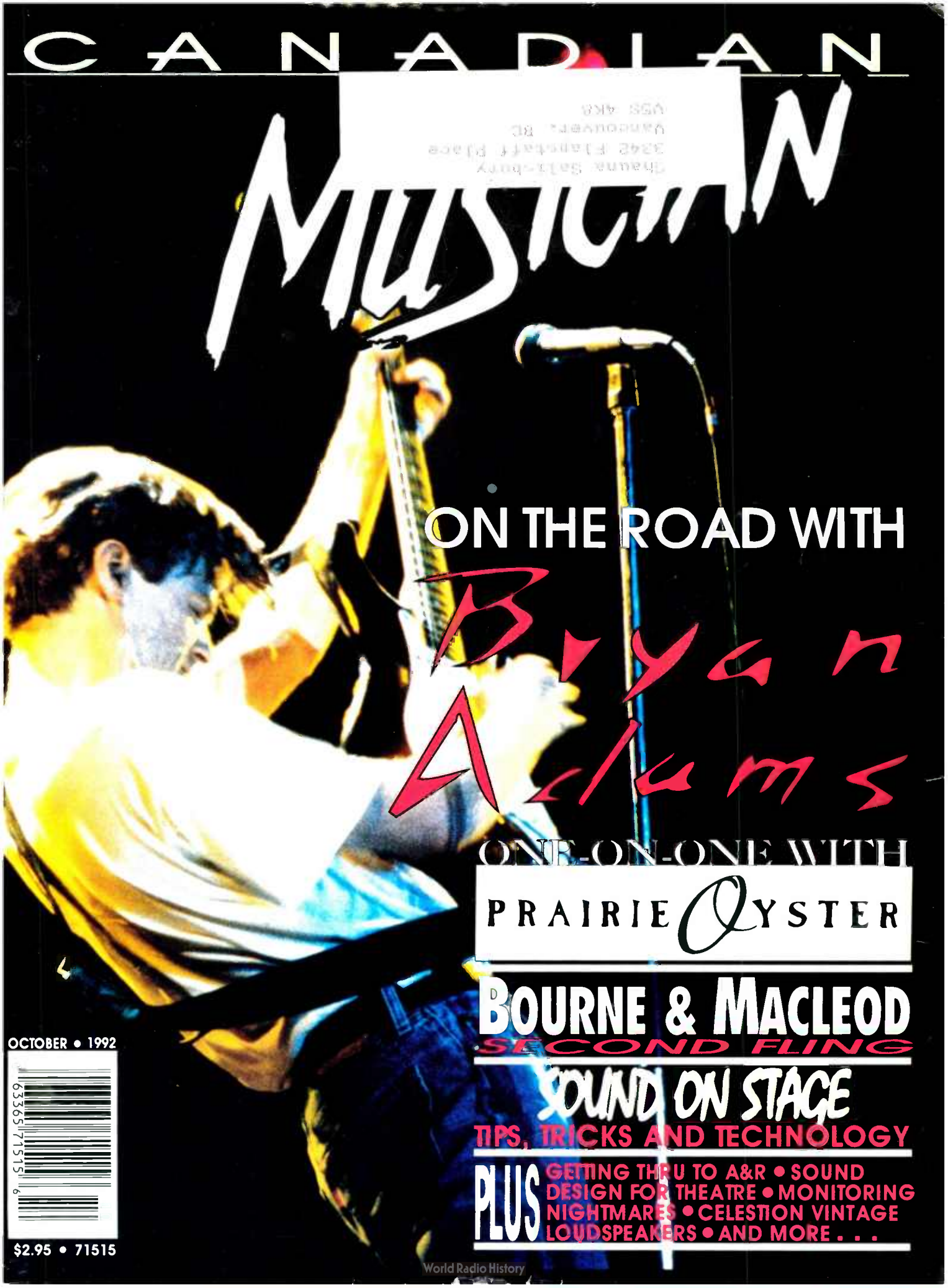


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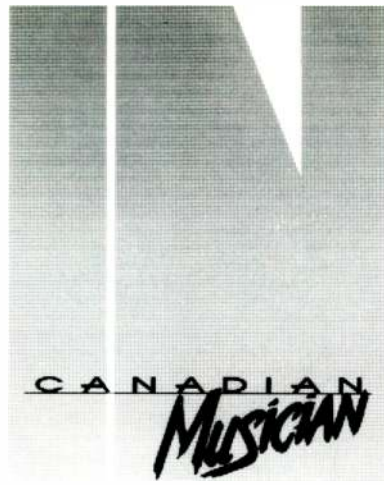
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CANADIAN
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ON TOUR WITH BRYAN ADAMS 36

We catch up with the people behind the scenes who make it happen as Bryan Adams tours across Europe, on his summer tour.

by Richard Skelly

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by Chris Gudgeon



On Tour with Bryan Adams.

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For more information on products advertised in *Canadian Musician*, please use the reader service card located opposite page 67.

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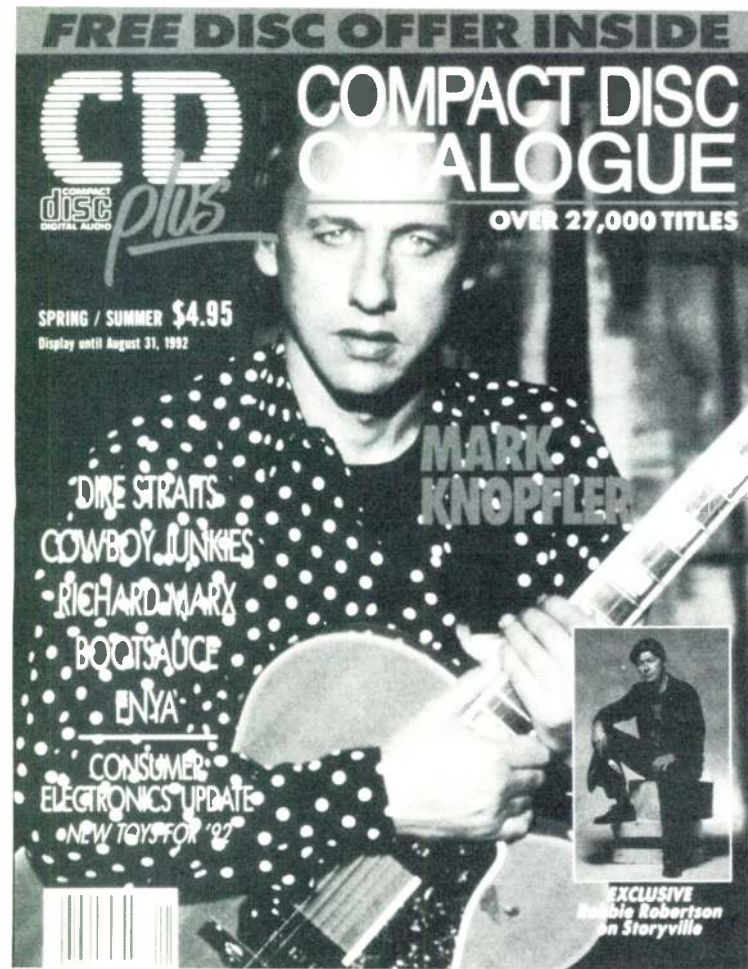
Contact or write to *Canadian Musician*, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3
(416) 641-3471, FAX (416) 641-1648.

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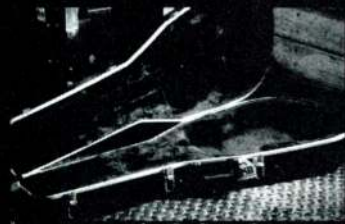
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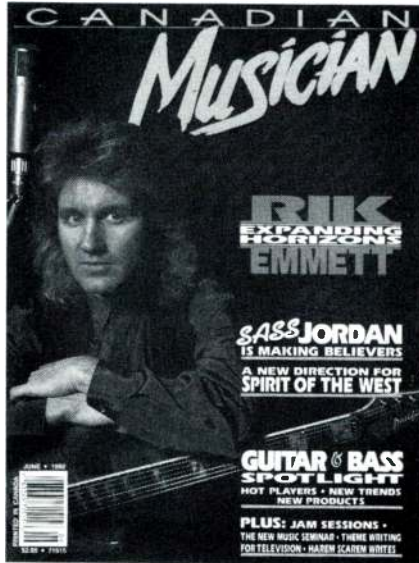
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FEEDBACK

Raves for Rik

Finally! Thank you for featuring a Rik Emmett cover story (June 1992). It's good to see Canadian Musician giving Mr. Emmett the Canadian support he deserves.



After listening to Rik's new collection, *Ipsa Facto*, I think this just may be the vehicle to get Rik on top again. Like he's said, I hope Rik has pushed the rock off the top and starts an avalanche. Thanks again and best of luck to both.

Stephany Blackmore
North Bay, ON

Readers Basically Want Adrian!

I would first like to start off by saying that your magazine is always full of exciting and inspiring articles. I enjoy reading it time and time again.

I was pleasantly surprised to read about Guitar and Bass trends in the June '92 issue. As a bass player myself, I found a lot of the information helpful.

I've been a long-time fan of bass virtuoso Adrian Davison and was pleased to read about him (although I would have liked to have read more). I was wondering if you might be featuring Adrian Davison in an upcoming issue? I have never written to your magazine before, but I just wanted to ask. I guess when it comes to my favourite player, a little ain't enough.

Brian Barber
West Hill, ON

I am interested in the bassist Adrian Davison that I read about in your magazine. I would like to read more. I have heard so much about him, but I never knew he was Canadian. I think that his new album is fab. It's great that you are making people aware of him. I want to know more about his style and how he works out and writes his music. Are you going to write about him soon? I'd really appreciate it.

Chris Ng
Victoria, BC

* Ed: Adrian Davison will be writing the Bass column for our December issue.

Write to Us!

Address your letters to FEEDBACK, c/o Canadian Musician, 67 Mowat Ave., #350, Toronto, ON M6K 3E3

Norris Publications Expands

Norris Publications, publisher of *Canadian Musician*, *Professional Sound* and *Canadian Music Trade* magazines has relocated their operations and expanded to three offices, covering two of the major music industry markets in Canada.

The new locations are as follows:

Head Office (Advertising and Circulation)

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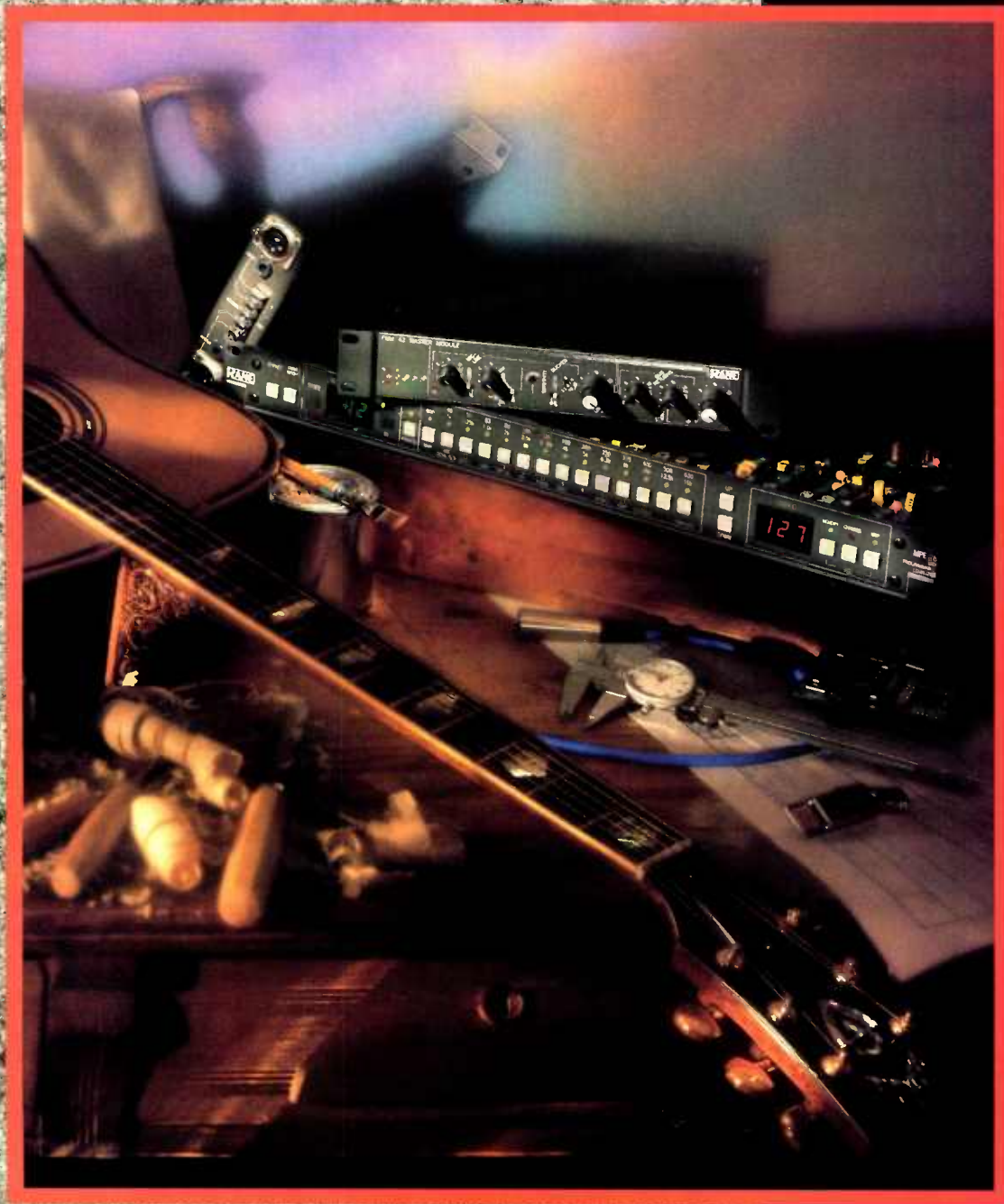
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Up FRONT

SHOPPING YOUR DEMO TO A&R DEPARTMENTS

Your band sounds great, you've got a polished demo tape completed and you're looking for interest. The A&R (Artist & Repertoire) departments of record companies are one place to consider sending your tape if you want a shot at being backed by a label. Following is some advice on submitting an effective demo package, and a few places you can send your tape to get you started.

First Impressions Count

Before you send anything to an A&R department, it's really important to first take a close look and listen at what you are sending and be as objective as possible. If you feel your tape could be better, it's a pretty sure sign that it won't garner much attention from a record company either. Identify the weak points of your demo (ie: poor vocals, bad tape quality, mediocre musicianship) and fix those problems, even if it means spending some extra money. Demo packages that are well presented will make the best impression, but this doesn't mean that you should go overboard on fancy packaging. Ensure that everything in your demo package, including photographs are of the best quality possible. Any written material (bio, lyrics sheets, cover letter and tape label) should be neatly typed and free of errors. If you are mailing your package, use a heavy duty "bubble" mailing envelope so it won't arrive in dog-eared condition.

What to Send

Obviously, the critical item is the tape itself. Put your strongest song first. Most A&R people will form some kind

of an opinion by the first chorus so catch their interest right away. It's also best not to put any more than four songs on a demo tape — if a project is worth further listening, you'll definitely hear about it, so leave them wanting more. Include a cover letter addressed to the proper person's attention outlining who you are and what you want to achieve through submitting your demo (publishing, record label support for the act presented, song evaluation for use by other recording artists, etc.)

You may also include a short artist/band bio, a good quality black and white glossy photograph and any pertinent press clippings. Lyric sheets should be included especially if you're going after publishing or shopping songs. The key to success is to appear focussed in your intentions, leave out useless information that doesn't apply to what you've sent and keep everything concise and to the point.

Final Check

Before you send off that package, be sure that all necessary information is included, and that a contact name, address and telephone number is clearly stated. Don't forget that tapes can get separated from their packages so be sure a contact name and telephone number appears on the demo's label as well. Is your demo tape cued to the beginning? Have you addressed your package to the right person and included a self-addressed return envelope? Now you're ready to submit your tape — good luck!

Places to Send Your Demo

A&M Records of Canada Ltd.
939 Warden Ave., Scarborough, ON M1L 4C5
Director A&R: Allan Reid
Style of music accepted: Pop/Rock, some Dance

Attic Music Group
102 Atlantic Ave., Toronto, ON M6K 1X9
(416) 532-4487, FAX (416) 532-9545
VP of A&R: Brian Allen
A&R Coordinator: Joe Frey
Style of music accepted: All except classical, country & jazz

Capitol Records-EMI of Canada
3109 American Dr., Mississauga, ON L4V 1B2
(416) 677-5050, FAX (416) 677-1651

Mgr. Talent Acquisition & Artist Development: Jody Mitchell
Style of music accepted: All styles

Duke Street Records
121 Logan Ave., Toronto, ON M4M 2M9
(416) 406-4121, FAX (416) 406-0319
President/A&R: Andy Hermant
Style of music accepted: All styles

Intrepid Records
205-65 Jefferson Ave., Toronto, ON M6K 1Y3
(416) 588-8962, FAX (416) 588-4752
Director of A&R: Graham Stairs
Style of music accepted: Looking for young, exciting and innovative acts from all genres

MCA Records Canada
2450 Victoria Park Ave., Willowdale, ON M2J 4A2
Director, A&R: Cameron Carpenter

Nettwerk Productions
PO Box 330, 1755 Robson St., Vancouver, BC V8G 3B7
(604) 654-2929, FAX: (604) 654-1993
A&R Asst.: Simon Hussey
Style of music accepted: Original music of all styles

Polygram Records of Canada Inc.
240 Duncan Mills Rd., #305, Don Mills, ON M3B 1Z4
VP of A&R: Corky Laing

Roto Noto Music
148 Erin Ave., Hamilton, ON L8K 4W3
(416) 796-8236
President/A&R: Randall Cousins
Style of music accepted: Country

Somersault Records
3121 Universal Dr., Mississauga, ON L4X 2E2
(416) 602-2008, FAX (416) 625-5209
A&R Advisor: Rawle James
Style of music accepted: All styles except new age and children's

Sony Music Entertainment (Canada) Inc.
1121 Leslie St., Don Mills, ON M3C 2J9
(416) 391-3311, FAX (416) 447-6973
VP of A&R: Richard Zuckerman
Style of music accepted: All styles

Sony Musique Canada Inc.
3550 Ashby, St-Laurent, PQ H4R 2C1
Director of A&R (French): Vito Luprano

Stony Plain Records
PO Box 861, Edmonton, AB T5J 2L8
(403) 468-6423, FAX (403) 465-8941
President/Managing Director: Holger Petersen
Style of music accepted: Blues, Country, Roots, Traditional
*Please call prior to sending material for consideration

Warner Music Canada Ltd.
1810 Birchmount Rd., Scarborough, ON M1P 2J1
Director of A&R: Greg Torrington

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SOLO MIDI RECORDING. Available in 16, 24 and 32 input frame sizes. Automated MIDI Muting on all channel inputs, monitor inputs, group outputs, stereo effect returns and auxiliary masters. Four band EQ with two swept Mids, assignable to monitor inputs. Six auxiliary sends—four assignable to monitor inputs. Four stereo effect returns with two band EQ, balance and level controls. Raised meter bridge.

We wanted to list *all* of the features on SOLO consoles but we ran out of space. If you want to find out more about even



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World Radio History



The other guys missed the bus. Actually, 2 of them.

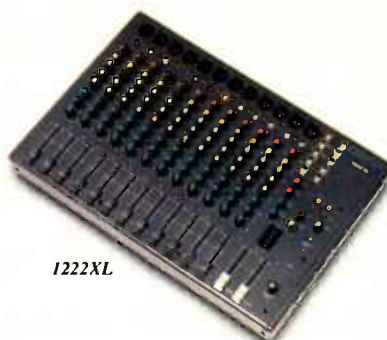
Why settle for a simple 16 channel stereo mixer, when you can have the 1642 4 bus mixer.

Or if 8 or 12 channels are enough, you'll find most of the same features on the 822 and 1222 stereo mixers, with XLR and 1/4" inputs.

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1222XL

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BREAKS

... **The Independent Distributors Association of Canada (IDAC)** will distribute CDs and cassettes of Canadian independent artists not found on record store shelves, through a mail order catalogue format. After approaching Music Directors across Canada, IDAC found there was a need for this service as well as overwhelming support. The program gives indie artists an outlet to sell their music from other than at concerts or on their own, and is non-exclusive, allowing artists to use other means to distribute their music. For more information on membership services, contact: IDAC, 7370 Woodbine Ave., #12, Markham, ON L3R 1A5 (416) 475-0307.

... **Canadian Musician** magazine continues its series of informative one-day seminars with **PRODUCING AND MARKETING AN INDEPENDENT RECORD**, taking place on Sunday, November 29 from 9 a.m. to 5 p.m. at the Royal York Hotel, Toronto, ON. This one-day event will cover topics such as recording budgets, manufacturing, sales promotion and marketing of your record, and how independent records can lead to major label contracts. Brian Allen, A&R Director for Attic Records Canada will be moderator for the day. Registration fee is \$75.00 in advance, \$85.00 at the door. For more information, contact *Canadian Musician*, 23 Hannover Dr., #7,

St. Catharines, ON L2W 1A3 (416) 641-3471, FAX (416) 641-1648. Credit card holders may register immediately by calling 1-800-265-8481.

... **The Musicians Institute (MI)**, a leading school for performing artists, will offer a new roster of modular courses beginning in September 1992.

With the new modular program, students can divide the year-long course into two separate six-month sessions. Another option for less experienced players is the Prolearn Discovery course, a three-month, hands-on, non-vocational playing course offering solid fundamental training at basic and intermediate levels. Classes at the Musicians Institute are taught by some of the world's most experienced and successful musicians, and "visiting professors" have included the likes of Eddie Van Halen, Al DiMeola and Pat Metheny, among others. For a student catalog and class schedule, contact: Musicians Institute, 1655 North McCadden Pl., Hollywood, CA 90028 (213) 462-1384.

... **The South by Southwest 93** music and media conference will take place March 17-21, 1993 at the Austin Convention Center in Austin TX. Each year over 300 bands and solo artists from all genres are invited to showcase for conference goers in Austin's best venues. SXSW will accept applications for '93 Showcases from September 1 to November 15, 1992 only. International acts must submit by November 1, 1992. For an application form, contact: SXSW, PO Box

4999, Austin, TX 78765 (512) 467-7979, FAX (512) 451-0754.

... If you're a musician who is confused about the GST (and who isn't?), The Canadian Conference of the Arts (CCA) publishes **The Canadian Performers' Tax Kit**, a complete guide to the GST for performers in music, dance and dramatic arts. To obtain a copy or for more information, contact: The CCA, 189 Laurier Ave. E., Ottawa, ON K1N 6P1 (613) 238-3561, FAX (613) 238-4849.

... **CKXL 91.1 FM** in Manitoba is putting out the call for Canadian music. The French language community access radio station has several shows which uniquely feature Canadian music from both official languages, as well as instrumental works by Canadian composers. All styles of music, whether demos or full recordings (any format) are welcome. As Chantal Le Dorze of CKXL says: "You may not understand the blah-blah-blah, but the music is ooh la la!" Please send your music, along with bio and contact information to: CKXL, 340 Provencher Blvd., PO Box 96, St. Boniface, MB R2H 3M7 (204) 233-4243, FAX (204) 233-3324. ■

EVENT SCHEDULE

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New Orleans, LA
November 11 - 14, 1992
(405) 353-1455

Computer Music Expo
Toronto, ON
November 14 - 15, 1992
(416) 928-6434

**Producing and Marketing
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Toronto, ON
November 29, 1992
(416) 641-3471

**CINARS International
Exchange for Performers**
Montreal, PQ
Dec. 1 - 4, 1992
(514) 842-5866

**Midwest Band
and Orchestral Clinic**
Chicago, IL
December 15 - 19, 1992
(708) 729-4629

**East Coast Music
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February 11 - 14, 1993
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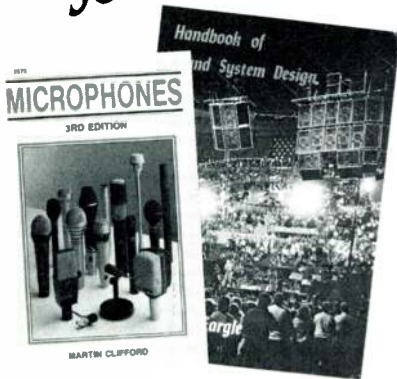
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OBERHEIM PERF/X STRUMMER

Keyboard to Guitar MIDI Voicing Converter

by Paul Lau

If you've ever tried to emulate guitar techniques on a sampler/synthesizer, you would have found that it is impossible to strum on your keyboard. With the Oberheim Performance Expander Strummer, one can now have correct voicing of guitar chords

The Strummer has 96 presets which are broken up into two sections: 64 presets that are permanently in ROM from the factory; and 32 user presets in RAM for customized programs. Some of the factory presets include: Folk Guitar, Rock Guitar, Barre

The Strummer is a new and innovative MIDI product that sells for under \$300 Cdn. It has been available in the States since last year and was only recently introduced in Canada. Even though the unit itself is a very small and compact MIDI module, it is very



that are strummed.

The Strummer analyses the chords played on a MIDI controller and plays them back through MIDI sound sources, just as they would be played from a guitar. One can use any sound from the modules, but of course the most obvious is to choose an acoustic or electric guitar sound sample. The strum rate and direction may be set to individual playing styles via the dynamic MIDI control of the Strummer. Strum speed can be varied by velocity as can the number of notes used in a chord. You can even program chords using "Chord Capture". Once a chord is captured, it is held globally until a new one is captured (adjustable single finger chords). With the multiple MIDI channel output, the Strummer can distinguish between chords and single notes, allowing you to send chords out on one MIDI channel (i.e. distorted guitar), while sending out single notes (i.e. lead line) on a different channel.

Chords, 12 String, Space Guitar, Jazz 9th, Two Channel Open Guitar, The Bug, Power Chords and Inverted 12 String. The Strummer has an interesting recording feature where one can record a short phrase (called a "riff"), and have it played back when triggered from the MIDI controller keyboard. All one has to do is hit the record button after choosing a "trigger key" and play a riff, then press stop. When you press the "trigger key" again, the riff is looped.

Other features offered by the Strummer include MIDI delay with adjustable delay and decay rates, velocity switching, keyboard splitting, chord voicing variations, arpeggiation, transposition of MIDI delays (very useful for MIDI harmonizing), external synchronization to MTC (MIDI Time Code) and MIDI program change. The Strummer also supports System Exclusive allowing external storage and remote editing of Strummer programs.

powerful in its specific applications. I found that the manual was very concise and easy to understand which made using the Strummer that much easier. The layout of the unit is very simple with only nine buttons on the front panel used in a grid format, four footswitch inputs and a click output on the rear panel.

The main application of the Strummer is to allow non-guitarists to have proper chording and strumming of chords via MIDI, and the programmers at Oberheim have tediously captured this and opened up a more realistic and musical side of MIDI guitar programming. A very useful, inexpensive, and "can't be without" module for any MIDI studio.

For more information, contact: Gibson Music Canada Ltd., 25 Coronet Rd., #10A, Etobicoke, ON M8Z 2L8 (416) 239-6543, FAX (416) 239-6573.

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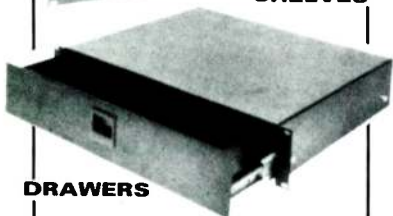
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OBERHEIM PERF/X DRUMMER

Interactive Drum Pattern Controller

by Paul Lau

The Oberheim Performance Expander Drummer is not another drum sound MIDI module. It has no sounds in it at all. What it is, is a MIDI "drummer" module that offers more than 10,000 different rhythm pattern combinations, an almost endless number! If that isn't enough — there's also a built-in sequencer to allow for custom drum programming.

There are 100 presets of pattern and rhythms included from the factory. Presets are what one gets when "Patterns" and "Rhythms" are combined with other programmable preset parameters. The Drummer has the capability to store up to 16 songs which can be comprised of up to 16 "parts". Each of these parts are made of a "preset", programmed to repeat up to 99 bars with automatically generated "fills" after a user-specified number of bars. If that's not enough, the Drummer supports MIDI System Exclusive for storage of your own patterns and songs.

The unit has 13 programmable drum kits already assigned, including the Kawai K4; Korg M1R; Roland R-5; Yamaha Kit 1 and Alesis HR-16. For players that don't have one of the 13 pre-assigned drum-kits, banks 14-16 are user-assignable drum kits that can be customized to one's own kit. If you need more, overwriting the other 13 kits is possible — and not to worry — because the factory kits are stored in memory and can be easily recalled.

The Drummer also has programmable tempo and time signature, but there is an interesting quality that makes the Drummer unique: the ability to jam interactively. The Drummer follows the player's lead and inserts different fills and nuances at appropriate places when the player holds notes, stops altogether or plays harder. The Drummer seems to be able to read or analyse the velocity, the MIDI density (how busy it is), and randomly incorporates the fills and nuances of a drummer following a player. The Drummer does not use a "Table Look-Up", where there are only 50-100 variations (like most drum machines), but in the true sense is "random" every time.

Playing with the "Follow-Interact" mode, I found the Drummer to be actually responding to the way I was playing. It definitely felt more real than a stilted drum loop. I had different fills and drum sounds which played

as I held notes, stopped or played harder on certain passages. Within the Interact mode there are four parameters that can be turned on or off: Auto-start, where the Drummer will wait for the first triggered note on the keyboard; Fill, where while playing the controller keyboard, the Drummer plays normally, but as soon as one stops or holds a note, the Drummer sees a space and in comes a fill; Velocity, where as one plays softer, the Drummer plays softer and when one plays louder the Drummer plays louder; and Bass, where the Drummer can lock the bass drum in sync with notes below middle C. The Drummer will follow the bass line for a real tight rhythm section. The interact really feels



as if the drum machine is following the way one plays.

The other interesting feature is in the programmable tempo available in song mode. The Drummer has the ability to retard or slow down prior to the tempo change. It will also speed up to match the tempo of the following part. This really gives a smooth transition from one part to another within song mode, and in turn makes the drum programming a bit more real and live sounding.

Oberheim programmers are at it again, painstakingly putting many goodies in a very small compact MIDI unit, and all for just under \$300 Cdn. The Drummer is a most unique and creative "Interactive" drummer player that is very easy to use and would be a welcomed addition to any sort of "make it sound like a drummer" MIDI programming set-up.

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continued on page 20



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The first time I saw and heard this program in action was earlier this year at NAMM '92. It was the interesting and different sound creations that attracted me to the trade booth as I remember. I kept on saying to myself, "I've got a ton of sound modules and various software sequencer packages, but nothing in my computer software arsenal can make my MIDI sound modules play like this!"

As a musician, it is not what one has, but rather what one does with their equipment. HyperChord is a program, years in the making, that has opened up a different side of "normal" type sequencing. The creator and programmer, Peter McClard (Hologramophone Research), has been able to tap into a "different" realm of sound manipulation. It is hard to describe what the sound patterns or "riffs" sound like. Rather, it is the fact that they seem to be humanly impossible to play, that makes them very creative and appealing. I would say my interpretation of the riff sequencing is that each pass is like a "wave of sounds" and all waves are thick, powerful and unique.

HyperChord presently can only be used on the Amiga computer, but as I write, there are programmers formatting it to the PC for later release this year as well as for the Mac platform.

HyperChord is a new type of music software which is referred to as a "dynamic riff sequencer" with the emphasis on dynamic. Musicians at any level can access new and creative expression of music made possible by the computer. HyperChord turns the computer into a versatile, self-teaching musical instrument for exploration, composition and live performance.

There are three basic screens: Design 1; Design 2; and Play. Design 1 allows you to draw riffs on a grid, using a mouse. This graph has a y-axis that represents the current mode while the x-axis represents time. Depending on what mode is selected, the 25 vertical increments of the grid can divide one octave into 25 equal intervals, or it can represent a pentatonic scale covering 5 octaves, or scales that shoot out of the human hearing range before the 12th row up. The riffs can then be played in any of 60 different modes, scales

and chords. Some of the modes offered are Pentatonic, Super 5th, Hendrix, Chromatic and Gypsy to name a few. One can also use the "Note Grab Bag" from the riffs menu and choose from 30 algorithmically created riffs ranging from 2-40 notes. There is also a "Mode Maker" utility program that allows you to alter and create modes. Design 2 allows one to play in riffs from a MIDI controller or external MIDI device. The grid works the same way as in Design 1, except that the y-axis has been expanded to 96 notes instead of 25. This allows access to the full MIDI range — or at least the musically useful notes. This is the grid to use in conjunction with an external MIDI input device.

The "Drum Pattern Editor", found in the task menu, is for MIDI capable systems only since it involves a 5th track of music (one more than the Amiga has built in). This also has its own pattern grab bag if you don't want to make up your own.

After the design of the riffs, there is the "Play" screen — and that's literally what one does — just play with the endless array of features that makes HyperChord so unique. The manual is straightforward and easy to understand, especially since there is some new terminology that needs to be understood before altering parameters — then again, one could just experiment! Variation tools such as Weave, Smear, Combine and Patternize; and variable algorithms such as Waves, Holistic Fractals, Trailing and Random are documented very well in the manual. The potential in new creative sequencing, especially in music sound tracking, is limited only by one's imagination.

I thoroughly enjoyed the ease with which I could quickly create a piece of powerful sounding music. Future developments will include the integration of the new virtual reality technologies, whereby musicians or novices can surround themselves in a highly developed, multi-dimensional musical environment.

For more information, contact: Paul V. Mayer, Product/Marketing, Cilantro Computing Services Inc., 2277 West Highway 36, #224, St. Paul, MN, 55113.

POWER CHORDS

Graphical Music Software

by Paul Lau

My first experience with Power Chords in action was at Roland Canada Music in the Music Computer Demo Room (Mississauga). The demo showed a software package that literally allows one to create full compositions within minutes. With my own copy, I was able to delve into the capabilities of Power Chords even deeper. Working with just chords and graphic patterns, songs with chordal, drum, bass and melody parts can be created. There is no knowledge of music notation or MIDI required.

Power Chords requires a PC-compatible with Microsoft Windows 3.0 and Multimedia Extensions, or Microsoft Windows 3.1 or later; a mouse; and a MIDI interface for hook-up to MIDI devices. MIDI is not necessary if one has an internal sound card supported by Windows — everything can be done with just a mouse. There is also special support for Roland GS format and General MIDI.

Power Chords' song structure is composed of one or more parts. There are Chords, Chord Rhythms (strumming, plucking or fingering patterns to apply to the chords), Drum parts, Melodies, and Bass parts. Beginning with the chord structure, composing a song on Power Chords is very easy and logical. Each chord used in the song is created using the "Instrument" window, and then stored in the "Chord Palette". Chords in the chord palette may later be placed anywhere in the composition.

The instrument window works interactively with the composer, and could be described as an on-screen guitar neck. With an option of 2-12 strings and 4-24 frets on the instrument, one can have guitar, bass, banjo or even an imaginary instrument. The instrument created in the instrument window doesn't necessarily have to trigger a guitar or string sound — it can play any other sound such as piano, vibes or even flute. On the screen, one can strum the guitar neck (with the mouse) and hear the chord created. You can also grab a single string and bend it just like a real guitar string with the same effect (now that's interactive).

There is an interesting tuning option that allows simulation of almost any type of stringed instrument (real or imaginary). You can make up the weirdest configuration of notes on the neck and play it for a very interesting and creative effect — these would be chords that would not be humanly playable. "Chord Rhythms" are patterns used to play the chords in the song and are equivalent to strumming or plucking patterns on a stringed instrument. These are placed in the "Chord Rhythm Palette" and can then be used throughout the song. The "Drum Rhythms" are done in the same way.

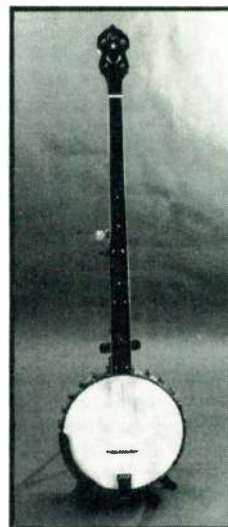
One can see the pattern developing here, where customized chords are first created, stored, and then used wherever wanted in the song. The bass and melodies are created in the rhythm editor but must have the data entered by either using a mouse, importing from a MIDI file or by recording directly from a MIDI input device.

Both 3-1/2" and 5-1/4" disks are included in the software package. The manual is more like an easy reference booklet because there are interactive tutorials on the program disks, making the learning and use of Power Chords that much easier and fun. Power Chords stresses that the knowledge of stringed instruments is not necessary to use it. Since the program is graphical, the emphasis on ease of use is very evident. Within minutes I had a happening little groove without straining my fingers at all, and thoroughly enjoyed playing with the program. As an educational tool, this software program has vast potential for teaching chord structures as you're able to hear the chord at a click. Power Chords opens up an avenue for everyone to get into the music.

For more information, contact: Roland Canada Music Ltd., 5480 Parkwood Way, Richmond, BC V6V 2M4 (604) 270-6626, FAX (604)270-6552. ■

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So, you finally make it out to see this band that you keep hearing about. When they hit the stage to start their set, they blast into their first tune. The guitar player is laying down a pretty cool rhythm line and all seems to be rolling along smoothly. Suddenly, the guitarist goes for a solo and he bends a note very sharp — you know, the kind of sharp that knocks you off balance and makes you feel seasick? (thus, the title).

One of the first things I notice about a player is his vibrato and his pitch when bending notes. To me, this is something that says a lot about someone's playing. It is also a weak spot for me — and from listening to other players it sometimes appears to be the weakness in an otherwise flawless technique.

So what's the deal? Why do people tend to ignore, or at least pay less attention to this aspect of their playing? Sometimes I'll be practicing, and I'll accidentally bend a note so sharp that it's nearly the next one. Then I sit back, about to reprimand myself when I realize that I really haven't put much time or effort into bending properly. I guess it's just one of those things you sort of expect to

evolve on its own, and to a certain degree, it does.

Obviously, when you've been playing for years and you are very comfortable with your instrument these things improve, but like everything else, if you put some serious concentration into practicing it, it's bound to come together a lot quicker.

I read a great article once by Steve Vai. He said that on some days he would sit in his basement practicing, wedge a shoe under the E note of a set of Taurus pedals, then spend hours bending D to E in all different positions on the neck trying to improve his intonation while bending. I have a tough time seeing a guy like Eric Clapton repeating this procedure, but nonetheless, he has a great deal of soul in his bends, so who's to say that it doesn't come naturally over time?

But, for those of you who care to pursue the concept of practice 'til your brain hurts and can't afford a) a set of Taurus pedals; or b) a pair of shoes; here's a cheap alternative:

Using a cassette deck (or four-track if possible), record some basic rhythm parts, hanging on chords a little longer than you normally would (giving you more time to play

over a single chord on a separate track or the left or right channel of the cassette deck). Record a metronome beat to keep your time together.

The idea is to bend notes up to the chord you're playing over (example: over an E chord — bend D a full step up to E, or D# a half-step up to E). Once again, this may seem a little tedious, but it's an easy way to help you get a handle on the pitch of your bends. When you have done this a thousand times, your fingers will get used to the position they bend the string to, and it will start happening more accurately and consistently in your regular playing. Remember to not only change strings and bend on each one, but to use all four fingers of your left hand, so you don't always default back to one finger for your bends.

Bending in tune is often an overlooked aspect of a player's technique. I guess this is due to the fact that many players (including myself), concentrate much more on things like speed and accuracy, scales, etc. — things that are more obvious. Unfortunately, when you're forced to see your playing under a microscope (as you are in the studio), you realize how much of a problem inaccurate pitch can be. The best way to develop your pitch is to work with someone who knows.

Fortunately for me, Kevin Doyle worked with us on our record and knew all about that silly pitch thing. He was pointing out pitch discrepancies that, at first, I just didn't hear. But once you do begin hearing slight tuning problems, you go crazy on it. In fact, some days you get to the studio and everything sounds so out of tune you want to quit or kill your family . . . but that's another story.

So there you have it. Having great intonation on your bends may not impress your friends as much as playing 32nd notes at 150 BPMs, but although it is a matter of taste, in my opinion — and to many people you will work with in the future, good pitch can be the difference between good playing and great playing. Not to mention that you won't have to pop a gravol every time you pick up your guitar. Ciao for now — and keep practicing! ■



Pete Lesperance is the guitarist and principal songwriter for Warner Music's recording act Harem Scarem.

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SWING it like a

WOMAN

This past spring, Toronto was blessed with a visit by Dorothy Donegan, the venerable Queen of the Keys, who, as a teenager, gained the respect of Art Tatum, and today delivers pianistic proof of her interpretive prowess to audiences worldwide. Hearing this woman play, one can picture her effortlessly portaging a Steinway through the woods of musical history, imagination cutting her most direct trails to the present . . .

Okay, maybe I can picture that clearly, but the rest of you just have to know that the piano owes her something.

After a particularly inspired set, completed by a version of Caravan via Chopin, the audience was brought to its feet. Over the din of applause, my companion and I heard a guy at the next table remark, "Wow, she plays like a MAN!". "I wonder which man he means," mused my friend, "Andrew Lloyd Webber or Gary Neuman?" Yeah, a little facetious — but point well taken.

Contempt aside, I believe we can safely speculate as to who our neighbours had in mind: James P. Johnson; Tatum; Rachmaninoff; Fats Waller; Monk — modern piano masters in whose ever expanding wake today's players are seen to bob, sink or swim. Add to the above Phineas Newborn Jr., Fred Chopin, Otis Spann, Duke, Ray Charles and Willie Smith and you would have a short list of people I consider holy . . . "Oh, you play keys? Well, here's a piano and a few hundred people. Keep them amused for a couple of hours . . . sorry, no mics around . . . and oh yeah, remember — they like to dance." Virtuosity enables these men to stand alone and complete at their instrument, and instills their ensemble playing with communicative authority.

So from whence comes this "authority"? Well, it seems a lot of our boys got their approach together listening to women. In homes, and more importantly, churches, mothers and sisters were delivering music and rhythms integral to the development of most of these artists' styles. Willie "The Lion" Smith was introduced to music by his grandmother, Ann Oliver, a prominent banjo player and show woman of her day. His mother was the pianist and organist for their church. He learned from her spirituals the ability to "harmonize and hear time graceful . . . walking with your hands." Nightclub playing kicked this walk into a stride as The Lion became a major exponent of Harlem Piano. His protege, Lucky Roberts, is quoted as saying, "When they swung it first, they swung it in church." "They" were women.

Jelly Roll Morton was also brought to music by his mother, and at first rejected the piano as "an instrument for a lady . . . or sissies". This forefather of jazz wanted to be "a man's man, marry and raise a family." Apparently, in his childhood, the only pianists were female.

Arizona Drares of Dallas was the sanctified pianist who T-Bone Walker credits with playing the first boogie woogie he ever heard. There is an endless list of artists who cite a dominant female musical influence in their formative years. Yet, due to social conditions, very few of these women ever saw a recording studio.

So what? Well, if blatant industry sexism is not enough to bruise your sensibilities, and your "art" leaves little time for politics, consider this: 1) all the heavies underwent extensive exposure to women's parlour, spiritual and blues styles; 2) most (including Ellington and Monk) point to church music as a major source of influence; 3) women pianists who, despite social mores, have risen to prominence (such as Mary Lou Williams and Dorothy Donegan), have advanced their musical communities with imagination and difference. Even if equality and politics ain't your bag, anyone who studies piano today

(and depends so much on recorded history) needs to get his or her feet wet in this one.

Rosetta Reitz is a woman who champions the cause for women and music. She lectures internationally on the topic and through her own Rosetta Records (115 W. 16th St., New York, NY 10011), presses the Women's Heritage Series. She does incredible compilations of early women's jazz and blues. If you send her a self-addressed, stamped envelope, she'll send you a catalogue. Other recordings you might want to check out are: Lil Armstrong's tracks with husband Louis' Hot Five; Mary Lou Williams' solo and group works; and anything you can find of Hazel Scott, Hadda Brooks or Dorothy Donegan.

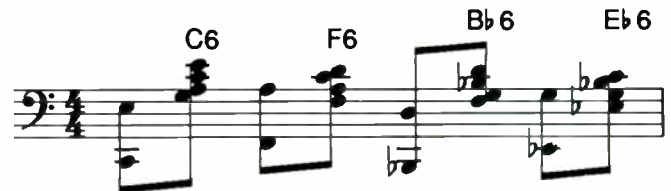
My friend and I had the pleasure of having tea with Mrs. Donegan after her gig. I was asking her about a figure she played which I heard Phineas Newborn employ. "Oh, you must know that album . . ." I enquired eagerly. "Phineas . . . oh yes," she replied, "My husband put him up for awhile. He used to come in and watch me practice all the time . . ."

Maybe in that excellent parallel universe next door, where the elected Prime Minister is a blue spruce tree, Duke Ellington just completed a performance for his 93rd birthday, the audience is roaring and the man next to us is exuberant. "You know, that guy still swings like a woman!" Let's go check it out.

P.S. Here's that figure of Dorothy's. It makes for a great stride exercise if you continue the pattern through the circle of fourths:



R.H.: continue moving 1st and 3rd fingers down chromatically, 5th finger down a tone on beats 1 and 3.



L.H.: play tonic and tenth on the downbeat. Chord clusters on "and". Move root in 4ths.



Chris Brown plays keyboards for the Bourbon Tabernacle Choir, whose newest release, "Superior Cuckling Hen" will be out this October. He is also featured on the current releases by the Rheostatics, the Barenaked Ladies and The Sidemen.

PHOTO: MICHAEL FRANCIS PHOTOGRAPHY

TO READ OR NOT TO READ:

That is the question

In my years of teaching, one question that has constantly been asked of me by my students is whether or not they should take the time to learn how to read music. My answer has, and always will be YES! To me, it seems most odd that any musician who is serious about his or her craft would even ask themselves this question. I realize that there are many players who would find this a controversial issue, and acknowledge that there are many fine musicians who do not read music, and don't care to, but in my mind, there is no issue.

We musicians in the contemporary music field tend to look at the world of music with tunnel vision, only involving ourselves in those types of music that we *are* involved with. Through my many years of studying, I've come to realize that the musicians I deal with come from many musical walks of life. I quite often refer to classical musicians, and this is because of my respect for their dedication to their music. These musicians exemplify many qualities that a lot of musicians in the contemporary music field lack. They become immersed in the history of the music that they play, technical mastery of their instruments, interpretations of the music, and musical evolution far beyond that of contemporary music.

For example, jazz is considered to be on the cutting edge of modern music in respect to harmony, technique, improvisation and rhythmic complexity. It is no secret that the great jazz players of our time all have roots in classical music. Without getting into too much detail, you will probably get the drift of my meaning by listening to Chopin's Etudes, Liszt's 1st Piano Concerto, or any Ravel, Debussy or even Satie. You may be wondering where I am leading you, but I can attest that most great contemporary musicians have at some time in their musical careers had contact at one time or another with "Classical" music. Even the Beatles, who are often referred to as musicians who didn't read music, quite early on in their careers were coached by George Martin in order to read and write music. How about Eddie Van Halen, the classical prodigy, or Yngwie Malmsteen and Steve Vai, all who learned Paganini Violin Concertos. You don't think they learned those by ear, do you? My question then to all aspiring contemporary musicians therefore is why not learn how to read music?

Like all great artists, musicians must be complete. Music on the page is just another language in precisely the same way that English is a language. The composer uses notes on the page to convey the music and hopefully, its emotion, in exactly the same way that Shakespeare did with his plays. There aren't many actors who didn't at some time in developing their art learn Shakespeare. So, I therefore ask you how many great actors can't read the language that they speak? Probably none. Then why is it acceptable that a musician doesn't have to learn how to read and write their language of music? I don't think it is.

In an art that quite often equates talent with income, I must take the time to state my opinion. Those great musicians who have changed the course of music are for all intents and purposes studied in one form or another. By studied, I don't mean that they have numerous diplomas and degrees nailed to their walls. I know a lot of mediocre musicians who have graduate degrees, and many fine musicians who have never gone to school, so when I say studied, I

refer to musicians who have had the motivation to either teach themselves, hire talented private teachers or go to a reputable music school and work hard to use it to their advantage. Your own desires and self-motivation will dictate your musical path.

There is a bass player that I know who is now out of music completely, and working in a small town music store as a salesman. He and I would often get into a heated debate on this topic. He possessed a great deal of talent, but wasn't interested in reading. His excuse when I asked him why, was that you can't play music with feeling if you read it. Well, he should have sat with me last year at Symphony Hall in Boston when Seiji Ozawa conducted the Boston Symphony through Mahler's Fifth Symphony. If those hundred musicians, all of whom were reading music, didn't convey the essence of what music is about — emotion (feel)

— then I must have missed something. Your reading must, of course, be at a level where it becomes second nature, and this requires years of dedicated hard work — something that a lot of contemporary musicians are not willing to do.

There is a more down to earth reason for learning how to read well, and that is survival in the music business. When I decided to become a musician (if there actually was a time that I had to make that decision), I immediately started learning how to read and write music. I also decided that if I was going to be a musician, it was going to be for my lifetime, not just something to do until I reached a level of incompetence. I am so glad that I did. This has enabled me to do the kind of freelance work that guarantees my survival as a musician. Almost all of the work that I do requires the ability to read. Studio sessions, theatre work, jazz work, composing, teaching, etc. all require this knowledge.

My advice to all aspiring young musicians is to learn how to read. Trust me when I say that you don't want to be 35 years old and playing in bars making \$300 a week, 30 weeks a year. If your wish is to be a rock star, there is nothing wrong with that; it wasn't so long ago that that was what I wanted. It didn't work out for me, but I still remain extremely busy today playing music with musicians that I love playing with. So don't be lazy! Do what virtually all great musicians in all fields of music have done: Learn to read! ■



Mike Farquharson is a freelance musician based in Toronto. He has a Master's Degree in Jazz Composition and Theory from the New England Conservatory of Music in Boston. Mike teaches part-time at Humber College, and his debut album (with Jazz Inspiration Records) is scheduled for release in 1992.

PHOTO BY FRANK SODJA

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FOR THE Record

One of the most exciting moments for a young drummer is the first recording session. Just as car enthusiasts work for a chance at the racetrack, musicians want to strut their stuff and demonstrate that they are progressing and excelling. "The Studio" is the forum where your presence implies that you have "arrived". But at the same time the studio, for all it's outward glamour, is not the same animal it's portrayed to be on television.

We all know about the dizzying array of wires, knobs and gadgetry that litters a studio, and we are familiar with the engineer and the producer, but what these people and gizmos do, and how you must interact with them is the part that gets glossed over.

I've learned through the years that a recording studio is a complex mix of exacting sciences and murky black magic. The producer and the engineer can accomplish the most intricate tasks with the mere flip of a switch; yet they can be completely handcuffed by the inability to describe a musical or emotional concept to the players they have hired. On the other side of the coin, it may be that a musician is soulful and imaginative, but his lack of technical abilities makes him a time-wasting hindrance in a studio situation. And it seems that time is always of the essence.

So this amalgam of science and nature, of technology and psychology, is a place to learn new things about the music that is within you. I learned that the sounds in my head must be played with more broadness and clarity, as if my mental music was only a scratch notebook written in a colloquial dialect. Like BBC announcers, I had to learn to speak in a standard accent. I learned too, that I must pay close attention to the intent of the composition, to the instructions of the producer, to the constraints of the equipment, to the influence and input of my fellow musicians, and to my conscious and sub-conscious selves. I also learned where the coffee machine is.

There are moments during recording sessions where things are going so well and feel so positive that you remember why you wanted to become a musician in the first place; there are others where the slogging is so slow, and the mood so miserable that nothing short of a personal appearance by Steve Martin could save the day. This, I



Vancouver-based Vince Ditrich currently plays with *Spirit of the West*. The list of names he has worked with includes Paul Hyde, Sue Medley, Mae Moore, and a host of others. Vince was the recipient of the CARAS award for outstanding percussionist of 1991.

have learned, is unavoidable. If you are always attempting to be open, hard working, and accurate, you can at least be sure that the day's bad mood isn't your fault. A good working atmosphere so often produces superior work, and the music business is no exception.

Curious things happen in the studio, too. Sometimes a passage that you've played — one you're sure was performed terribly — will sound wonderful in playback. And too often, the fancy fills and garnish a drummer includes in his track doesn't "translate" to tape. And as well, your goal in a recording is to take your essence as a performer, and concentrate it into miniscule magnetic signals. It's obvious that something will be lost in the transfer. This is why you must put more into a recording, and this does not mean to play louder (although this is often required as well). Some time ago, a producer told me that he enjoyed using my friend Pat Steward on his sessions because Pat delivers 40% more. I asked, "40% more what?" He said: "More everything." What he meant, I think, is more passion, more precision, more musicality, more energy . . . perhaps even more fun.

So there you are, all set up and ready to start into your first recording. Can you hear everything you need to? the click track? your best friend the bass? the vocals? . . . yourself? Do you know the arrangement, and what you will play within it? Are you comfortable? What are you thinking? Are you musing that they'll all be drop-dead impressed with that big fill in the bridge, or are you trying to find a corner of your mind that

can most effectively help you paint the musical picture you need to? Are you going to build the basement, while the others build the walls and interiors, or will you flit around the top floor until the whole structure collapses? Being the basis of the rhythm and structure of a song is not a relegation to lesser work; it is important work, but oftimes the rhythm section is only noticed when they are inferior. Not to worry; good tracks from the bassist and drummer can make a song.

Once you have recorded a track, and go back into the control room for playback, listen carefully. Hear yourself with the producer's ears too. This is one of the most difficult parts of studio musicianship, because the individual musicians have a natural tendency to focus more closely on their own tracks. However, the producer will be listening to the whole song, or in some circumstances, what he imagines will fit into the whole song later when it is complete. What you may be inspired to play may be utterly different to what the producer has in mind. Also, there are times when the producer goes off on a new tack because of a new flavour you may have inadvertently introduced. However, in this world of tight budgets, and viciously compartmentalized demographic markets, there is seldom time or money for idle experimentation. If you are recording with your own band, you have time for some experimenting and fun. After all, it's your band and you're paying the bill; but when someone hires you as a sideman, you are expected to take as little time as possible — leaving maximum time to wrestle with whatever other impedimenta is in the path of a finished product.

However challenging and difficult making records can be, it is with a tremendous feeling of accomplishment that you hear your first finished album. Rightly so. Not everyone is fortunate enough to make fond desires a reality. In addition to being an achievement in your life, it's also a small reminder in later years of who and where you were at that time, like a musical snapshot. On a technical level, much can be learned just from listening to yourself on tape, hearing your playing from a detached perspective and allowing the total effect of the song to reveal itself to you. This helps you know what the producer will want from you next time, and it helps you grow as a musician. The growth is the crux. Not one of the drummers we hear on the radio was born playing like he does today. They all started knowing little, and got better with time. Reputations in such a glamorous business sometimes get so hyperbolised that outsiders think these stars are sent from Heaven itself, but in reality their success can be attributed to a lot of diligence and hard work. But, you know, a little hard work never really hurt anyone, did it? ■

RANGE

EXPANSION

Range is probably the single greatest problem facing most trumpet players. After all, if you can hit any note written in any situation, you are in good shape. For a minority of players, range may not present too much of a problem. They have an embouchure/teeth/jaw configuration that naturally produces the high notes. For most of us, however, it is a matter of learning to use the embouchure we have, coupled with lots of help from the body, to increase our high range.

As I have previously written, I am uninterested in high notes that are acquired at the expense of sound, time, or overall musicality. Therefore, high notes must not consume too much of the practice routine. Range must be added gradually, and always be balanced with sound and technique workouts.

I find that students invariably contort their bodies in all sorts of different ways trying to help their embouchure produce high notes. These contortions almost always work against what we are trying to accomplish. There are certain physical parameters that must be combined to produce the high range on trumpet. These physical parameters must be learned and then practised until they become natural.

First is the embouchure. The common habit of smiling, or pulling back mouth corners to ascend merely stretches the lips. This will achieve the desired effect of increasing the speed of the vibrations. You will, however, reach a point where the lips are stretched too tight to vibrate at all. The mouth corners must pull down and push forward to compensate for the increased pressure that the mouthpiece will be putting on the chops as you ascend. I have found that trying to produce the notes on the mouthpiece, as in my prescribed mouthpiece warm-up, almost always results in the proper manipulation of the mouth corners. Use this as a guide when trying to set the correct embouchure in your range exercises. Another excellent way to learn what the proper embouchure should feel like is through a method which my old teacher, Don Reinhardt, calls "the pencil trick". Put an unsharpened pencil in your mouth, eraser against your teeth. Form your embouchure around the pencil and try to hold it sticking straight out for as long as possible. You will soon feel the cramping in the corners of your mouth. This exercise is use-

ful in discovering the muscles that must be developed and, if done regularly, it will help build those muscles. It is, however, strenuous, and should not be overdone. It should also be done independent of the regular practice routine.

The next thing to consider is the diaphragm. The higher you play, the more the diaphragm must rise up and support the flow of air from the lungs. You must feel that you are underneath the note, supporting it, and pushing it up from the bottom, not reaching up trying to grab it. Of course, breath control enters here as well. The high notes require less volume of air, but greater velocity in the air flow. This is why you may get dizzy or even pass out by taking a huge breath to play a high passage, then trying to squeeze it out through the tiny embouchure aperture. You must not use too much air to play high, but you must get it moving fast! The diaphragm should be at the same position for any given note, whenever you play that note. By paying attention to those diaphragm levels, and learning to move to them rapidly, you will not only increase your support for the high notes, but you will also improve your accuracy in hitting notes solidly in any register.

Finally comes an element of playing that is often discussed, but not always understood: the tongue arch level. As we play higher, the tongue must rise in the mouth, directing the air flow more towards the roof of the mouth. We achieve the different tongue levels by

utilizing syllables: 'AAA' for the low range, 'OOO' for the mid-range, and 'EEE' for the high range. (This of course becomes 'TAAA', 'TOOO', 'TEEE' to articulate the notes.) Like the diaphragm, there will be correct tongue arch levels for any given note, and moving to the correct one will assist you in playing large interval jumps, as well as the high notes. When slurring a large interval, exaggerate the 'ooo-eee' movement, even if you are not ascending too high. This helps execute the slur without hitting the notes in between. The help that the tongue can provide in producing high notes can be understood by trying to sing two notes an octave or more apart. First sing them both with an 'ooo-ooo' pronunciation. Now try it with an 'ooo-eee'. You will find that it speaks much more easily and with less tension in the throat. It works exactly the same way when playing.

If you coordinate these parameters at the moment of attack, then maintain the solid support from your diaphragm, you will find that the notes 'flip into the slot'. You are then free to increase the volume of air to increase the volume of the sound and vice-versa. You will therefore be able to play high at various volumes, a desirable attribute.

As you may have gathered from this and other columns, I take a very analytical approach to the physical aspects of playing the horn. There are, however, two very important things to keep in mind when following this approach. First, you should concentrate on executing only one physical change at a time, be it diaphragm, tongue, embouchure, or whatever. Work on this until it starts to feel natural. You cannot effect major changes overnight, so be patient and keep at it. Secondly — and I cannot stress this enough — think about these things only in the practice room, never on the gig. Your audience couldn't care less what your tongue arch level is: they are only interested in the sound coming from your bell. That is your major concern as well. By diligently concentrating when you practise, the desirable playing techniques you are striving for will work their way into your performance. Remember that the ultimate goal is not to play the trumpet, but to play music on your trumpet. Keep listening!



Chase Sanborn is a freelance player and teacher in Toronto, who has toured with Ray Charles, and is currently active as a jazz and/or lead trumpet player.

SAXOPHONE AND CLARINET MOUTHPIECES

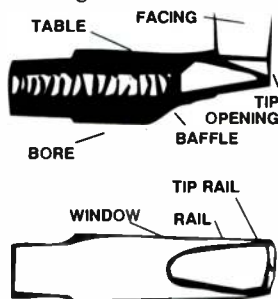


The mouthpiece is one of the most important pieces of equipment a saxophone or clarinet player uses. It is one subject that has been hashed and rehashed by almost every reed player I have known, almost to the point of obsession with some.

I have helped many of my students look for mouthpieces. Quite often they arrive at Mohawk using the mouthpiece that came with the instrument. This is not so bad if it is, for example, a Buffet mouthpiece that came with the Buffet clarinet, however, this is not always the case. It is hard to function at a professional level with inadequate equipment. Many problems with embouchure, tone production and intonation stem from inferior mouthpieces.

By learning about the part of the mouthpiece (ie. how each part affects the tone production), and some suggestions for good quality brands, a lot of mouthpieces can be eliminated without having to try them out. One thing to remember is that as the embouchure matures, the demands of the mouthpiece increase, so you may find yourself making another change in the future.

When working with students, I make sure we are using the same basic terms to discuss the anatomy of the mouthpiece. The name, function and influence of the parts are the same on both clarinet and saxophone mouthpieces. I have tried to label the most commonly considered parts in my illustration. When looking at a new mouthpiece, look for the size of the chamber, the tip opening and facing.



These are the specifications that affect the way the mouthpiece will play and sound.

I think that the chamber design is the main tone producer, and that seems to be where all

the experimenting has been for many years. When looking at different brands, this is an area that will make a big difference. In general, raising the baffle creates a smaller chamber, creating a brighter sound. Lowering the baffle creates a large chamber, with a darker sound. I find that a mouthpiece with a flat table or wedge type of baffle such as the Berg Larsen mouthpieces have more intonation

problems than the more rounded baffle.

The tip opening is the distance between the tip of the reed and the tip of the mouthpiece, and is usually expressed in thousandths of an inch, or some brands use letters or simple numbers. Usually, the larger the number (or further along into the alphabet), the more open the mouthpiece. As the opening increases in size, the amount of control and endurance increases as well.

The facing or lay is the portion on the flat side which slants away from the reed. Also the facing length varies. It is measured from the tip of the mouthpiece to the point where the reed and mouthpiece meet, often given as short, medium or long. As the facing gets longer, more mouthpiece has to be taken into the mouth. Because of the greater length of reed which is vibrating, it tends to take more control, so a medium facing is good unless the student is experienced.

As far as what the mouthpiece is made of — metal, plastic, crystal, hard rubber — it does make a difference, but it is surprising how close the sound can be by using the same design specifications (ie. the chamber and facing). You can buy a beautiful sterling silver or gold plated mouthpiece with a diamond set in it, but if it doesn't work for you, why spend the money?

By all means try out mouthpieces before you buy. Be sure to use your own instrument to try them out. Even when shopping by mail, ask for several to try out and ship back the ones you don't like. The same brand mouthpiece with the same exact specifications will give you different results.

Don't expect to sound just like your favourite player because you play exactly the same mouthpiece. Remember, a portion of the mouthpiece is in your mouth when playing, and a good portion of the sound is being formed in your mouth and oral cavity. Finding two people that have the inside of their head shaped exactly the same would really be something, so even with the same setup, you may never get the same sound. Some things to consider when you are looking for a mouthpiece:

- What kind of music do you play — classical, rock, jazz, or a combination?
- Are you a section player or lead player in a sax section, or a solo performer?
- Do you have to play soft or loud a lot?
- Is it a double?
- Do you want to use the same brand on all your saxophones to make doubling easier?

- Are you after a bright or dark sound?
- Do you want a metal, hard rubber, glass or plastic mouthpiece?
- Do you like a lot of resistance, or a free blowing mouthpiece?
- How much money can you spend? Prices vary from \$40.00 to \$500.00.

All these questions should be considered when shopping for the mouthpiece.

Classical saxophone players work for a similar sound whereas other styles are highly individualized, so quite often different mouthpieces are used. Clarinet players of all styles work for the same basic sound so it is easier to play all styles on the same mouthpiece.

Here is a list of mouthpieces I suggest as possibilities. Please remember, many brands are available in either metal or hard rubber for the sax. Only the one recent clarinet mouthpiece is available in metal, (I haven't had a chance to try it), but several are available in crystal. By all means, don't limit yourself to this list as there are other good mouthpieces.

Happy hunting!

Clarinet	Saxophone
Johnston	Berg Larsen
James Pine	Selmer
Gigliotti	Meyer
Beechler	Dukoff
Morgan	Bari
Gary Sugal	Claude Lakey
Vandoren (hard rubber and crystal)	Sugal
Selmer	Rovner
Eddie Daniels	Morgan
I. Gennusa	R.I.A.
Borbeck	Rousseau
David Hite	Bilgner
Kasper	Riffault
Marcellus	Ponzol
Larry Combes	Otto Link
Bari	David Hite
Blayman	Runyon
Portnoy	Strathon
O'Brian (crystal)	Teal
Pomarico (crystal)	Vandoren
H. Couf	Beechler
Sumner	Lawton
Sugal (the only metal listed)	Guardala
Mitchell Lurie (crystal or hard rubber)	Rascher
Meyer	Buffet
R.I.A. (crystal)	Couf
Hall	Brilhart
	Guy Hawkins

A freelance musician in the Toronto/Hamilton, ON area, Terry Basom has a BME from Kansas State University, and a Masters Degree in woodwinds from North Texas State University. He is a full-time faculty member at Mohawk College in Hamilton, ON, and a part-time teacher at McMaster University in Hamilton, ON.

WHAT TO LISTEN FOR

Singing with a recording act and touring across the country a couple of times has really given me a better understanding of the way unsigned bands are thinking these days. Every night we have a different opening act and I meet a lot of people who play in bands (especially singers) who always ask "How did you guys get your deal?" I never really know how to answer because it would take a week to tell the story properly.

The reason I bring this up is because after hearing so many demo tapes from bands that feel they're ready for a deal I have found that the vocal performances from most were very poor. I think it's important for everybody to realize that you can only fire blanks at people so many times before they write you off. After even one or two demo tapes there will be pre-conceived negative feelings before listening to the third tape — that is, if they listen to it at all.

I know from personal experience that it's hard to be objective — to sit back and listen to yourself and say "I'm not ready; I need more work." So pull out your last demo and listen to it. If you hear any flaws — sharp or flat vocals, songs in keys that are uncomfortable for you, poor timing, lack of emotion — then throw it away and start on another one immediately.

It's important to determine what can be improved upon before it's too late and every A&R guy is running out the back door when he sees you coming. (I used to pretend I was going in the front door then run to the back.) If you can't dazzle them with talent, then learn all the possible exit routes in the record company building.

Don't think for a minute that all the work is over and life is oh so wonderful once you have a record deal. I've never worked harder as a vocalist since the day we signed. It's up to you to better yourself and unfortunately it takes a long time. But there's nothing more fulfilling than making records and touring around the country. While touring I've had a great time and for the most part I've had a great time singing. Sometimes there are factors that enter in that make singing extremely difficult. I was touring Western Canada and I found out the hard way that with the lack of moisture in the air in the Prairies

I could not sing and had to croak my way through an hour and a half every night. But next time I'll be prepared. I'll sing with my head in a bucket of water. I'll bet no one knows the difference. I thought I'd mention this because I wish someone would have told me that there are places in the country or around the world with totally different conditions that drastically affect vocal performances.

Realizing your limitations as a vocalist can be a humbling experience.

Let me quickly take you through the steps I go through before going on stage. First, if I haven't sung in a couple of days, I'll do about a 20 minute warm up during the late afternoon. If I'm on tour I don't sing at sound check; I just warm up about 20 minutes before going on. I find warming up is the most important thing about singing that night. Being relatively new to singing (7 years, seriously) I haven't arrived at the point where I just open my mouth and it just comes flying out. I need to ease into it. Years ago when I would go on without warming up, I would often hyperventilate within the first 3 songs and blow out my voice. (Sound familiar?) By warming up and learning the right vocal techniques, singing becomes easy.

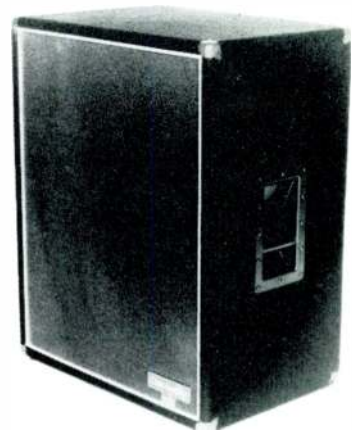
Before taking singing lessons singing actually produced physical pain for me (and the audience I'm sure). When I got off stage my chest would feel like I just got the beating of my life. So if you don't want the beating learn how to do it right. I've said this several times in the three columns I've written, but if there's one thing I hope to get across to young singers, it's "take singing lessons from a great teacher."

Originality is the key for a vocalist. While listening to demos, I often find a lack of originality. Everybody is trying to sound like someone else. I know I'm not the greatest singer in the world (or on the block for that matter) but people have always told me that they've never heard anyone that sounds like me. Think of some of your favourite singers and you'll probably find that they are unique. That's what makes them so great — the fact that there aren't twelve of this person — just one. Don't be one of those twelve. ■



Currently lead vocalist and principal songwriter for Warner Music's Harem Scarem, Harry Hess runs his own 24 track studio where he records Harem Scarem and dozens of other artists. Harry's vocal chops can be heard on Harem Scarem's debut, Lee Aaron's Some Girls Do album, and countless demo recordings.

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CREATIVITY AND THE CHAMELEON



Chameleon: 1. any of several lizards capable of changing their colour to blend into their environment. 2. a trait required to be a successful theatre soundscore composer and sound designer.

Sound and music is being called the “New Wave” of theatre. It is only within the past few years that live theatre companies have begun to realize that they must compete with feature movies to retain their audience. Visually, live theatre competes well with film, as the presence of real people on stage more than makes up for the filmmaker’s ability to instantly change viewpoints & scenes. Film, however, has historically had one giant advantage over live theatre — the ability to influence the audience’s emotions and their belief in the reality of scenes through the use of soundscore music and sound effects that place the viewer right in the shoes of the actor. Thus, the demand for the theatre soundscore composer and sound designer has blossomed, especially now that advances in musical and audio technology have made it possible to create such vivid recreations of otherwise unobtainable ensembles such as a full symphony orchestra accompanied by 30 caged wolves!

It is important to mention here that the soundscore composer is the person that writes dramatic underscore music, and not necessarily the person who might write a musical with songs and singers. Composers of musicals have existed since the beginnings of theatre, and their job is usually complete with the composition of the songs and accompaniment. Theatre directors then hire a music director to coach the singers and musicians. A sound designer is the person that creates a landscape of sound, fusing environmental sound, sound effects, and live sound (for example, amplified or altered voices from actors with wireless microphones).

The first chameleon-like requirement to do musical soundscore in the theatre is the realization that you must do sound design as well as music. Theatre companies can rarely afford to pay for both a composer and a sound designer, so someone that can do both will get the job first.

Sound design, oddly enough, has much in common with music composition. Music composition creates sound that is structured through various techniques such as melody and harmony in such a way as to emotively affect the listener. Sound design creates sound that emotively affects the listener through manipulation of the listener’s pre-existing emotional associations with certain sounds and combinations of sounds. Many times, an emotional mood can be as well or better created through environmental sound rather than through music, but it must be the perfect blend of sound to do the trick. Often, the best solution is a combination of musical underscore and sound design, a job which is better handled by one person rather than through a committee!

The second chameleon-like requirement is the ability to create music in a vast array of styles. You simply never know what stylistic context will come up next for you to write within. This year my commitments have included punk thrash, ragtime, Dixieland, James Bond spy themes, full orchestral themes (with those howling

wolves!), hi-tech music to accompany building a spaceship, brass fanfares, purposefully *dreadful* bagpipe music, giant marching bands, music for ghosts, poets, love, anger, swordfights, music for strings, woodwinds, bowed metal, altered vocal sounds, and music for mental raptures that occur to the sort of person that camps at the end of a runway and watches the airplanes go overhead! You may be required to perform your music live, to direct musicians to perform your score, or to create a taped score which is spread across a number of tape machines and “performed” by an audio technician under the direction of the stage manager. Never a dull moment!

Another major requirement is a high degree of skill in literary interpretation. You, as a designer (a title which covers both of your jobs), are expected to create your work based on your own reading of the script. You are not handed a list of things to do; you must create a design on your own which is then approved by the director.

A soundscore is broken up into separate units called “cues”. Each cue may involve anything from the sound of a door closing to 15 minutes of uninterrupted music, with an average musical cue being 30-45 seconds in length. Most scores involve 50 to 200 cues in total. Typical deadlines in theory give you two to three weeks to complete a set of show tapes, the period given the actors and director to rehearse the play. Unfortunately, many decisions as to the exact nature of your score must wait until the actors can at least “stumble through” a rehearsal of the play. This shortens your deadlines to about ten days. You as the composer are left with an enormous amount of work to complete in a very short time! It is possible to meet and even beat your deadlines, however, especially if you are aware of proper techniques of preproduction that allow you to work uninterruptedly when the time of the crunch comes.

Why would anyone want to do this? The financial rewards are not outstanding. Generally, a soundscore composer/sound designer gets paid the same scale of fees that a lighting or set designer does, which is fine until you realize that the soundscore writer must own a recording studio to do the job. Paying off an investment of say \$30,000 to \$150,000 out of those fees is not easy. What you do get, however, is the experience of creating large, self-contained bodies of work based on themes that are not covered in anything but feature-length dramas. In the materialistic nineties it seems a little odd almost to talk about art — but really what I get out of it is the chance to create art, and make a living from it. As well, there is the feeling of working for the future; if you live in a place like I do that does not have much of a film scene, theatre is the only way that you can hope to master the creative skills involved in scoring for features. ■

Doug Blackley is a soundscore composer and sound designer whose work has received numerous theatrical awards and nominations. He is based in Edmonton, AB.

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MIDI HARDWARE: COMPUTERS / INTERFACES / SEQUENCERS



What should I look at first — the computer or the software? What kind of MIDI interface do I need? What about a designated sequencer? What are the determining factors and questions that should be asked before choosing one computer format over another?

Computers

The three most commonly used computer formats in the music industry are, in no particular order, Macintosh, Atari, and IBM PC. Macintosh was the first widely used professional computer for the music industry. Over the last couple of years, Atari has been one of the most cost effective computers for music as well as the PC (which is the most widely used computer in the business sector). What makes a good computer for music? It's all in the software! If you isolate the music software and are comfortable with it, then that's the one.

How is this done systematically? Let's look at what you want to do, for example, sequencing software. Let's break it down. System requirements for Mac, Atari and PC would be at least 1Mb Ram to run the program, colour monitor not required (and sometimes not recommended), mouse is a must, hard drive is preferable (at least 20Mb), and a printer (not necessarily a laser printer). The Programs: Sometimes the "In" program only runs on one format. For example: Notator by C-Lab, an excellent sequencer/notator program, is only for the Atari. It leaves you with no choice if that's the program that you want to use. Another excellent sequencer/notator program, is Cubase by Steinberg — it can run on all three computer formats.

The most important thing to remember is to try the programs first. Take the time to play with the program to see if you are comfortable with it, and to ensure that it does everything that you require it to do (at the least, get a demo at a reputable store). The choice of the computer is determined by the music software available for each format. More is not always better; choosing one good program that will be used alot is the best way to go. Outside of the realm of music software is the same problem. Which computer does one acquire in the business or home entertainment sector? Which format supports great business, educational and game programs? This is also determined by investigating and trying different programs. The costs of software in all three formats (in the general sense) are relatively close and should not have too much weight on the purchase of a computer system in the one to three thousand dollar range. On the other hand, the actual cost of the computer hardware systems fluctuates between all three formats, depending on how expanded a system you want. But relative to running a good music program, the succession of higher to lower cost is usually Mac to PC to Atari. One must mention the increase of new laptop or "Power Book" portable computers in all three formats; its practicality is due to its portability and small size. The criteria of choosing one over the other is the same as the "normal" computers discussed.

Interfaces

Starting with the Atari, the MIDI interface is built right in the side of the computer. This is very convenient and incurs no additional costs. The Atari has one "IN" and one "OUT"; a MIDI expander may be needed if there are too many sound modules. With 4-5 units it would be advisable to look into a MIDI interface expander. The Mac requires an interface that is connected through the modem or printer port. The relative cost of a one-in, one-out, is around \$100 in comparison to a two-in, six-out which is over \$200. The PC requires a card to be placed in a slot in the computer which is connected to a MIDI junction box and usually has one-in, two-out, and is around the \$200 range. There are serial port MIDI interfaces for the PC that are around \$100. Once again, the MIDI interfaces all do the same for all the computer formats, allowing sound modules to communicate with the programs. The "IN" is connected to the controller keyboard, so one-in is quite adequate; two is nice if you need it; the MIDI-"OUT" is relative to the number of MIDI devices you have. More than one is usually better but not necessary.

Sequencers

Designated sequencers serve a number of functions and have a cost effective advantage over computers; they are relatively small and portable, quite adequate for music sequencing, and are less expensive than a whole computer system. If music sequencing is all you are doing, designated sequencers are something to investigate. A computer may be physically too large or too costly, whereas a sequencer may do the trick. First, look at how many tracks can be recorded. See if there is limitless merging, even if it's a 2-track; check also if there is unmerging. Does it have the standard disk drive for storage? If it does, is it the 3 1/2" drive? How specific are the editing capabilities? Sequencers do the same as program sequencers for computers but are not as visually oriented. It goes without saying that designated sequencers are built with portability in mind but so now are the laptops and "Book" computers. That leaves us with the relative costs: The designated sequencers can start below \$500, and compared to any new computer that's quite inexpensive. Different manufacturers to look into for designated sequencers are Roland, Yamaha, Kawai and Brother.

To recap the MIDI-computer hardware questions: Decide whether or not to purchase a computer or a designated sequencer. Look at portability, visual orientation and ease of use. Then look at software music programs — sequencers, notational, editors, librarians or combinations of these, which ever one appeals to you and are easy to use. Then see about other programs that would be of interest and use outside the music sector. (Once the format is decided, the interface will be a necessity for the MIDI units.) Within the computer formats there are different sizes which are in reference to the laptops or "Books". This would be determined on size, portability, and individual need. Cost is also a determining factor for any of the systems, but manufacturers (hardware and software) have made entry points at any level, so that just about anyone can get into MIDI cost effectively.

You must always take time to investigate the differences and see and try out the programs on the different computer formats. Be sure to ask questions that will help you make an intelligent choice for your individual needs. ■

Paul Lau is a freelance MIDI consultant and musician in Toronto.

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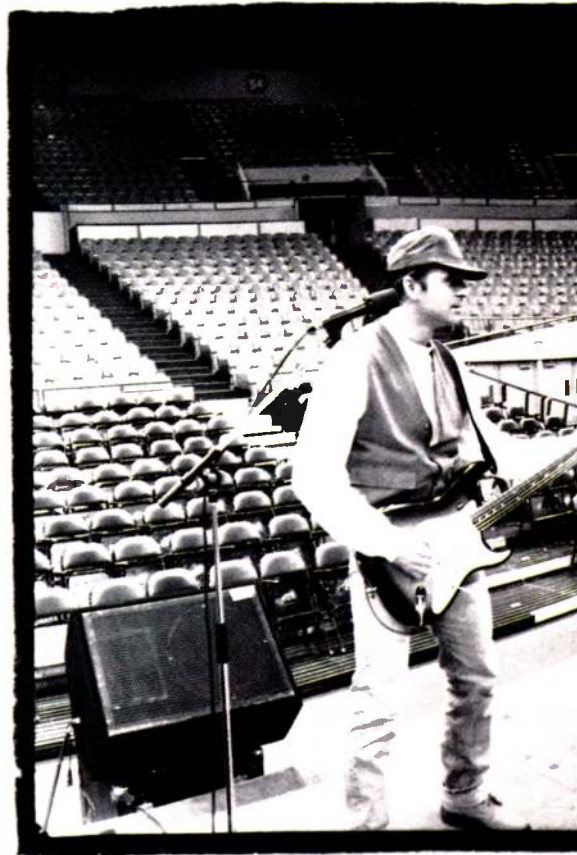
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ON THE ROAD WITH



BY RICH,

Judging from the sounds, life's a wee bit chaotic at the Dundrum House Hotel near Tipperary, Ireland. A transatlantic caller, aiming to contact Bryan Adams' sound engineer, Jody Perpick, is meeting with Fawltly Towerish responses.

Touching base with Perpick is vital for this long-distance quest to lift the veil of technical secrecy from Adams' worldwide *Waking Up the Neighbours* tour. Not only can the audio meister explain the intricacies of Adams' mainly homegrown sound system, he's also the keeper of crucial Dublin contact numbers for three other roadshow linchpins: production manager Roy Lamb, tour manager Chris Chappel and personal manager Bruce Allen.

As a British Columbia scribe cradles the receiver in one hand and grips a morning coffee in the other, debate rages eight time zones away over Perpick's supertime whereabouts.

A rapid shuffling of feet suggests a search party is scouring the Dundrum. Within moments the quarry is cornered. Perpick comes on the line just before tucking into ploughman's fare near the hotel pub. Stout-filled glasses tinkle in the background as he sets up a post-meal interview, and muses that "everything takes a long time" in Ireland, particularly at this restored 18th-century Georgian manor.

Funky accommodations have been de rigueur during the latest European leg of the *Neighbours* tour. So have shopping expeditions through continental flea markets and Turkish bazaars. Add in a heart-stopping car crash involving the star himself, not to mention some controversially-worded concert merchandise and it's easy to assume Adams Inc. is happy to see the end in sight. A late-summer Canadian tour and a more intensive autumn swing through the U.S.

are all that stand between work time and long-awaited R & R.

Think again.

"This tour could go on quite a bit longer," says Bruce Allen, hours after his premier client's headline performance at the Seile Festival in Thurles, Ireland. Southeast Asian promoters are already clamouring to broker deals, bringing the North Vancouverite deeper into the Orient than just Japan. The Land of the Rising Sun has long been an Adams stronghold, spawning the limited-release *Live Live Live*. Offshore wheeling and dealing will likely accelerate, predicts Allen, due to the out-of-the-gate strength of "Do I Have to Say The Words?"

Back in June 1991, as the *Neighbours* juggernaut first began rolling west from German warmup dates, another ballad was ascending world charts — "(Everything I Do) I Do It For You". As the staggering impact of the hit began to register, the concert itinerary grew like crazy.

Not one to rest on past glories, Adams toured hard to support two harder-edged followups, "Can't Stop This Thing We Started" and "Thought I'd Died and Gone to Heaven". Still, manager Allen detects a gentler breed of concertgoer checking out performances, doubtlessly drawn by the *Robin Hood Prince of Thieves* megahit. "There's no disputing it," he says. "That song has brought us a whole different audience." In that respect, it's helped Adams achieve his central goal in taking to the road. "We wanted to solidify his popularity where he was already a star, and open up new markets after that", observes Allen.

Achieving that goal meant delivering the goods, without a hitch,



AND SKELLY

night after night. Adams, guitarist Keith Scott, keyboardist Tom Mandel, bassist Dave Taylor and drummer Mickey Curry were greased lightning onstage. To guarantee that passion was projected to the audiences, and that road hassles were minimal, Allen knew he had to assemble a Dream Team of technical sharpshooters.

Enter production chief Lamb. A bluff Brit whose stage-enhancing skills with the Rolling Stones are legendary, Lamb signed on after Allen secured a global itinerary with long-trusted promoters.

Lamb took control of Adams' 43-member road crew. Included were Perpick's seven-person sound gang and a sizeable contingent of LSD Lights technicians under lighting director John Featherstone. The LSD treasury of 400 par ends, 32 vari-lites and assorted colour mags would contribute significantly to tour cartage costs.

Of course, one star's heavy freight can be another's hand luggage, especially if the other is headed by prop-loving Mick Jagger. "Nothing's ever as big as the Stones," opines Lamb, "with Bryan, we're carrying something like 60 tonnes of equipment for the outdoor shows. There's no special effects so it's a basic rock and roll show."

Only seven of the 33 cities on the most recent European portion were in Great Britain, which guaranteed Lamb communication woes when hiring up to 50 support workers at each stop. "At least language won't be a problem in Canada. It has been in Europe."

Where Lamb tended to the touring machinery, Chris Chappel tended to Adams and his band. As tour manager, Chappel uses

skills honed with Bruce Springsteen, David Bowie and The Who to ensure his charge glides from backstage to hotels and onwards to the next gig — with some quality rest time in between. Tour managers also have to ensure their celebrity employer makes it from point A to point B in one piece. Chappel faced the ultimate management nightmare midway between Zurich and Vienna. Wired after his July 24 Hardturn Stadium performance, Adams opted to hop into his chauffeur-driven Land Rover. With Chappel in tow, the trio set out for Austria.

Traffic was light and the Land Rover hurtled on towards the border before being shunted onto a detour route. "We were forced off the main motorway and wound up on this pitch black side road," recalls Chappel. "We were heading up a hill when we saw this car coming down towards us, going incredibly fast. It takes a bend, skids, goes straight down the side of our car, bounces off and basically flies end over end in a somersault."

Adams' hired driver took evasive action to minimize the impact. Wisely, he chose not to pull off onto what appeared to be a right road shoulder. The inky darkness hid the fact it was the start of a steep, rocky descent to a creek bed. While waiting for paramedics to helicopter in, Adams led his companions in caring for the injured occupants of the other car — two women who "appeared to have had a fair bit to drink and didn't have seatbelts on." Help later arrived, but Adams insisted on aiding a policeman to illuminate the accident scene. "All told, we stayed four hours," Chappel says. "He was helping the most seriously hurt woman to get covered and propped up with pillows. Later, he kept busy holding the flashlight."

The rest of the drive to Vienna proved uneventful and Adams put on his usual energetic three-encore show at the Praterstadium little the worse for wear. Typically, Adams opens with "House Arrest",

and about with the chance of meeting regular people."

To avoid predictability, Adams eschewed "Hilton-Hyatt" type hotels in Europe for lodgings with some historic ambience. In Lyon, that meant catching 40 winks in a converted French monastery.

Chappel punctuates his conversation with comparisons between Adams and Springsteen. Both artists like to "shake things up a bit" to ensure both they and their keepers stay freshly grounded in the present. "Bruce tends to stay in a city for a while, now that he's so family-oriented. Bryan likes to get in and out and move, move, move." Consequently, travel plans are very elastic to allow Adams to spontaneously jump a train, hop a plane or roll down an autobahn in the passenger seat of the Land Rover.

Allen is convinced the balance between work and play is key to Adams' "having a tremendous time. And that's why we're probably still out here." For family and business reasons, Allen splits his time between the tour and minding shop back in Vancouver. Now, for the first time, he doesn't fret about whether or not his absence will compromise Adams!

Few fans give a fig about behind-the-scenes activities. Instead, they focus in descending order on the headline act, the sound quality of same, and possibly the cali-

bre of support artists. By insisting that motherlode talents like Squeeze, Extreme, Texas, First Run and Baby Animals tread the boards before him, Adams gives European ducat holders top value for their money. Only on Aug. 10 has Adams gone one-on-one with genuine peers in popularity — Def Leppard. Both acts, coincidentally were produced at one time or another by Mutt Lange.

Ask chief engineer Perpick about where Adams' sound is at these days and it opens a floodgate. Guitars continue to dominate. And that's no surprise given the plethora of vintage Strats, Telecasters and Gretsch models borne by Scott and Adams. Taylor chugs along with heritage Jazz and Precision basses. "Every guitar up there, except perhaps for one bass and a six-string are stock 1950s and 1960s instruments," notes Perpick.

Adams plugs into old Vox AC30 amps. Taylor follows suit on a Gallien-Kruger. Adams and Scott keep several guitars in different tunings to avoid risking off notes from improperly mounted capos. Adams gets by without onstage effects, relying on Perpick to colour his guitar tones at the console. Scott, a polar oppo-



"Kids Wanna Rock" and "Packing You In", while serving up "Summer of 69" and "Straight From the Heart" before the house lights come up for keeps. In between is a flexible potpourri of old and new hits, plenty of *Neighbours* album tracks and even the occasional cover. At one stop in Australia, members of the Commitments strolled onstage for a short set of soul flashbacks.

With few exceptions, tours have followed a two-days-on, one-day-off format. Even on work days, Adams is a resolute "early riser", often cajoling Chappel to accompany him to haggle for curios with local antique dealers. "He likes to do that because he gets out



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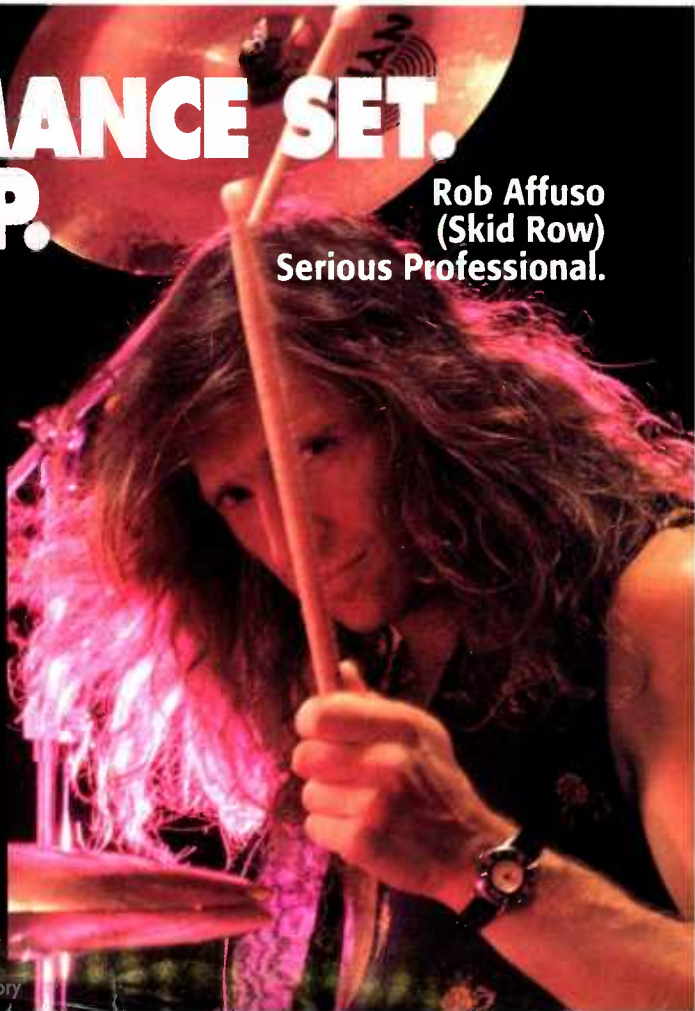
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site, uses a Bob Bradshaw switcher to move between five pre-amps, each wired to a different set of effects.

Pre-amps are key to Adams' sound as well — specifically his vocals. On each song, Perpick shunts the signal from the frontman's Shure Beta 58 into one of four Focusrite mic pre-amps. The processed sound then gets dumped straight into the console. Admittedly a "studio trick", the technique was refined by Perpick years ago when he ran a West Coast demo facility. The pre-amps give Adams "just a little more edge" in a live setting.

The seven-foot grand piano used for "(Everything I Do)" likewise has some accessories. Normally, pianist Mandel hammers out true rich tones through six internal Helpinstill pickups and an overhead Neumann. In case one or more pickups have dislodged in transit, a MIDI module produces quiet and marginally delayed signals capable of taking over at the flip of a knob. "Sometimes we might not lose pickups until Tommy accidentally jars them loose by dancing atop the piano. Depending on the song list, that

conceivably might be right before "(Everything I Do)". Rather than play the song missing an octave, he can go to the MIDI module for backup."

Like Adams, group harmonists use Beta 58s. Guitar amps are miked by Beta 57s. Electro-Voice RE38s soak up bass amp output. Electro-Voices also hang suspended inside Curry's sealed bass drums, while Sennheiser 409s are over the toms.

Perpick raves about the recently acquired Soundcraft Europa master console. Economics dictates that Adams' in-house Jason sound system be left behind when he accepts one-off or out-of-the-way engagements. The Europa, however, always travels with the group's instrument package. The British-made console, which boasts 60 noise-gated inputs, allows Curry to reduce his reliance on that bane of a percussionist's existence — drum samples. Much of the Mutt Lange-produced *Neighbours* album was sampled. Live, Curry gets around that by playing spare, separately-miked Yamaha or Ludwig snares. The signals travel to one of several dedicated console channels which are gated, equalized and compressed to approximate Lange's explosive sampled percussions. Curry's live drumming on the verse of "Thought I'd Died and Gone to Heaven" is virtually spot-on to the album samples, Perpick says.

The Adams team is challenging the old

adage that a system is only as good as the speakers linked to it. Since acquiring a FCS-926 Varicurve automated equalizer from BSS Audio, Perpick says "we hardly ever have to do a sound check." Perpick pre-programs



input settings, then makes slight adjustments hours before showtime to account for acoustical nuances in the still-empty hall or arena. Final changes are made, when necessary, 20 minutes before the band hits the stage. At that point, Perpick transmits a tone lasting 10 seconds. "By then the audience, humidity and temperature are all as close to actual show levels as they're going to be," he says. I can walk into any situation with any sound system and feel confident I don't have to hear any voices or instruments through the console beforehand. When the first chord is struck, it's what I expect."

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**Steve Ferrone
(Eric Clapton)
No Compromise.**

Bryan Adams

Nonetheless, when logistics permit, the Adams' band shows its stuff through masses of custom speakers built by Jason Sound of Vancouver.

The speakers are horn-headed rather than direct-radiating. Instead of being bolted on a flat board, the Jason boxes feature speakers at the end of snaked, looping horns. Sound is projected "shotgun style" through the resulting tunnels. Even without delay towers, the Jasons have powerful trajectories due to their unique configuration. But with delay they give "amazing" arena sound, says Perpick. Arena set ups often feature 48 air-suspended speakers with a further 18 on the floor, thoughtfully placed above rather than at listeners' heads. An additional sub-bass speaker and "six or eight" mid-range Jasons comprise a delay cluster halfway back, Perpick says.

Woodstock-style outdoor festivals are a staple in Europe and present problems for any sound crew. "Indoors" says Perpick, "you always have walls and a ceiling so you effectively get to hear the bass more than once. Outside, the notes go by you and that's it." Arraying speakers to give side-to-side coverage near the stage and in mid-field clusters is preferable to "piling them high, turning up the volume and hoping for the best." Many artists feel they have no choice and Perpick feels blessed that

Adams is willing to dig deep into his pockets to finance the extra speakers that so enhance the outdoor shows.

Adams' lower-register vocals present challenges and, again, it's delay speakers that save the day, by preventing the voice from vanishing under careening bass tones.



"Some singers are real high-pitched shriekers, which is easy for most systems to handle. But when you're given a good lower-bass vocalist, that's when you separate great systems from all the others."

Despite his obvious bias, Allen agrees. In terms of an overall sound-and-vision performance, Adams' Wembley show — before 65,000 fans — left a lasting impression. To have taken this kid from doing a half-house at the Dominion Theatre (London) in

1983 to selling out Wembley would be a tremendous rush."

Prior to the July 18th Wembley date, Allen worried Adams had overreached himself by securing dates in nearby Manchester, Gateshead, Ipswich and Cardiff, Wales. With so many fans trekking to Wembley, Allen feared empty seats might result elsewhere in Britain. Promoters worked hard in the week before the non-Wembley dates to guarantee good houses, he says.

The only hitch in England was an uproar over an Adams T-shirt sold at concerts. Playing on the title of his latest album, the garment read "If the neighbours don't like it, they can fuck right off." Civic politicians in some of the English centres had conniptions, Allen says, likely due to their fears the motto might incite rioting, something that has plagued many sporting events in Britain in recent years. In some places, shirts were ordered removed. In others, bureaucrats appeared with metering equipment to note the decibel count of Adams' show.

On July 28, Adams became the first Western star to headline a stadium show in Istanbul. To see tens of thousands of Islamic rock fans lined up for blocks in the mosque-dotted metropolis, waiting to get inside, was also a memory to savour. Monsoon-like rains poured down on the Turkish city until, just before showtime, the skies magically cleared.

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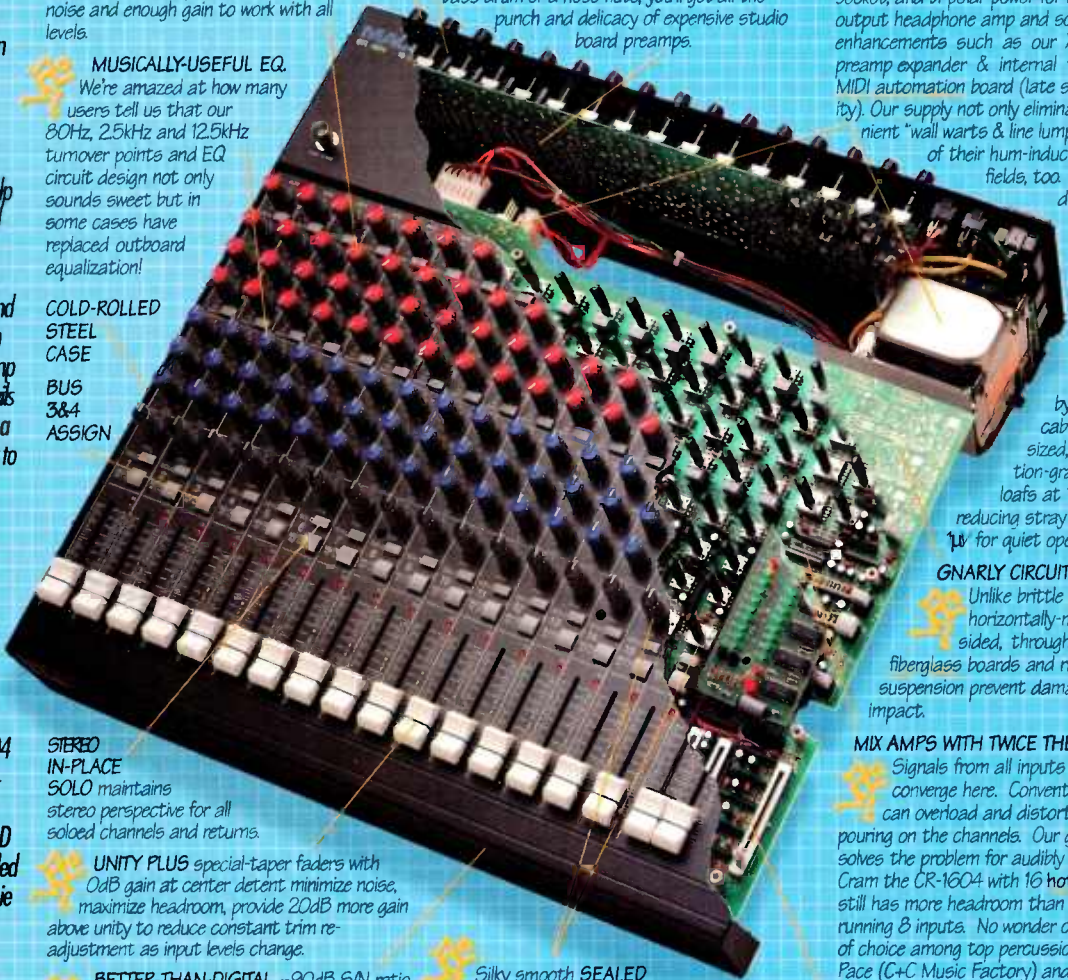
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World Radio History



OPEN

by Chris

When Prairie Oyster speaks, the Canadian music industry listens. This six-piece band from Ontario has done what no other country group has been able to do: sell records at home. Sure, there have been successful single acts: from Hank Snow and Stompin' Tom, to Anne Murray and k.d. lang. And groups like The Family Brown and The Good Brothers have done well. But Prairie Oyster has shucked the domestic record market wide open.

Now they're signed to RCA Nashville. Their current album, *Everybody Knobs* was released last September. So far, it has sold over 80,000 copies in Canada — an unprecedented feat.

The achievement is bound to bring them more recognition: they've already got a shelf full of awards, including three Junos for Best Country Group, a couple of Canadian Country Music Association Awards, and a nomination for New Group of the Year by the Academy of Country Music in the States.

When *Canadian Musician* talked with members of Prairie Oyster, the conversation ranged from body painting to SCTV — and everything in-between. But most of all, Prairie Oyster talked about the state of country music in Canada.

Prairie Oyster is:

Russell deCarle - bass and lead vocals
Joan Besen - keyboards, vocals
Keith Glass - guitar, vocals

Denis Delorme - pedal-steel guitar
John P. Allen - Fiddle, mandolin, vocals
Bruce Moffet - drums

CANADIAN MUSICIAN: What do you say when somebody asks what kind of music you play? Do you say "country music"?

RUSSELL DECARLE: We say "country music", but that's a very large umbrella term for a lot of different styles.

KEITH GLASS: Country music is pop music. It's just another form of pop music.

RUSSELL: People talk about "crossover music" now; but it has always been the kind of music that has drawn from popular influences.

JOAN BESEN: When you look at the roots of country music, it has popular roots. The American south, where the music started, took in everything; there were Mexican people, from Spanish backgrounds; natives; French people; black musical influences — all that stuff combined to influence country music.

RUSSELL: Look at Jimmy Rogers. People think of him as a country artist. He was a blues artist. He was an out and out blues player. Earl Hines and Louis Armstrong played on a lot of his recordings. Take a guy like Hank Williams, who was obviously influenced by Jimmy Rogers. Hank was really influenced by blues players too.

OYSTER



INSUP

Gudgeon



CM: Do you think the average music fan has a misconception of country music?

JOAN: Country music has always been a great, blank mystery for those who aren't into it. Previously, the average person on the street, who knew nothing about country music would think of something like *Hee Haw*. Now they think of someone like Garth Brooks or Billy Ray Cyrus. There's a lot behind that, in that there's a huge industry pointed towards creating and maintaining that part of the perception; but there's a whole different country world that exists. It's like blues: it's one of the deep places where a whole history of American pop music history rests.

RUSSELL: A lot of people think of country music as nasally vocals and pedal steel guitars; but that's the stuff I really like. And people will say, "You really rock it up for a country band". But I don't think we're that rocky. Listen to guys like Johnny Cash or Hank Williams. That was the real rock 'n' roll music of its day.

CM: A lot of music fans look down on country. Why does it get the bad rap?

RUSSELL: A large part of the reason is the subject matter that country music often deals with. A perfect example is Loretta Lynn. A lot of people listen to her songs and find them very corny. But she was being true to her ex-

perience. She spoke for a generation of women from the working class or lower class backgrounds in the States. She really lived all that stuff, and she really spoke out. She had songs about the pill, which seem really corny now, but then it was a serious statement.

JOAN: The only people who look down on country music are those who haven't listened to it, or taken the time to understand it. The problem is that most people only know the cornball side. Take Buck Owens. Buck has a great history as a country music artist; he's a great singer and guitarist, and he's put out many great records. But if you only knew him from *Hee Haw*, you'd have a very different perception of who he is and what he's doing.

RUSSELL: Unfortunately too. I think the media perpetuates the hokey country thing. We still show up at gigs where, because it's going to be a country show, they have hay bales and wagon wheels. Country music is as urban as anything; you don't have to live in the country to play it or to understand it.

KEITH: That's right, it's all in the perceptions. People are mostly exposed to the cornball side of country music. And much to its detriment, that's the face that country music usually chooses to show. People also have a perception that the songs are simplistic — just a bunch of hurtin', cheatin' and lyin' songs. And I say,

continued on page 44

PRAIRIE OYSTER



turn on your AM pop station and listen to what those songs are about. It's exactly the same subjects, no more eloquently or intelligently put.

JOAN: It's funny for me because I come from a background which makes me as unlikely to end up in country music as anyone. Since the band has gained more recognition, people from my background are reappearing. They can't figure out how I got from point A to point B. They're convinced that it must be some interest in boots and hats . . .

KEITH: We've all got our kinks . . .

JOAN: They can only see it from the point of view that I must have some fascination in the arcane. They just don't get it when I try to explain that reaching this point is the result of a quarter century musical odyssey.

CM: When you first started making records, was there any pressure to try and push you away from country music? Were record labels resistant?

RUSSELL: The resistance from labels was the fact that, until a couple of years ago, record companies had a preconceived mindset. They knew that Canadian country records sold

8,000, maybe 9,000 copies at the most. They can't warrant putting out \$100,000 to make and promote a record if it's only going to sell that kind of low numbers. That's why we never really went for a Canadian deal. We made our first record on our own, and then we licensed ourselves to Stony Plain. It did well for us airplay-wise; the distribution wasn't great because it's a small label.

CM: When was this?

RUSSELL: 1986. When it was time to make another record, we didn't want to go the independent route again. So we looked towards the States.

JOAN: Now, things have changed with Canadian labels. But even in 1988 it wasn't practical to expect a Canadian label to give a country record a big enough push. At that time, country overall in the American market, accounted for about seven to ten percent of record sales. Here, it was about the same: seven to ten percent of a market ten times smaller than the market in the United States. Plus, the costs of making and promoting a record are slightly higher here. So, unless you want to put out a crummy record . . . and who wants to do that? — or put it out and not promote it — what artist or record company is interested in those alternatives?

RUSSELL: I think Canadian labels across the board have become more aggressive. There are Canadian country stars now. They can't get

arrested in the States, some of them, but they can sell records here. The American connection has helped us in Canada. We are signed down there and we're working down there; Canadians like to see that. But things are changing all around. For example, we had a Number two single with 'Did You Fall In Love With Me', which was the highest a Canadian artist had ever charted on the Canadian Country Charts since 1986, when Anne Murray had a Number one.

CM: I see Garth Brooks taking the American pop scene by storm. Is this part of a trend? Are the pop and rock markets opening up to country music?

JOAN: It's still a specific thing that happens for an individual artist. I don't think it's like, "Okay, the doors are open". But if a Garth Brooks happens, you can't deny it.

RUSSELL: I think people are treating country music a lot more like pop and rock 'n' roll now. Take a look at an artist like George Strait. He has to be one of the most successful country music artists ever, if you look at record sales. But it took him four or five albums to make it. He'd never make it today. Nowadays, it's like pop music, where you get a two album shot, and if it doesn't click, they're on to somebody else. Record companies are signing a lot more artists, because they've realized that there's a lot more money to be made. ■

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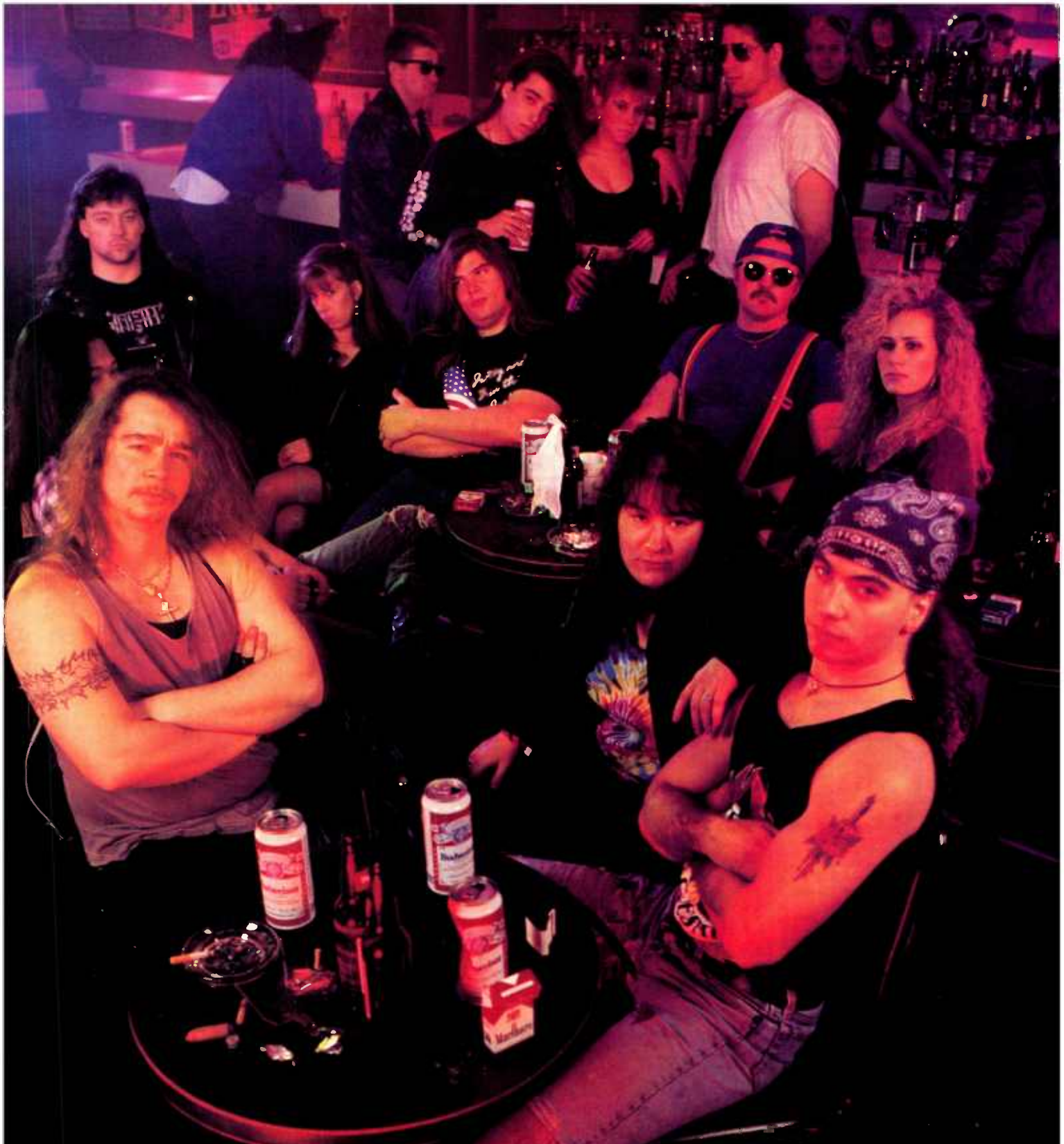
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World Radio History



BOURNE & MACLEOD:

*Second
Flint*

by Chris Gudgeon



Imagine you're a hot shot record company executive. You think you've heard it all, until one day this demo comes across your desk. It sounds like . . .

bagpipes and guitar? Welcome to the world of Attic recording artists Bourne and MacLeod.

"Guitar and pipes — people just have no concept of what that can be," says piper Alan MacLeod. "Their idea of bagpipes is a marching band or whatever; it's just an image that's stuck in people's heads. You get this guy with a guitar playing along with a set of bagpipes and people stop and think, wait a minute."

Bourne and MacLeod's second album *Moonlight Dancers* has just been released by Attic Records. It's part of their seven record deal with the company, and the follow up to their successful debut *Dance & Celebrate*, the 1991 Juno Award winner for Best Roots And Traditional Album. Not bad for the Alberta-based band, especially considering the initial resistance they faced in the music industry. Guitarist, singer and writer Bill Bourne says that, strange as it seems, their very first response was positive.

"The first response we received from a record company was when we were in the demo process. We got it to CBS in Calgary, their western regional office. The director, Gary MacLeish was very receptive to it. He tried to sell it to the head office in Toronto, and they turned it down. They said, 'How do we market this?' But the fact that he was very interested in us at that stage was a great psychological help to us."

Things were uphill from there, says MacLeod.

"We sent it to a bunch of different record companies, and everyone turned it down. We finally gave up on it and started distributing it ourselves. So it was actually released prior to being picked up by a record company. We won the Juno with it as an independent."

Roots & Routes

Bourne and MacLeod actually consists of three full-time players. The third member is bass player Jim Morrison, who first made a name for himself as sideman for the legendary folk singer Stan Rogers. It's a homecoming of sorts for Morrison and Bourne. The two come from the Red Deer area of Alberta, south of Calgary, and have known each other since they were kids. They started off more than a decade ago in a duo called Sweetgrass, a bluegrass-blues act. In the early '80s, Sweetgrass opened some shows for Scotland's Tannahill Weavers, a band which included piper MacLeod. Bourne became a sort of associate member of Tannahill. "In 1981 I did a tour as a road manager and support act, all over the US, then again in '82. Then about two months later I joined the band because their bouzouki player got sacked. It just happened that I knew the music better than anybody because I'd been sitting out front for so many gigs."

When the Tannahill Weavers split up in 1985, MacLeod went back to his native Scotland. But he stayed in touch with Bourne, and a couple of years later a package arrived in the mail. It was a demo of some new songs Bourne was working on. A short time later, MacLeod was on a plane heading back to Canada. He and Bourne played a few gigs on the West Coast, and they put together a demo.

"We made our first demo on a Porta II," Bourne says. "It cost us about \$200. We just ran some dubs off it. Surprisingly enough, some of the vocal tracks made it all the way to the album. It just shows you

what you can do; we were careful when we were recording."

Moonlight Dancers was actually recorded with a budget. The result is that they got to use some hot session players, and could even afford a big name producer. The band selected Brian Allen, formerly of the band Toronto, who had made his name as producer with such acts as Lee Aaron and Haywire. He's also the Vice President of A&R at Attic. Bourne says he felt more comfortable going into the studio with a familiar face.

"We had a few different possibilities, but we just knew Brian better than any of the other people. We're always a little nervous about recording an album with somebody we don't know."

But Allen is known for a commercial, heavy rock sound. Was that a concern for an acoustic band?

"Not really," says Bourne. "Brian's pretty open-minded. He takes what's there and works with it. And we know what we're doing as well, so he kept himself open to our input."

The Pipes Are Calling . . .

The most noticeable aspect of Bourne and MacLeod is their trademark bagpipe sound. In fact, MacLeod calls his instrument the "warpipes", although that's really just another name — it's like the difference between fiddle and violin.

Bagpipes are essentially a reed instrument, with a history that dates back as far as 1000 years BC. Although there are numerous kinds of bagpipes, from the Bulgarian gaida to the African Zampogna, Westerners are most familiar with the Scottish variety, the highland pipes.

The bagpipes look complicated, but in fact they're rather straightforward once you understand what all those tubes mean. The piper blows into the shortest tube, called the mouth pipe, to keep the bag full of air. The piper presses against the bag with his elbow, which forces air through a series of reeds. There are two kinds of reeds: the chanter, which has the flute-like fingerboard for playing melodies; and the drones, which lend the highland pipes its characteristic bass "drone" sound.

When it comes to playing the pipes in a contemporary music situation, there are a few things that need to be taken into consideration. First of all, there's the problem of key. The highland pipes are in the key of Bb. But according to MacLeod, that still leaves room to operate.

"We play in some relative minors like Cm, Gm, and Eb, which is Cm, and you can actually play a major key in G#, or Ab, as well — depending on the melody you want to play. When playing the pipes, you can play in other keys, but it starts to restrict how many melody notes you have."

The pipes, with their red hot highs and rumbling lows, prove a challenge for any sound man.

"We keep them on their toes," MacLeod says. "The biggest problem is, if you get an inexperienced sound man, that you get a lot of bass and hardly any pipes. It takes the vitality out of the sound. The bagpipes are a pretty hot sound, but they've got to be pretty hot. I end up arguing with a lot of sound men and engineers about this. The pipes are a very penetrating instrument, and some sound men think if they can hear them that's enough. But they've got to punch out. You want the pipes to maintain their impact, although you've got to EQ the top end slightly so it doesn't hurt people's ears."

The way the pipes are miked is crucial. Bourne says that the key is to strive for an even response.

"If you have a P.A. that has funny peaks here

and there, then one note will just stab right out, and the next note will be quiet. It's the same with an acoustic guitar. I run a mic because you can get a better tone than you could ever get off an amp. I only put a mic in the front of the P.A., never in front of the monitor; but unless the P.A. has a real smooth response from top to bottom, you just have trouble with it."

Bourne, a former sound man, is also particular about the onstage set-up for his guitar. A Gibson Hummingbird.

"I use a 441 on my acoustic guitar, then I mic up my amp. I use a JC120, so it's a stereo chorus, and if you've got a stereo P.A. it's a great sound. You put the mic down the middle, pan the amp hard right and left — you get a real nice sound that way. For vocals I use a Shure SM58, because that's always there. I DI the bass and, if I can, I mic the amp as well."

Morrison uses a similar miking setup for his Lado bass.

Full Steam Ahead

Moonlight Dancers is remarkable for a number of reasons, not the least of which is that it contains fourteen songs. The range of music is also impressive: there's Celtic songs, blues tinged country, and even Cajun ragers — which goes to show how flexible an instrument like the bagpipes can be when used by a group of capable and creative musicians. The songs themselves also stand out. Unlike some "folk" artists who tend toward self-indulgence, Bourne's music has a strong pop element: it's full of hooks and catchy melodies.

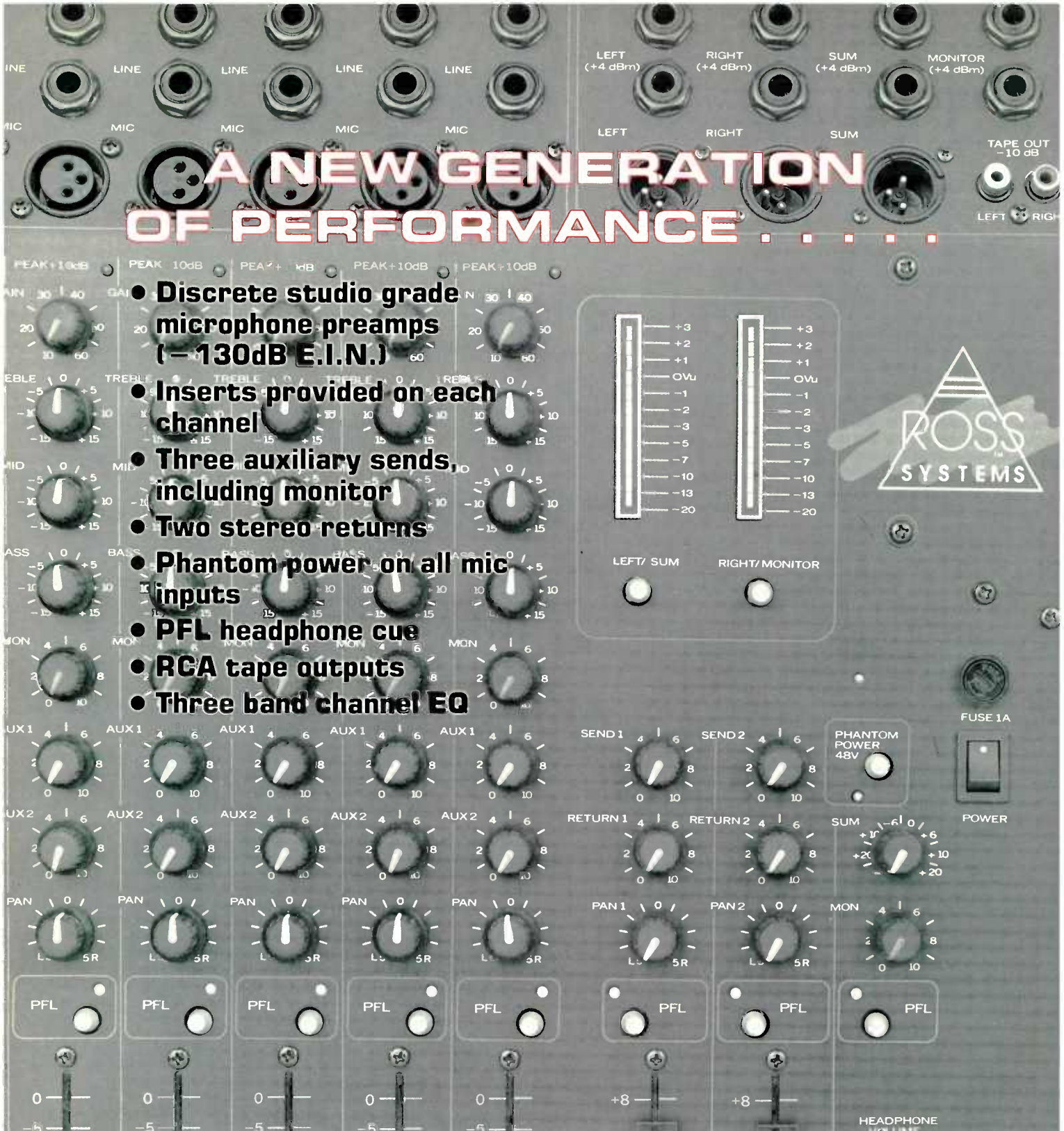
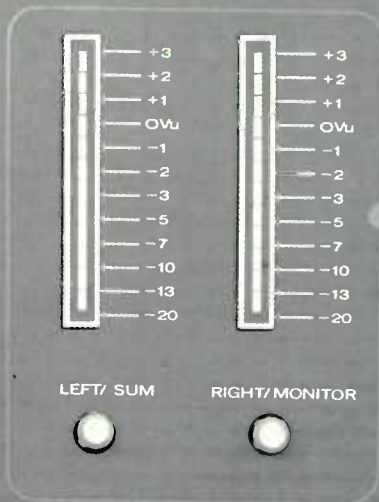
"I'm trying to write songs that people will remember. Many artists try to write songs that are more complex, thinking that this will somehow make the song better. I just figure that if people can remember it, it's probably going to stick around much longer. If you're going to put all that energy into writing a song, why not write something that people are going to remember?"

With the release of their second album, and another one in the works, Bourne and MacLeod have already given audiences something to remember — one of the most distinctive sounds in Canadian music today. ■



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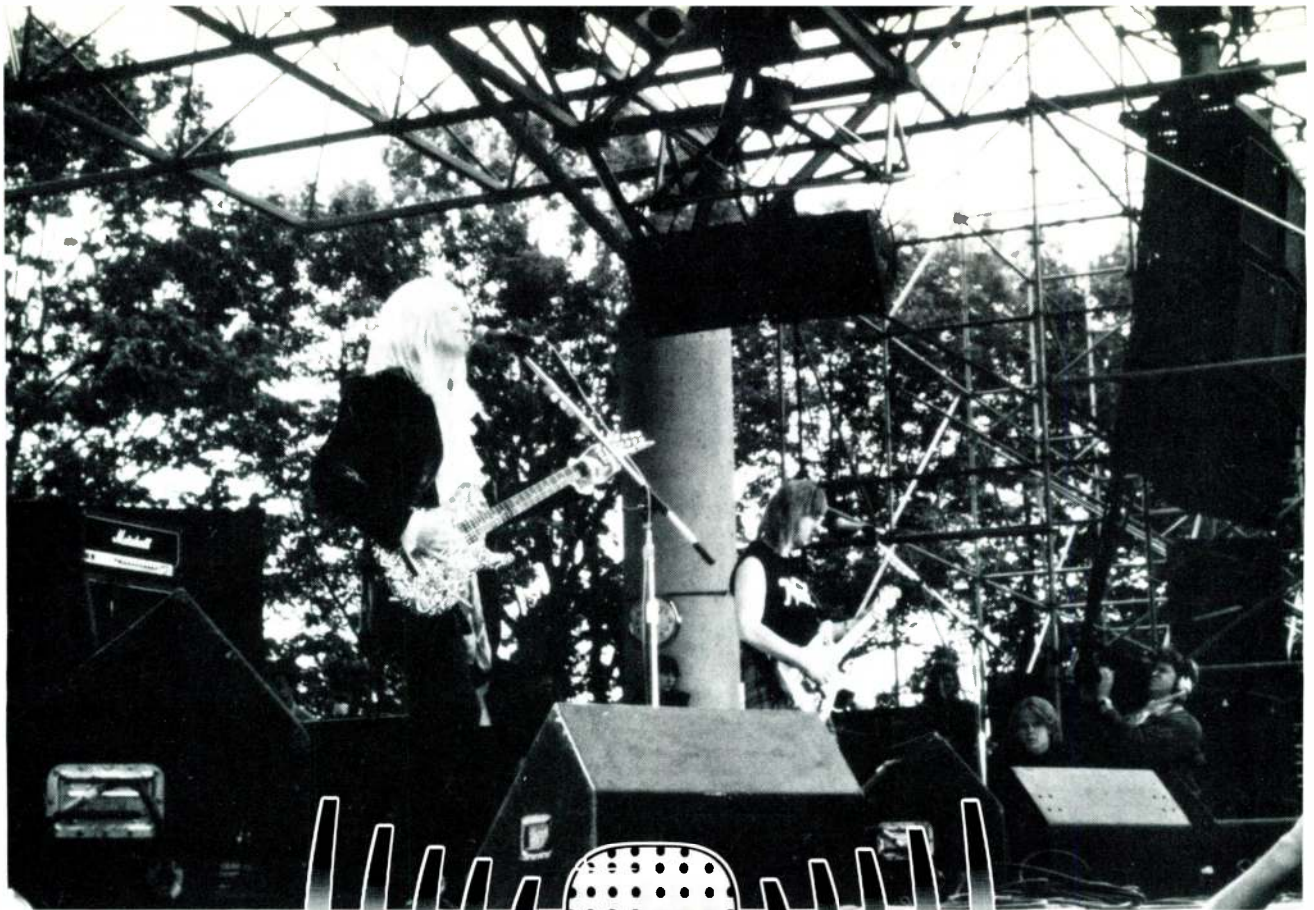


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World Radio History



Sound On Stage

by Shauna Kennedy



ive sound hits an audience like no other medium. It has an energy that is rarely, if ever, transferrable to tape. It's also one of the last places most musicians dare explore when honing their craft. Understanding some of the mysteries behind sound reinforcement gives the musician an edge in today's competitive music scene.

The advances in all areas of sound reproduction technology are benefitting both the musician and the live engineer, who are getting better performance from gear that is far more feature-laden, user-friendly and affordable. These advances have also had impact at the consumer level, where today's average home entertainment system typically includes digital tape machines and CD players, stereo VCRs, sophisticated equalizers and *serious* loudspeakers. As a result, the music listener [your audience] has become far more discerning in their perceptions of sound, and thus demands this kind of sound quality from concert performances as well.

So how does a band live up to all these expectations? Now more than ever, the onus is on the artist to do his best to achieve that same clarity of sound, so easily attainable in a studio, in live situations.

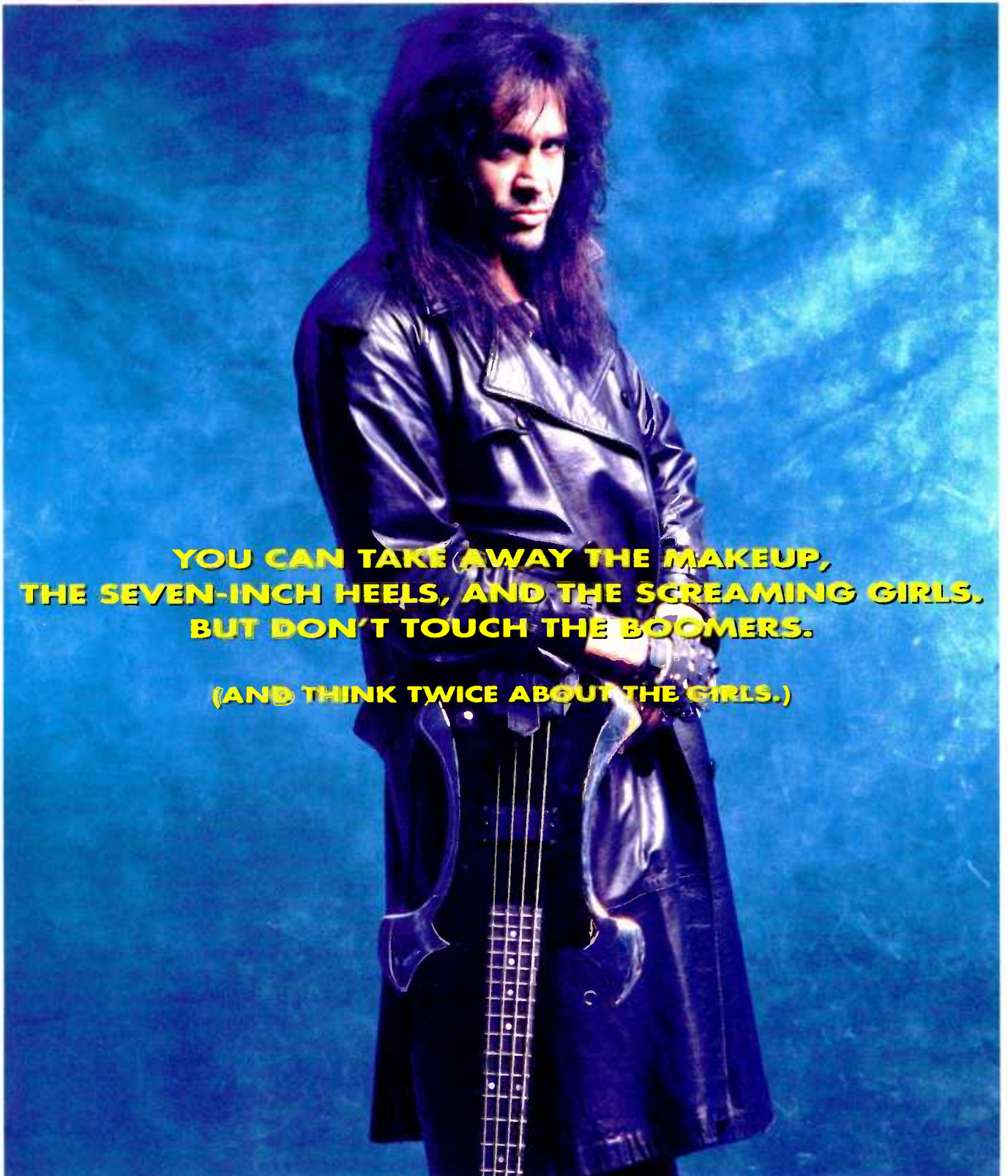
Thankfully, most clubs that plan to be around for any length of time have addressed the necessity for a quality sound

continued on S1



When you get right down to it and strip it all away, it doesn't take much for Gene Simmons to thump out a bass line that's nothing short of incredible. But it does call for Boomers, the bass and electric power string the legends rely on. OK, and maybe a fan or two.

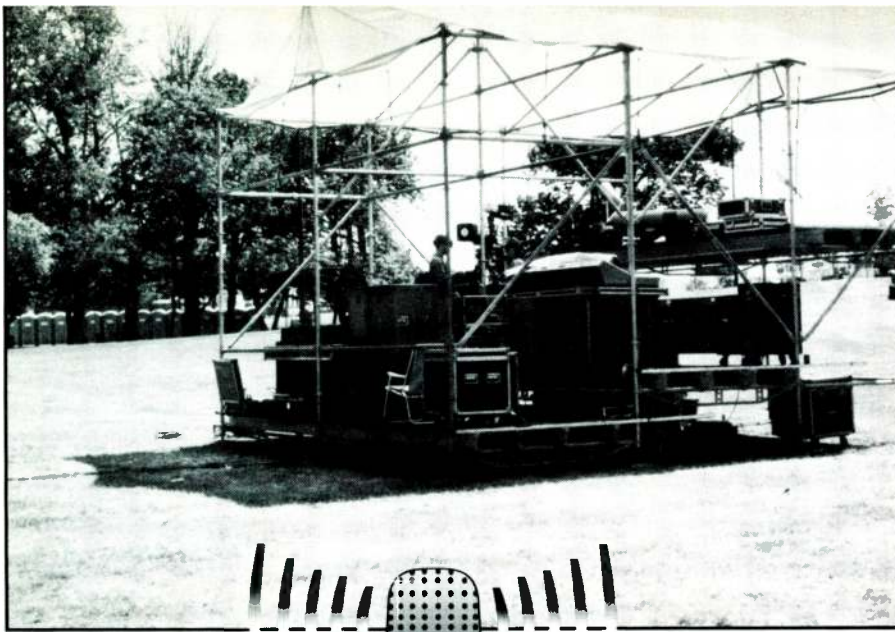
ghs strings
The String Specialists



**YOU CAN TAKE AWAY THE MAKEUP,
THE SEVEN-INCH HEELS, AND THE SCREAMING GIRLS.
BUT DON'T TOUCH THE BOOMERS.**

(AND THINK TWICE ABOUT THE GIRLS.)

Photo by William Hames. Hear Gene Simmons on "Revenge," Kiss' latest release.
Manufactured by GHS Corporation, 2813 Wilber Avenue, Battle Creek, MI 49015.
Canadian Distributor: Coast Music, 378 Isabeau, St. Laurent, PQ H4T 1W 1 (514) 738-3000



*Photo 2
The FOH at
THE
GREAT
CANADIAN
PARTY
is the control centre for a
64 box Adamson system
— enough to handle
even guitar amps
that go to eleven.*



reinforcement system, but for musicians who are considering purchasing their first P.A. system, things can get pretty confusing given the myriad of products available for every point in the sound reproduction chain. It's also not an area to be venturing into naively — there are a lot of factors that have to be taken into account in order to create a capable and efficient live reinforcement system.

Your primary consideration when evaluating a sound system, is that it be able to reproduce the intended program material. For rock music, with sound levels that easily reach 100 dB, ideally, the low end response will have to be between 30 and 40Hz, with high frequency response of a least 15kHz. A system with a frequency response of 30Hz-15,000Hz, + or - 3dB, will be adequate for handling most live sound demands. You'll also want to have at least 10 dB of headroom. Ron Tizzard, Sales Manager at Yorkville Sound, offers this advice: "We try to suggest that you match the program power of the power amplifier to the program power of the speaker almost exactly. Given the fact that it's music power, and the fact that the power amp will therefore then be overrated, you'll have enough headroom to be able to have a good, solid-sounding signal."

You'll get the best headroom from a bi-amped or tri-amped system. Rock music contains powerful bass frequen-

cies that fall below 500 Hz, and these are going to draw the most power from an amplifier, so having a separate amplifier for high frequency signals will minimize the possibility of clipping.

Portability and ease of set-up should also be of some concern. A single full range enclosure, either fully horn loaded or using a combination of direct radiator drivers for low frequency and compression drivers for the high frequencies is the most common approach with regards to the smaller systems. Most pro soundmen prefer horn-loaded systems as they tend to be more efficient. Having multiple-enclosure systems does open up more control over a system's directionality, but set-up becomes substantially more involved.

Loudspeakers have often been perceived as the most fragile component in a sound reinforcement system. Tizzard says: "One of the great mysteries of P.A. is that people tend to worry constantly about over-powering cabinets. They'll be scared to death to buy a 600 watt power amplifier for a 400 watt cabinet. In fact, if you use a 200 watt power amplifier and run a 400 watt cabinet, you're probably much more in danger of blowing the cabinet. What happens is that the amplifier can go into "clipping", and start sending all sorts of garbage down the lines to the speaker cabinet. It ends up transferring these waveforms into heat

energy within the speaker box, and this can quickly burn out a speaker."

On the other hand, too much power can blow your loudspeaker due to long-term thermal damage — or damage from transients constantly pushing the diaphragm too far. The excess excursion of the voice coil will eventually lead to a mechanical breakdown. "It may take six months for the voice coil to fall apart, but it will," warns Tizzard, "so it's important to match the power to the speaker cabinet properly and have a balanced system in that regard."

Although much has been done to reduce the profile and bulk of cabinets over the last few years, loudspeakers still operate in much the same way as they have in the past. "In general, there are some new technologies out there. Some of the diaphragm technologies have been improved so that they can absorb a little bit more heat with regards to high frequency drivers," says Tizzard.

Adamson Acoustic Design, for instance, has been introducing some new technology into their concert systems. The Acoustic Waveguide Theory is one development being implemented in their loudspeaker design. Based on a theory presented by Dr. Earl Geddes at AES '87, the waveguides show promise as an improvement over conventional horn design. The company has also been using a Kevlar cone as opposed to paper in the manufacturing of their drivers.

The gear of today is definitely packing more bang for the buck. Take Yorkville's Audiopro 1212 for instance, a cost-efficient mixer that offers lots of extras like Alesis digital signal processing. Outboard gear is even more enhanced, thanks to the inroads digital

Photo 3
Rick Boffa
keeps it
running at
Toronto's
Horseshoe
Tavern.



technology has presented. However, even though progress has provided the musician with these digital saviours, the laws of sound and how it interacts with the environment will never change, and this presents problems that can't always be remedied by some box. To get a real handle on live sound, it requires a more thorough understanding of basic sound concepts.

The dreaded F-word

It goes without saying that in live applications, feedback is a beast to be reckoned with. One of the trends in signal processing gear today is the onslaught of feedback controllers. In most cases, these are filters [typically notch filters] which can be placed on specific frequencies that are contributing to or causing feedback. But for those who believe that these units will provide the magical solution to their feedback problems, Ron Tizzard offers this bit of wisdom: "There are some new products out there that claim to 'reduce feedback', but you have to remember that while they're reducing feedback, they're basically automatically EQing your signal. You pay for it in some way, whether it's in vocal dynamics or something else. A lot of people have tried various things, but most of the pros who've tried to implement these systems are not really satisfied with them so far.

"My advice is to probably stay away from those things, and just try some different speaker placements and EQ situations. And it's obviously important to choose the right microphones — one of the things people always forget about with regards to P.A. systems is the fact that if you don't have the right microphone in the right position, it can cause serious feedback problems."

Ron advises bands to gain as much information as they can before delving into sound reinforcement purchases, and highly recommends read-

ing *A Practical Guide to Concert Sound*, by Bob Heil. "It's a really simplified book that was written in the '70s. It doesn't go into all the wild nuances of P.A., but it does cover the basics. If a band wants to go beyond that first step and into the professional area of P.A., and they want to be able to figure out some of the things like how many speaker cabinets to use, and how many they can put on an amp, it is, like with MIDI, necessary to learn some of the basic concepts. I've found that book to be an excellent starting point — people can jump into things very quickly." Another book that can answer a lot of questions is *Yamaha's Sound Reinforcement Handbook*.

One of the best ways for the novice to familiarize himself with P.A. systems is to look at what's being used in the clubs, and anyone looking for live sound tips can learn a lot from someone like Rick Boffa. Rick has held down the house gig at Toronto's Horseshoe Tavern for the last eight years, running what is arguably one of the best and consistent sounding small venues in the city. Rick takes a simplistic approach to the demands of live sound. "I try to derive my sound from a really good speaker system and good front end. If I don't need a compressor or a gate somewhere, I won't use it."

The Horseshoe's sound is supplied by eight Adamson cabinets. "On the bass, we're using 2800 watts total; on the low-mid and the high end, we're

using 300 per channel — that's not a lot really, but these speakers are so efficient." Monitors used at the club are Elite M-600s, powered by Carver amplifiers. Although the monitor mix situation at the club is only two mixes, with each wedge getting in excess of 600 watts, Rick is able to provide two killer, loud mixes. It's sufficient for most of the bands that frequent the Horseshoe, bands that have included the Cowboy Junkies and Wild T and the Spirit, among others.

Rick stresses the importance of using good, rugged microphones that are suited to live application. Dynamic microphones tend to hold up to the rigours of club and outdoor performance best, but there are some very good condenser microphones [the popular AKG 535, for example] that can tolerate most live sound demands. Today, he prefers to stay with the tried and true Shure SM57s and 58s, and Sennheiser 421s. "Some of my 58s are about 12 years old. I think I even bought them used, and they still sound good. I bought new 58s and A-B'd them. They don't sound any different. You can't do any better than that." Rick mentions that he once "went through a period of having my wild and esoteric mic kit — with condenser mics, Beyers, and a lot of other great mics — but I ended up spending more time deciding which mics to use and where."

Choosing the right microphone for the job, is of course, important. Drums





sounds. The normal EQ things that you usually do to the bass drum and snare to brighten them and punch them up, it just does it for you — and then you have all that extra EQ.”

Rick is adamant about maximizing the efficiency of every aspect of a sound reinforcement system, right down to cabling. “I use a lot of sub stage boxes so I can utilize short mic cables wherever possible.” He also keeps a high maintenance factor, blowing out the amp racks regularly, replacing faders and switches and immediately repairing damaged cables.

“This room has never had a down show, ever,” he states, “the bands appreciate the fact the room runs efficiently.”

Harnessing the power of the stage is one way a musician can keep the passion for his craft flowing, but for the people who run these systems night after night, the passion runs even deeper. Rick Boffo sums it up when he says, “I love doing what I’m doing. I love to see a big console lit up, going for it — the big mix — that’s were I get my charge.” ■

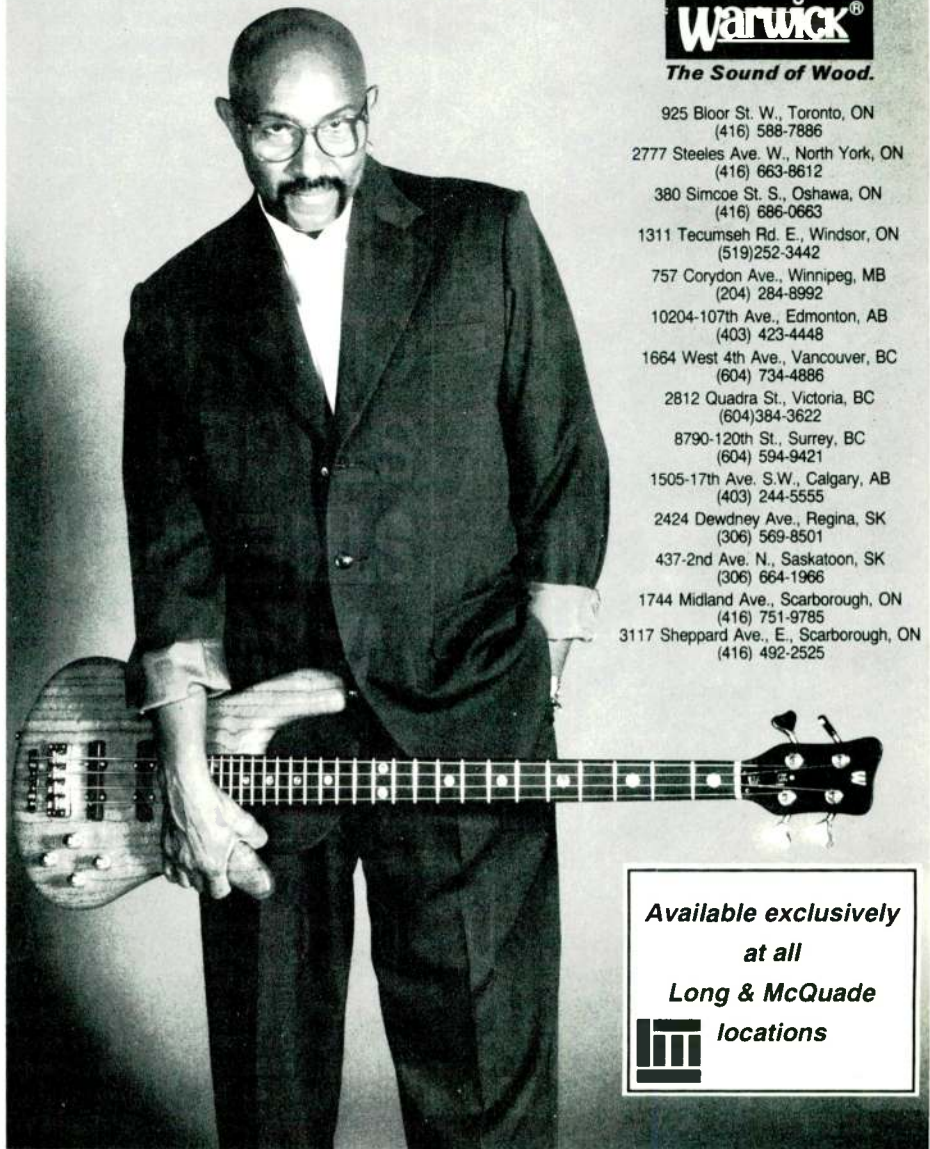


are one area in live sound where mic placement is critical. Rick uses a kick drum mic [usually a 421], and mics the snare, hi-hat, rack toms and floor toms. To avoid phase problems, especially in a small room like the Horseshoe where leakage is high, he avoids the use of overhead mics when possible. “Generally, if I do use an overhead I like to use a condenser. Dynamic microphones aren’t really that great for overheads — you’ve got to mic a lot tighter with them. The only time you really need it is on a quiet ride cymbal.” He also points out that a microphone’s directionality should be a consideration when determining monitor placement. “When you use a hypercardioid microphone, you should be monitoring off the sides of the mic as opposed to right behind it, whereas the cardioid 58 — right behind it — not the sides.”

Rick’s console of choice is a Walker 24x4 with four matrixs. To his knowledge it’s the only one in Canada. “My soundman friends and I, we call it the Chevy of soundboards. The thing just never stops working.” The American-made console, which is no longer in production, was a competitor to the Soundcraft 400 and 500 series.

Outboard gear is where Rick likes to experiment. He has complete racks that are changed often to keep him on his toes. “The toys in the rack are always different. A lot of the younger sound men like coming in here because they learn how to use the gear. They might encounter anything. This is a pretty good place to learn how to use a rig.” Rick described some of the gear in the rack the day CM visited the Horseshoe. “The rack today has an old dbx 165 compressor. Other items I’ll have are Drawmer’s new DLT41 stereo compressor, as well as Drawmer’s quad gate and dual channel gates.” He uses a Lexicon delay and for vocals, their LXP1 reverb. “For EQs, I use Klark Teknik and Rane GE 30s, and I just recently discovered the BBE Sonic Maximizer,” says Rick, who didn’t think that the device would do much when used in a live situation. “I put it on the drum sub-group and it just blew me away, I couldn’t believe the drum


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NEW PRODUCTS

TWO NEW CONSOLES FROM ALLEN & HEATH

Allen & Heath has introduced two new compact cost-effective desks: the GS3V and the GL3.

The GS3V takes the GS3 to a higher level by incorporating onboard VCA fader automation, multiplying the capability for creative automated recording with the provision of the new V5 software for both mute and fader level automation, with the option of onboard SMPTE sync reader/generator. Designed for high performance and ease of use, the GS3V's onboard computer eliminates problems associated with automation systems necessitating control from over-worked external computers. GS3 owners may upgrade their consoles to incorporate new features.

The GL3 is a professional entry level live sound reinforcement board available in 16 or 24x4 versions (expandable to 32 channels) equipped with 6 auxiliaries, 4 band EQ with sweep mids, individually switched phantom power, built-in talkback mic, phase reverse switch per channel, and 2-track send and return for recording. Ruggedly built, the GL3 is engineered for easy servicing and features top connectors for easy access. Applications include: front-of-house mix, on-stage monitor mix, conference sound, clubs and installations, stereo recording, and basic multi-tracking.

For more information, contact: Erikson Pro Audio, 378 Isabey, St. Laurent, PQ H4T 1W1 [514] 738-3000, FAX [514] 737-5069, CompuServe ID #75430,3357.



SEYMOUR DUNCAN — ACOUSTIC ENVIRONMENT CONTROL

»»»» Seymour Duncan has introduced the new AEC or Acoustic Environment Control, a portable, battery operated preamp designed to stow away in any guitar case. A sweepable notch filter with variable depth control eliminates acoustic feedback without eliminating the natural timbre of acoustic instruments and thus enables the musician to play at loud volumes. Another plus of the AEC is a phase switch that removes annoying low frequency resonances. Other features include volume, bass and treble controls, and a pair of matching high impedance inputs, one with 6 dB of additional gain. These inputs are designed to improve the sound of piezo crystal pickups while providing additional gain to en-

hance the sound of pickups with a low output. Two insulated 1/4" outputs are provided on the AEC, one at mic level, one at line level. The former can go into the input of a combo or an unbalanced input on a mixing console: the latter will drive a power amp directly or feed a tuner or FX unit. Duncan's AEC is offered with a choice of three alternative power sources: an internal 9 volt battery, a standard battery eliminator or phantom powering. Designed to appeal to people on the move, the AEC features a quick change battery holder.

For more information, contact: Erikson Music, 378 Isabey, St. Laurent, PQ H4T 1W1 [514] 738-3000, FAX [514] 737-5069.



NEW PRODUCTS

**AUDIO-TECHNICA
ATM63HE
MICROPHONE**

Audio-Technica has introduced the new ATM63HE hypercardioid dynamic microphone, featuring high output levels, extended frequency response, and improved signal-to-noise ratio.

This newest addition to the HI-Energy Microphone Series utilizes a tapered, probe-type head, providing extreme directionality and elimination of unwanted background noise. The ATM63HE provides clean, bright, and highly articulate sound with high output, low handling noise, and extended high frequency response. Suitable for snare drums, toms, acoustic instruments, guitar, and vocals, the ATM63HE's rugged, all-metal housing is designed for the rigors of the road and live performance.

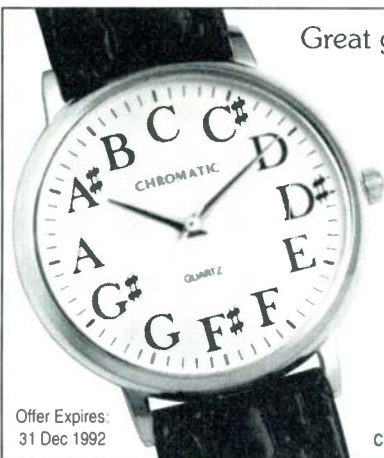
For more information, contact: Audio-Technica U.S., Inc., 1221 Commerce Dr., Stow, OH 44224 [216] 686-2600, FAX [216] 686-0719.



Polk Audio has introduced the new AW/M3, a compact all-weather monitor speaker available in a white finish.

The AW/M3 is a highly modified version of the M3 and incorporates a multi-application design for a number of placement settings. The compound angled back provides the user with horizontal, vertical, corner or book-

continued on 56



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presets available in the industry; Speaker Processor circuitry to tailor the frequency response of your cabinets and Yorkville's proprietary Self-Correcting Hum Reduction circuitry that makes all outputs compatible with balanced or unbalanced lines. All this in a package only 29" x 16" x 5" backed by Yorkville's 2 year Unlimited Warranty! See it. Hear it. Believe it. You're going to want it.

*Also available in 12 channel version



NEW PRODUCTS

ELECTRO-VOICE 7200 AMPLIFIER

Electro-Voice has introduced the 7200 stereo power amplifier which offers reliability with high-performance characteristics, and features a current-limiting circuit designed specifically for the amplifier.

This special circuit features a variable current limit that allows the amplifier to deliver its rated current into rated loads, at the same time substantially limiting the current into low impedance or shorted loads. After a short is removed, however, the amp resumes normal operation.

Each channel of the 7200 delivers 125 watts of continuous power into 8 ohms, or 200 watts into 4 ohms over the full frequency range. In the bridge mode, it delivers more than 400 watts into an 8 ohm load.

Maximum midband power is 140 watts per channel into 8 ohms and 230 watts per channel into 4 ohms at less than 0.1% THD. Each amplifier is measured for power and distortion and the results documented on a certificate on the outside of the shipping carton.

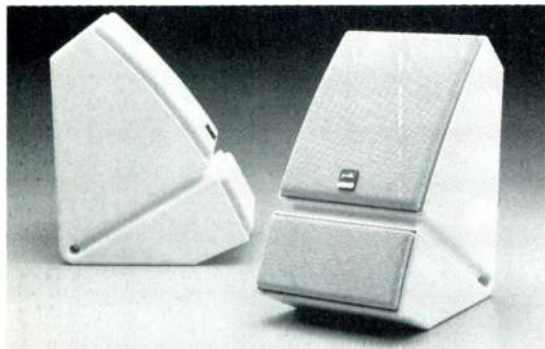
In addition, eight output devices are utilized for a total device power dissipation of 1200 watts. Each channel is independently protected against excessive output voltage, excessive phase shift, RF interference, shorted loads and overheating. The load is also protected against startup and shutdown transients, dc faults, low ac voltage and infrasonic signals.

A large heatsink area allows for more than adequate heat dissipation, making the amp convention cooled and allowing it to perform in total silence. The 7200 has "protect" LEDs for each channel which illuminate if the amp goes into thermal protection, or if an internal circuit fault develops.

Octal accessory sockets accommodate a variety of crossover and equalizer modules, simplifying system hookup, and decreasing cost. These electronic modules receive power from a bipolar 15-volt supply.

The 7200 also has a 31-position detented gain control and separate "clip" and "protect" LEDs for each channel, and it will operate at 120 or 240 volts, 50/60 Hz. A separate model is available for 100-volt operation, 50/60 Hz.

For more information, contact: Mark IV Audio Canada Inc., 345 Herbert St., Gananoque, ON K7G 2V1 [613] 382-2141, FAX [613] 382-7466.



continued from page 55

shelf mounting.

Reliability and weather resistance have been achieved through the use of stainless steel hardware, a metal mounting bracket and an epoxy-painted metal grille. Furthermore, the 5.25" long throw driver utilizes a rubber surround, polymer-coated cone and dust cap for UV and moisture resistance. The AW/M3 also uses a sealed enclosure which prevents environmental damage to internal components.

For more information, contact: Evolution Audio Inc., 1131 South Service Rd. W., Oakville, ON L6L 6K4 [416] 847-8888, FAX [416] 847-7408.

SHURE BETA GREEN MICROPHONE LINE

Shure Brothers Inc. has introduced the newest addition to its Beta Series — the BetaGreen microphone line, comprised of five high-quality, affordable models designed for the aspiring musician.

The BetaGreen line includes three dynamic and two condenser microphones to handle a wide range of home recording and live performance applications.

Select BetaGreen models feature neodymium magnets and superior shock isolation, and all models feature an on-off switch, an unbreakable stand adapter, and are designed for ruggedness and reliability. Four of the five models come with a deluxe, foam-padded nylon carrying case.

For more information, contact: Simmonds Communications Ltd., 975 Dillingham Rd., Pickering, ON L1W 3B2 [416] 287-2789, FAX [416] 287-6535.



SABINE FBX-900 FEEDBACK EXTERMINATOR

»»»» The Sabine FBX-900 Feedback Exterminator is a DSP controlled filtering device which automatically finds and eliminates feedback in sound systems.

The FBX-900 is a single slot, road-worthy, rack mount device that can be placed anywhere in the sound system that a graphic equalizer might be used. The most common place to install the FBX-900 is between the output of a mixer and the input of a power amp. In this position, it can sense and eliminate feedback occurring in any channel of the mixer. The device may also be placed between a microphone and the mixer or pre-amp. The FBX-900 utilizes nine narrow band, independent, digital notch filters — any of which may be selected as Fixed or Dynamic. The Fixed filters enable increased gain before feedback and may be set to control the strongest feedback frequencies. The Dynamic filters control intermittent feedback that may develop during a program and are automatically reassigned new frequencies as feedback occurs. The FBX-900 enables feedback control to be achieved using fewer filters and with less program degradation, and has a wide filter operating range of 50 Hz to 15,000 Hz.



For more information, contact: Wes-Can Music Supplies, 2314 124 St., White Rock, BC V4A 3M8 [604] 538-6666, FAX [604] 538-9414.

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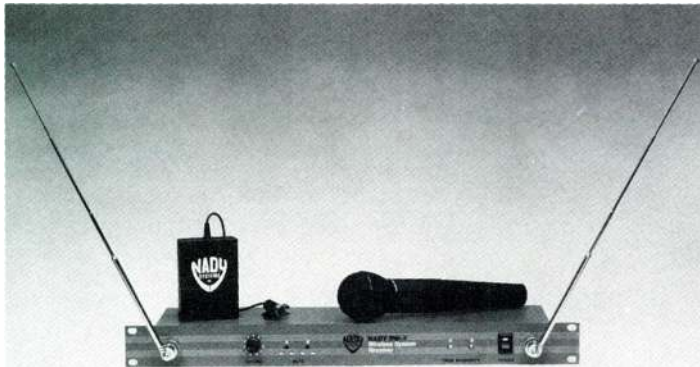
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Atari & Macintosh
Atari



NADY RW-1 RACK MOUNT WIRELESS SYSTEM

Nady Systems, Inc. has announced the introduction of the Nady RW-1 VHF wireless system.



NEW PRODUCTS

ANATEK MIDIMATCH

MIDIMatch is a long distance line driver for MIDI. It is designed for people who wish to control MIDI lighting systems, sequencers or computers up to 4000 feet away.

With MIDIMatch, MIDI data can be sent through any two conductor shielded audio cable such as a "snake" or microphone cable using XLR connectors. The signals can be treated like an audio signal and sent through a patch bay with no signal loss or MIDI delay.

Each unit has two completely independent transmit and receive circuits that can be used to send and receive two different data streams. MIDIMatch signals are immune to noise and will not interfere with any other signals carried on adjacent lines.

Each system comes complete with two identical bi-directional units; one for each end of the cable (not supplied) and two 9 volt power supplies.

For more information, contact: Creation Technologies, 400 Brooksbank Ave., North Vancouver, BC V7G 1G9 [604] 980-6850, FAX [604] 980-6711.

The Nady RW-1 VHF receiver features a thin, sleek all metal rack-mountable case. It contains two complete receiver front ends for True Diversity reception and maximum protection against drop-outs, plus balanced and unbalanced outputs, mute controls for each diversity channel and rack compatible, removable front mounting antennas.

The system operates on the VHF high band and uses Nady's patented companding circuitry to deliver a dynamic range of 120 dB.

The Nady RW-1 system includes a handheld, lavalier or instrument transmitter, and Nady's new Surface Mount Technology [SMT] transmitters are also available. All RW-1 transmitters feature Power ON/OFF switch, Audio ON/OFF switch, plus a low battery LED indicator. The RW-1's operating range is more than 200 feet under adverse conditions and up to 1500 feet line of sight.

For more information, contact: S.F. Marketing Inc., 6161 Cypihot, St. Laurent, PQ H4S 1R3 [514] 856-1919, FAX [514] 856-1920.

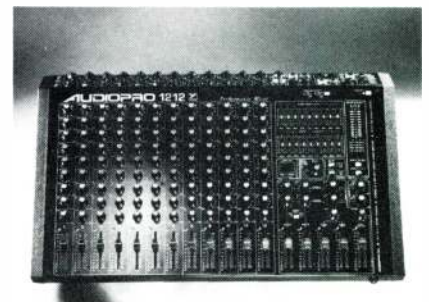
YORKVILLE 1200 WATT STEREO POWERED MIXERS

Yorkville Sound Ltd. has introduced full-featured, compact 1200 watt stereo 12 & 16 channel powered mixers. The Audiopro 1212 and 1216 mixers are powered by the same High Efficiency design as used in Yorkville's Audiopro 1200 power amplifier and will operate with loads down to 2 ohms.

Weighing less than 50 lbs., these mixers offer extensive patching capabilities and are packed with features including: Alesis digital signal processing with 16 presets; 2 monitor sends and 2 EFX sends; phantom powering; fully buffered channel inserts; 3 band Channel EQ; dual 9 band graphic EQ for mains and monitors; speaker processor with switchable EQ curves; and stereo AUX inputs.

Both the 1212 and 1216 offer Self Correcting Hum Reduction [a Yorkville innovation] incorporated into sub, main and monitor outputs for both balanced and unbalanced line compatibility.

For more information, contact: Yorkville Sound Ltd., 80 Midwest Rd., Scarborough, ON M1P 4R2 [416] 751-8481, FAX [416] 751-8746.



EAW COMPACT NEARFIELD FULL RANGE SYSTEMS

Eastern Acoustic Works has introduced the FR122 HR and FR152 HR Nearfield Full Range Systems. The systems feature reduced size while retaining greater than 120 dB output capabilities.

Both systems utilize the new H9041 constant horizontal coverage high frequency horn with true 100 degree coverage. While this is wide enough to



enable a single pair of enclosures to cover most nearfield applications, the H9041's directivity permits strong vocal band projection for excellent intelligibility in medium throw applications, making these systems suitable for P.A. application where true portability is required. The complex Forsythe designed crossover network provides asymmetrical sloped filters that electronically compensate amplitude, phase and impedance for sonic accuracy. The FR122HR & FR152HR are constructed with cross-grain-laminated hardwood, recessed cabinet hardware and vinyl coated perforated steel grilles.

For more information, contact: Eastern Acoustic Works, Inc., One Main St., Whitinsville, MA 01588 [508] 234-6158, FAX [508] 234-8251.

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WELCOME TO MY NIGHTMARE!

The most difficult and trying of all the responsibilities in the live sound field is that of the monitor technician. Hindered by terrible stage designs (corners and hard ceilings, to mention a couple) accompanied by excessively loud stage volumes, inferior equipment and most of all, inadequate singers, life as a monitor tech is not an easy one.

As well as controlling monitors through an independent or separate monitor console, delivering an adequate monitor mix from the front of house console is a hair-pulling experience in itself. I'd like to touch on this particular situation first.

When running monitors from the F.O.H. position, the technician is usually confined to one or two discrete mixes. It is imperative that the auxiliaries designated for this purpose are in a pre-fader pre-equalizer configuration. Anyway other than this will result in volume fluctuations and tonality changes as a result of EQing for front purposes or volume changes during mixing.

The next thing to take into consideration is the microphones being used. It is very important that microphones with very similar characteristics (frequency response, polar patterns, input sensitivities etc.) are utilized. The reasoning behind this is that you only have one overall source of equalization to eliminate feedback and satisfy all persons on that particular mix. If you are using different mics on the same mix you'll be a week and a day trying to find a compromise between them.

As well as maintaining the same types of microphones, it's equally important that all the monitors used on the same mix are exactly the same. Every different type of monitor has its own tonal characteristics as well as different frequency responses and internal crossover points (provided you are dealing with a passive crossover network). If you're running monitors from the F.O.H. position, chances are the monitors will be complete with their own crossovers rather

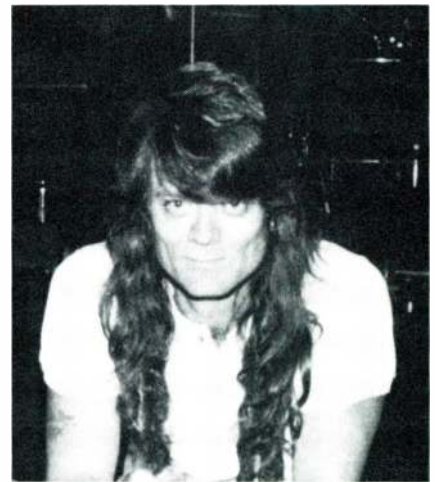
than external rack mounted electronic crossovers. This is usually the result of cost effectiveness. Most modern day high end monitors are designed and time-aligned to alleviate the need for costly electronic variable crossovers. I would say that it's not unreasonable or uncommon to use different monitors from one mix to another as each mix will be supported by its own equalizer.

With reference to equalizers, I find that if you are confined to running monitors from the F.O.H. position, it's a lot easier if you mount the EQs in your amp rack by the stage, to avoid running back and forth from stage to front trying to eliminate the rings caused by regenerating frequencies. Some may argue this point by questioning what to do if feedback occurs during the show. In answer to this, I find it's easier to momentarily turn down the troublesome mix and walk to the stage, re-EQ, and return to the front rather than the constant back and forth that occurs during soundcheck if they're mounted in your processing rack.

I'd like to move on to the independent monitor mix arrangement. This type of situation is achieved by splitting the input signal via a splitter snake or splitting at the monitor console. The best type of signal splitting is one that provides a balanced isolating transformer with a ground lift switch. The purpose of this is to isolate the consoles from each other so as to not have one affect the other. The purpose of the ground lift is to eliminate ground loops between the two consoles.

The main benefit of this method of controlling monitors is that you will have independent equalization for each mix. This allows you to take advantage of utilizing different microphones and monitors to satisfy the variances in personal needs and demands of the particular individual.

With respect to wiring configurations, the best way I've found (a method which is



Al Craig is the owner/operator of The Ontario Institute of Live Sound Engineering and Recording, and A.C. Sound and Lighting, located in London, ON.

virtually industry standard) is to send the signal directly from the mix output of the console directly to the amplifier and insert the equalizer into that particular mix. This allows you to listen to the equalized sound of the individual monitor mix when cueing, therefore providing oneself with the exact mix of the individual in question. Quite frequently an old F.O.H. console is substituted for a proper monitor console where it is impossible to insert on an auxiliary. In this case you must go from the aux output to the equalizer and then to the amplifier. This will work, although it does not give a true representation of the particular mix when cueing.

In reference to particular types of monitors, the following has resulted in the most consistent satisfaction.

With respect to lead and back-up vocalists, it has been my experience that a monitor equipped with two twelves and a 1" or 2" compression driver of reputable quality will deliver a sufficient amount of low and high mid as well as the necessary highs without a lot of unneeded lows that can muddy the vocal mix and result in an overabundance of highs needed to compete, as found with most monitors equipped with a single 15" driver. Because monitors are a very personal thing, it's very difficult to say what particular frequency adjustments will satisfy everyone, although experience has taught me that almost all monitors are consistently hot at 160 Hz, 400 Hz, 1 kHz and 5 kHz.

Because musicians and vocalists occupying side front positions are usually a fair distance from both their amplifiers and

the drums, reinforcement is needed in this area. I've found the use of sidewash monitors consisting of a horn loaded 15" driver supported by a high output horn will give the reinforcement required to fulfill their particular demands.

For keyboard players, the best results are usually achieved by a full range cabinet consisting of a 15" driver, an 8" driver and a high frequency sibilance compression driver. This will deliver the full frequency spectrum developed by the various keyboard patches giving a full support of lows, mids and highs.

As a drummer myself, I can relate to the need for a good drum monitor. Having a comfortable monitor mix can mean the difference between an enjoyable relaxed show or a night where you bash the hell out of your kit to compete with the guitars, keys and bass, which consistently increase in volume as the night goes on due to ear fatigue. It is very important that a drum monitor exhibit of an adequate amount of highs (attack) to create the definition needed to separate the various drums in the mix. A monitor consisting of a couple of 15" drivers combined with a high powered horn and possibly a sib has given me satisfactory results. If budget permits, gating the individual drums through the monitors will make overtones a lot easier to control, thus allowing a higher decibel level before feedback. It has been my experience that a 4 kHz attack with a nice boost at 80 Hz will provide a warm comfortable kick drum sound in the monitor.

I have managed to develop a method of ringing out monitors that has been taught to both my employees and students: a tone driven off the hard palate will cause troublesome frequencies to regenerate and can be held until the determined frequency is eliminated. The practice of cupping the microphone until feedback occurs is a little unreasonable, as the average singer doesn't sing with their hand over the microphone. Waving the mic of a permanently mounted microphone, as in the case of a guitarist, is equally unreasonable as it never leaves the stand. As ridiculous as this sounds I've watched these practices take place time and time again.

One further point to keep in mind is monitor positioning. All microphones have their own particular polar patterns. Be sure the monitors are placed in a position of least susceptibility to hot spots (boosts in particular polar frequencies).

I could probably write a book on monitors alone. With all of the possible variables and parameters involved, the possibilities are as numerous as the musician's demands.

Remember: monitors feed the mix! ■

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Guidance for the Musician in the Crazy World of Recording

by Nick Blagona and M. J. Russell

You are among the artists creating 50% of the released material each year in North America. It becomes apparent that we had better be taking a clear and enthusiastic interest in you, the studio recording artists.

The major studios and the home (project) studios remain for the most part polarized. Studios needn't be competitive at the technological level; State-of-the-art equipment resides in the majority of the studios regardless of the format. In choosing the best facility, whether multi-tracking is 1/2" or 2", whether the console is Sony, Amek, SSL or Tascam, whether the studio is 18'x24' or 12'x12', the key to making great music is always in the human element. Too often studios at all levels get trapped, technically, in the "keeping up with the Jones' " syndrome, and cash flow thought to be available for upgrading and advancing staff is gobbled up.

A great record need not cost excessive amounts of money or time. So, how you make a great record is simple: Record your material, listen to yourselves, record again, refine your ideas and continue to create. Self-production is often wise. Don't forget that you need an excellent pair of sympathetic ears in your recording engineer and you need to keep it fun.

At some point in your development you may want creative input from a well chosen producer or producer/engineer. It will be evident when you are ready for this stage. Any producer worth his/her weight will not choke your project financially before it is underway. The artistic wizard at a console can reduce studio costs substantially by virtue of his/her gift. It is also true that top flight engineers have priced themselves out of affordability by studio owners. This is changing, and the quality of studio talent, their individual specialties, and their interest in the

art of making music are really the most worthwhile weapons for any studio.

The artists paired with the right talent, happily creating together, will give the best



Nick Blagona is best known for his production/engineering work with Kim Mitchell's Akimbo Alogo and April Wine's First Glance and Harder/Faster. Nick has engineered all studio albums for Deep Purple since and including Perfect Strangers. Nick is represented professionally by Bob Roper of SRO/Anthem in The Producer's File. Nick and M.J. are closely affiliated with McClear Pathé Studios.

results all-round.

How do you know who is the right choice?

Here are a few guidelines:

- Preliminary conversations with a producer or producer/engineer will be invaluable. Ask questions. Check out credentials before meeting.

- Is he/she really excited about the potential of the project? (After all, if a producer can't capture the magic and the sound of an artist in a studio, and is forced to a fabrica-

tion in order to get the 'feel', then the musical creativity is reduced to work and is homogenized in the process.)

- How important is pre-production to the candidate?
 - Is this person someone the members can relate to on a ten-hour-a-day basis?
 - How does the person propose to approach the project? (For example, if you've already discovered that you'd rather track guitar solos in the control room, or empty the control room when doing vocal leads, then you'll need to know if your ideas are encouraged.
 - Will he/she be creatively vital without becoming tyrannical?

Fun should be had by all or you may as well take your creativity to that daytime job in hell. Bands spend half of their professional lives in rehearsal halls, in clubs and being physically tied to their monitors and amps. Entering the studio environment can be very intimidating. New surroundings, isolation booths, and headphones are all part of a foreign world. One of the responsibilities of the producer or producer/engineer is to sensitively make this transition as smooth as possible, keeping the flow of creativity at maximum. For years I've been perfecting a live studio sound technique which frees the musicians of headphones and allows the band to play live with their on-stage gear. The technique itself originates from the 4-track limitations in the early days. Works like magic!

My advice to you is to always have fun at making your music and, above all, trust your instincts. That way, should you achieve fame and financial freedom or not, you will always have the satisfaction of being in charge of your own career and have fabulous memories. ■

PROTECTING YOUR NAME

What's in a name? "That which we call a rose by any other name would smell as sweet" wrote William Shakespeare in *Romeo and Juliet*.

In the modern music industry, however, a name is a form of property that means record sales, good will, and possibly merchandising sales. A name requires protection.

The Toronto band The Diviners have been using their name since 1986. A trade mark search revealed there was a band in Calgary called The Diviners.

A St. Catharines band called Joe Public discovered that a large music publisher had signed a band called Joe Public. In both cases, who had the right to use the name?

Common Problems With Names

The most common problems that musicians face with names are: Who owns the name? Who owns the name when a member departs? What happens if someone else is using the name in a different market? How can you protect your name? These potential problems can generally be solved with good planning and a little foresight.

Why Protect Your Name?

Your name is a form of property. Depending on how famous or how much "goodwill" has been associated with your artist name, it is a valuable commodity to be protected, just like your songs.

Imagine what would happen if you spent months or years using the name, only to discover that some other party had rights to it that trumped yours? Imagine if you were about to release independent product in other markets, only to discover that another party with the same or similar name has threatened to sue you because you will be infringing upon their name?

Researching The Name

How does a band protect its name? The first step is to research the name. Unfortunately there is no central record to research a name. Your best bet is to review rock encyclopedias and *Billboard* compilations. You may also wish to do a trademark search on the name. This is because ultimately it is trade mark law which may give you the best protection for your name. As such, it is a good idea to do a preliminary trade mark search to determine the availability of the name prior to use.

No Protection by Copyright

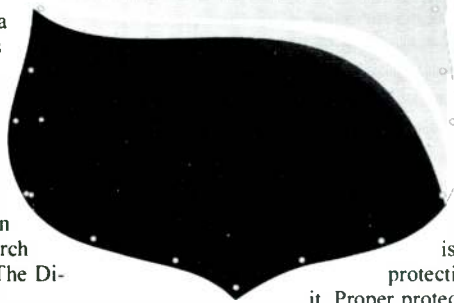
Contrary to popular belief, a name is not the subject of copyright. Copyright subsists in original artistic, literary, dramatic, and musical works. A name is none of the above and cannot receive the benefit of copyright protection, which is a monopoly on use of the copyrightable matter for artist's life plus fifty years.

Incorporation

By the same token, incorporation of your band using the name does not have the effect of giving you exclusive rights to the name. The effect of incorporation, as far as the name is concerned, is to preclude others from incorporating and carrying on business under the same corporate name.

Business Registration

In some provinces there is a legal requirement to register the band name, if it



is different than your personal name, as a business name. The purpose of this registration is to give Notice to the public who is carrying on business behind the band name. In other words, Band X would register the name "Band X" and then list the members of the band. This is done simply for the benefit of public notice; it is simply to register business names. It does not give any other type of protection. Many artists think that by registering the name they are protecting it. What they are doing is simply registering it. Proper protection of a name is obtained by the granting of a trade mark.

Protection by Trade Mark Registration

A name can be protected by trade mark law. A trade mark grants the user the exclusive right to use the name. A trade mark recognizes that there is a property right in the name. The name can be protected to prevent other parties from trading or profiting from the goodwill that you have worked so hard to establish.

A trade mark gives you the exclusive right to use the name in Canada for fifteen years.

If you plan to release records in the United States or other markets, you may wish to investigate obtaining trade mark protection in those markets. This is a matter you should discuss with a trade mark lawyer. Make sure the lawyer is a trade mark agent.

If you have trade mark protection in a territory, you can prevent others from using that name in that territory. Territories are national. Canada is one territory. The United States is another territory.

You may also want to protect the logo by trade mark. For example, Coca-Cola is a famous trade name, but so is the Coca-Cola logo which is easily distinguishable on sight. You are well advised to develop a logo of your name early in your career to place on posters, merchandise, and recorded product for sale.

The objective is to establish your connection with the name as early as possible and to establish your goodwill in that name. You must also be able at some point to satisfy your prospective record company that you have the best rights in the name, and that upon release of your product there will not be any legal surprises from others who wish to contest your rights in the name.

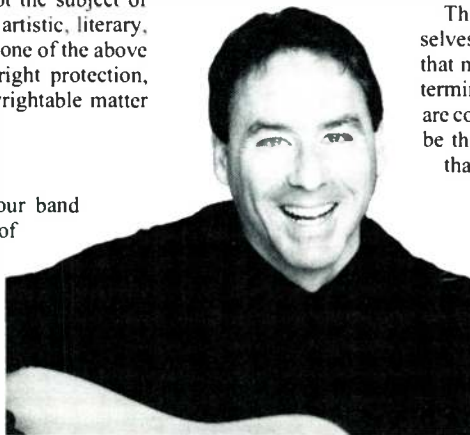
Who Owns the Name?

There is also the issue of who owns the name, as between the band members. If the band splits up, or one or two members leave, who has the right to continue to use the name?

This should be addressed by the band members themselves in an agreement. The one constant in the industry is that most bands disband. Therefore, do not neglect to determine ownership of the name beforehand. If members are constantly coming and going, a practical solution would be that a joining member agrees (at the time of joining) that he or she will have no rights in the name at the time of their departure.

Summary

Your name can become as important a feature of your act as the music itself. The value of your name is the goodwill it creates, the demand for your products, and for merchandising. The best protection is to trade mark the name. This will trump other users in the market. Those who "share" the name should have an agreement between them to protect all the members when someone departs or the band disbands. ■



Martin Gladstone practises law in Toronto and is a member of the Toronto band The Acoustics.

P R O D U C T
 N E W S

TOMKAT TWO ZONE



KAT, Inc. has introduced the tomKAT Two Zone. This new 10" tomKAT pad from KAT and DAUZ Designs has two triggering surfaces — pad and rim. Just like an acoustic snare drum, a drummer can play rim shots and snare sounds individually or simultaneously. Features include: improved rebound and response; same tomKAT mounting configurations; black or grey playing surface; black or chrome backs; complete with stereo jack and all necessary cables.

For more information, contact: KAT, Inc., 300 Burnett Rd., Chicopee, MA 01020 (413) 594-7466, FAX (413) 592-7987.

WARWICK STREAMER STAGE 1 CLASSIC LINE

Warwick has introduced the Streamer Stage 1 Classic line in a newly overhauled version.

The bass is now made entirely of flamed German rock maple, giving it a more interesting tonal character. Other modifications include the fitment of Easy Rider pickup suspension and 1992 model MEC pickups.

The Streamer Stage 1 Classic line is available in 4, 5, and 6-string versions. All are supplied as standard in the Warwick-developed oil finish, but can also be obtained in a choice of 30 standard colours, any custom colour or airbrush and graphic finishes.

For more information, contact: Long & McQuade, 1744 Midland Ave., Scarborough, ON M1P 3C2 (416) 751-9785, FAX (416) 751-4765.



ROLAND RSP-550



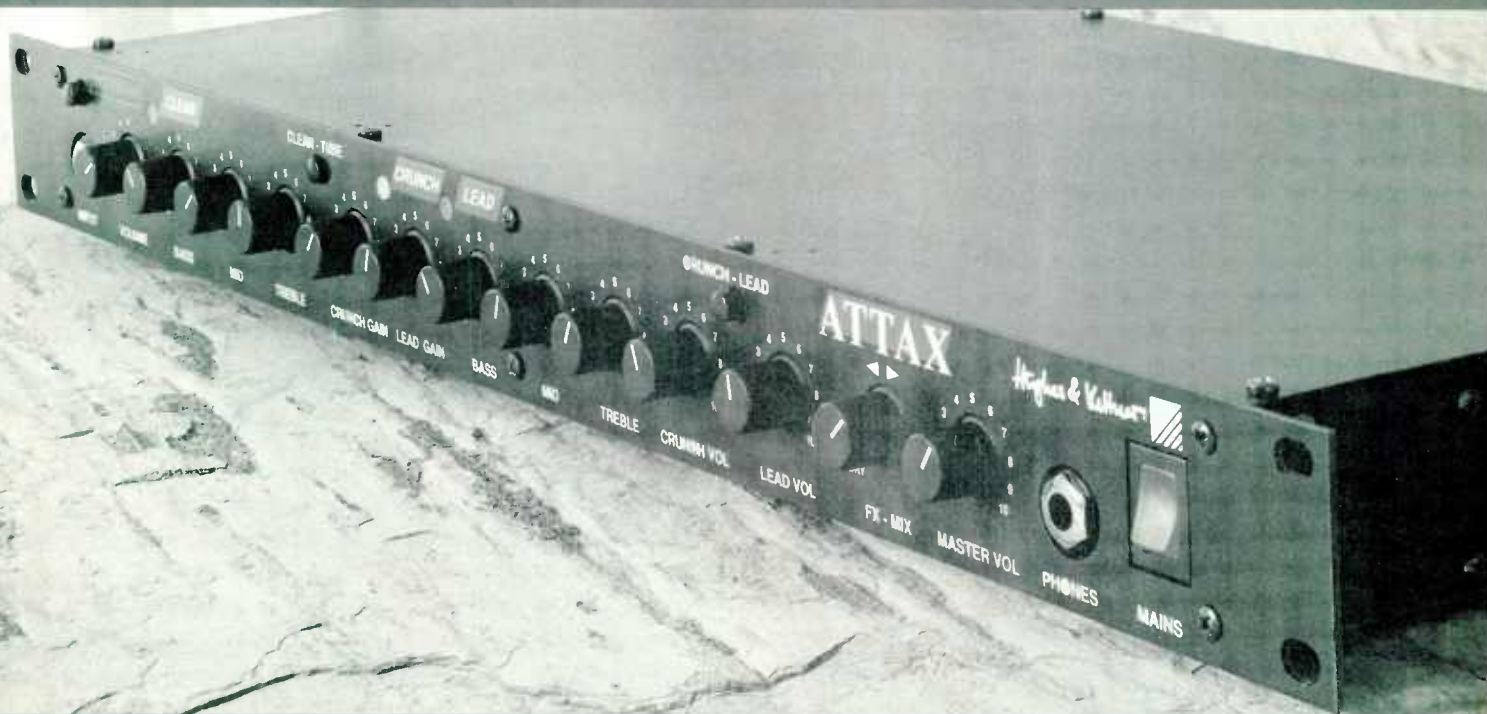
Roland Canada Music Ltd. has introduced the RSP-550, a professional stereo multi-effects processor that contains a wide variety of effects.

The unit's technical specifications make it suitable for critical professional studio applications. Effects include reverb, multi-tap delay, pitch shifting, chorus, phasing, flanging, vocoder, rotary, and

enhancer. A variety of multi-effect algorithms allow effects to be used in combination. One hundred and ninety nine programs can be stored in memory, including 160 user programs.

For more information, contact: Roland Canada Music Ltd., 5480 Parkwood Way, Richmond, BC V6V 2M4 (604) 270-6626, FAX (604) 270-8552.

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World Radio History

P R O D U C T



N E W S



MEINL T11 TIMBALES

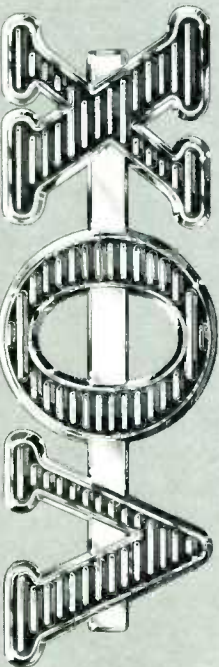
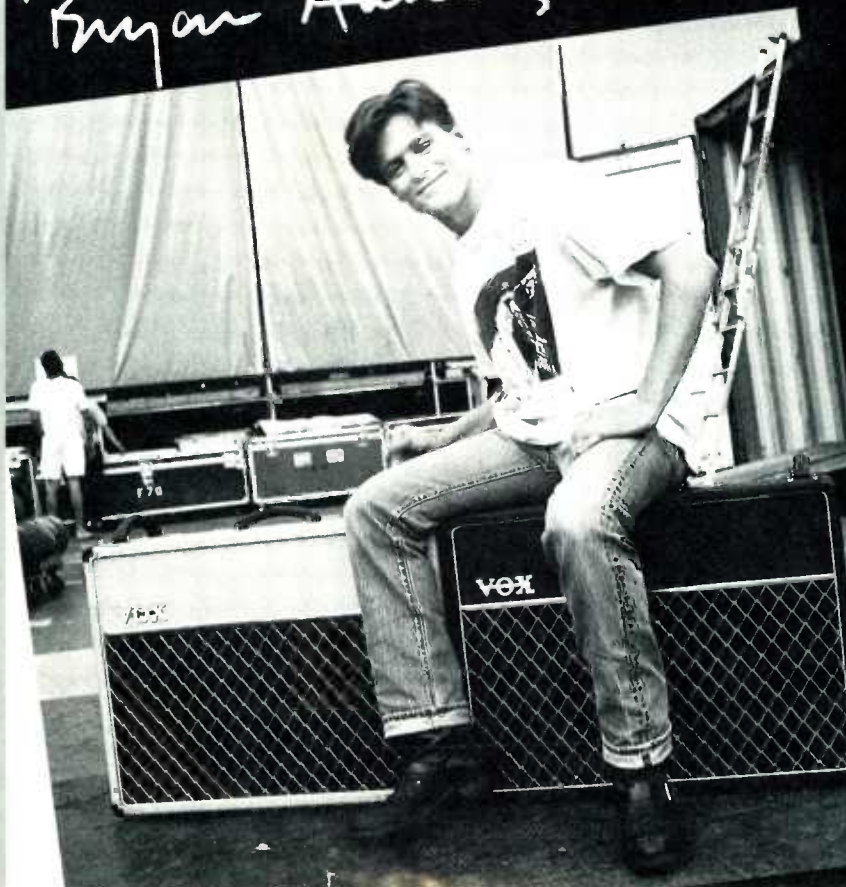
The Meinl Company has introduced T11 Timbales — a set of 13 and 14" steel timbales with a new "free floating" hardware system. The black powder-coated shells have no drills for hardware or any lugs.

The drumheads are white coated Evans heads, specially made for the Meinl timbales.

Mounted on a solid, tiltable stand with a "touch lock system", the Meinl timbales also offer an adjustable cow bell holder plus a free pair of timbales sticks.

For more information, contact: Louis Musical Ltd., 529 Deslauriers St., St. Laurent, PQ H4N 1W2 (514) 332-6907, FAX (514) 332-0255.

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SABIAN AAX CYMBAL SERIES

Sabian has introduced a new series of high performance bronze cymbals: the AAX series.

Created to meet the increasing demand for more specific, contemporary cymbal sounds, the AAX series addresses this matter with three distinct weight and sound variations. While most cymbals emit their best sounds when played at certain volumes, AAX cymbals respond with their best sounds at all volumes and tempos. They maintain their pure fundamental sound with no unwanted overtones; only the volume changes.

The "Studio" models are the smallest, thinnest cymbals, with fast and glassy responses. Their overtones blend with the fundamental stick sound. Ideal for studio or light live applications. The "Stage" models are larger, louder, and have a stronger fundamental sound. These medium weight models offer studio quality sounds for stage applications. The "Metal" models are the heaviest, loudest, and most extreme of the series. Their sounds are intensely direct, cutting, and metallic, but musical. These models — splashes, crashes, hi-hats and rides — are available in a se-



lection of sizes.

Sabian Vice President of Marketing, David McAllister describes the series as a radical new approach in cymbal concepts and manufacturing: "For too long drummers have attempted to produce contemporary sounds from cymbals designed for more traditional applications. Funk, fusion, and hard rock/metal players in particular, simply haven't been sufficiently catered to by the cymbal industry. We see AAX as cymbals

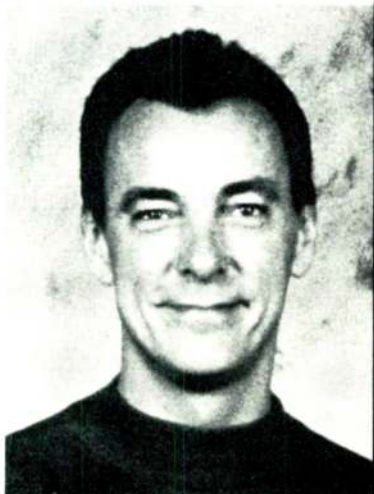
for drummers of all styles. It's a simple case of selecting from one, two, or all three variations to get the desired mix of sounds."

Created from pure Sabian bronze, AAX models are given their final shape under the blows of a special wide impact hammer, then precision lathed to a smooth surface finish. The specific weights and sizes for each line were determined after extensive testing in a variety of studio and live playing situations.

For more information, contact: Sabian Ltd., Main Street, Meductic, NB E0H 1L0 (506) 272-2019, FAX (506) 328-9697.

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DYNATEK TRACK SERIES STORAGE SUBSYSTEMS

DynaTek Automation Systems Inc. has introduced the new "Track" series rack-mountable storage subsystems.

The Track series occupies either 2 or 3 standard rack spaces and can contain single, dual, or triple storage devices. Multiple SCSI connectors allow the flexibility of an SCSI daisy chain configuration or independent operation of each device. Every system features "in use" indicator lights and analog SCSI ID display selectors for each device, all conveniently located on the front panel.

The Track series rugged design assures

durability by using all steel enclosures. Steel rack supports, conforming to E.I.A. 19" standards, distribute the weight of the system evenly. Full shock resistance of internal devices is achieved using DynaTek's unique mounting system. Front handles and quick release rack screws assist installation, removal and transport.

Independent heavy duty, high-capacity, low noise fans and power supplies for each device ensure constant operating temperature and voltage. External terminator blocks eliminate the need to open the unit or remove

it from the rack when configuring termination.

The Track series is guaranteed compatible with currently available digital systems by Akai, E-Mu Systems, Ensoniq and Roland, while being fully compatible with Macintosh, IBM, Atari and Amiga computers.

For more information, contact: DynaTek Automation Systems Inc., Digital Music Storage Division, 15 Tangiers Rd., Toronto, ON M3J 2B1 (416) 636-3000, FAX (416) 636-3011.



P R O D U C T

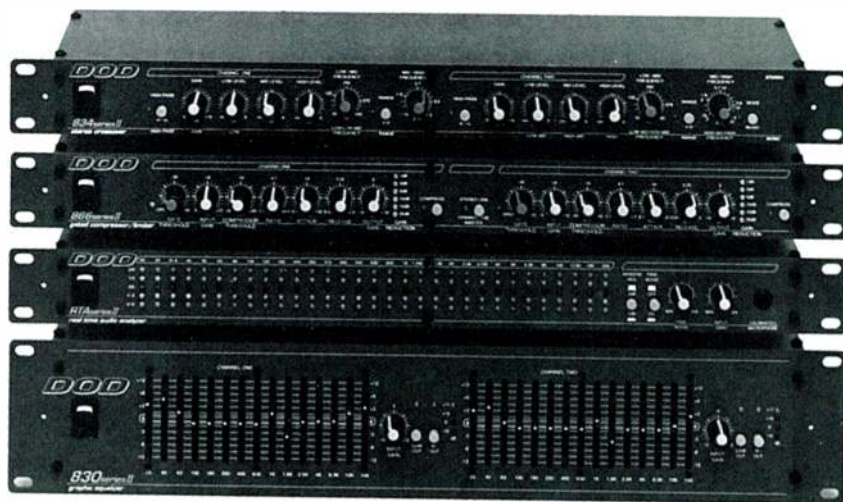
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The German-engineered Wersi grand piano line is comprised of 8 console models with built-in speaker systems in a variety of fine finishes, as well as a professional version mounted in a durable flight case, complete with internal 2x100 watt power amplifier.

The Wersi grand pianos use a new patented sound reproduction method called Digital Analysis Re-Sampling Technology (D-ART). D-ART captures the traditional acoustic piano sound in its entirety without loops by surrounding a single tone for its complete duration. All the brilliance and harmonic imperfections of the original piano sound is reproduced with incredibly detailed accuracy utilizing an innovative data reduction and re-sampling method. The pianos offer 64 notes of polyphony, eliminating the problem of stolen voices and dropped notes altogether. The keyboard itself uses a patented free-swinging hammer mechanism that is dynamically realistic to the feel and action of a traditional grand piano keyboard.

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tions. Twenty-four bit signal processing allows for room simulation with panorama control for 7 reverb choices and 4 reverb volume levels. All pianos are fully MIDI compatible, with splittable keyboard capable of transmitting on 2 MIDI channels with local off on either half. The pianos also feature an internal sequencer and 3 foot pedals (damper, sostenuto and soft pedal) with half pedal capabilities.

Connections such as headphone, MIDI in/out, L/R line out, stereo line in and L/R speaker out complete the piano's interfacing.

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World Radio History

MIDIATOR MS-124



Key Electronics has introduced the MS-124, an IBM PC compatible serial to MIDI multiport interface. It is totally software and hardware compatible with the MS-101 and MS-103.

Replacing the MS-103 model, the new MS-124 offers a full orchestra at the user's fingertips. Features include one MIDI inport and four MIDI outports which allows up to 64 voices (or more with splits or overlays) that can be concurrently controlled through output multiplexing. It frees you from patchbay, cable plugging, and channel assignment hassles.

The MS-124 resolves many problems for the ever-growing MIDI studio, as MIDI instruments with channel assignment conflicts can now be connected on independent MIDI ports.

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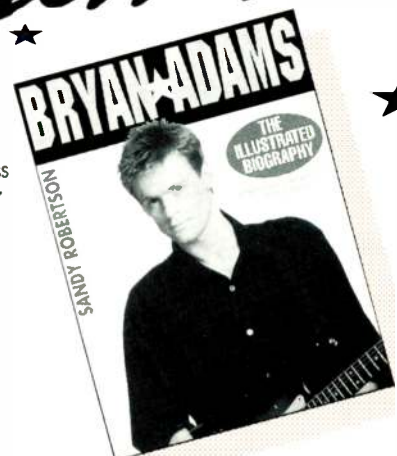
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For more information, contact: Celestion Industries Inc. (U.S.A.), 89 Doug Brown Way, Holliston, MA 01746 (508) 429-6706, FAX (508) 429-2426.



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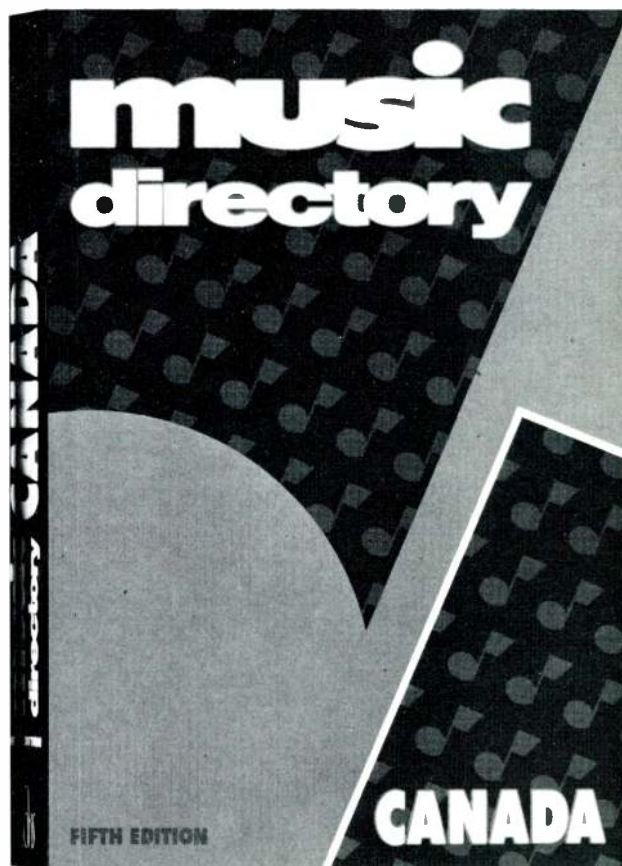


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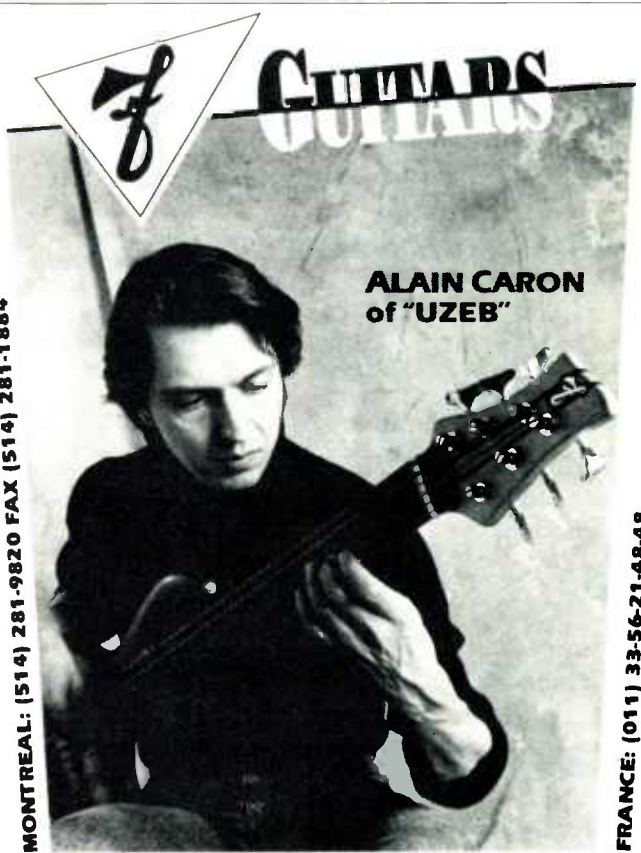


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WAYNE NICHOLSON

Style: Blues/Rock

Contact: Atlantica Music, Ste. 507, World Trade & Convention Centre, 1800 Argyle St., Halifax, NS B3J 3N8 (902) 422-7000

Wayne Nicholson is a familiar face on the East Coast music scene, regarded by many as one of the most talented rock vocalists in the region. *Don't Let Go*, his first release, is a nine-song collection of R&B and rock-tinged tunes, produced by Matt Minglewood and independently released through Halifax-based Atlantica Music. Nicholson has assembled some of the top musicians from the region and the arrangements reflect a soulful mood, complete with horn section. Nicholson's vocals are strong and clear, but never overpowering. He does a good job on the rockers, but his strength lies in the slow and mid-tempo ballads, especially "I'll Always Be There For You" and "I Can't Stop Thinking About You" which was released as the first single and video. Wayne co-wrote six of the nine tracks on the record including the title track "Don't Let Go", which sounds reminiscent of the early, rockier Neil Diamond (seriously!). A solid, soulful first release from an artist who has waited a long time for some well-deserved recognition.



TERROR OF TINY TOWN



Style: ?

Contact: Terror of Tiny Town, 493 West 38th Ave., Vancouver, BC V5Y 2N7

How do you describe a band who in a single 4-song EP goes from funk-metal to punk to country folk Geoff Berner, lead vocalist for Vancouver-based Terror of Tiny Town, describes it thusly: "One song might make you want to purchase a weak-limbed albino puppy, while the next might make you feel like boiling your eyeballs in ginseng oil." I call it a breath of fresh air in a sea of weighted down, over-produced, politically correct product currently saturating the radio waves.

Terror of Tiny Town may or may not be for everyone (then again, are the Barenaked Ladies everyone's cup of espresso?), but this 4-song EP shows a lot of promise. Comprised of guitarist Luba Dvorak, bassist Yaron David, lead vocalist and keyboard player Berner and drummer Paul Alexander, the band's combined influences include Stevie Ray Vaughan, Charlie Watts, Bob Dylan, Led Zeppelin and Bruce Springsteen. That's according to their bio, but you'd never guess any of those by listening to the tunes. "Pop Thief" is a Chili Peppers funk riff satirizing the state of popular music; "And I Walked Away" is a chunky pop rocker that showcases some spacy guitar work from Dvorak; "Feels So Rite" is a great Ramones-ish punk romp; and "Basket of Pears" is a breezy, acoustic narrative, perfect for fans of the Beatles or Crowded House. All in all, there's something for everyone, and with any luck we will hear more from the Terror of Tiny Town.

SCOTT SHEA

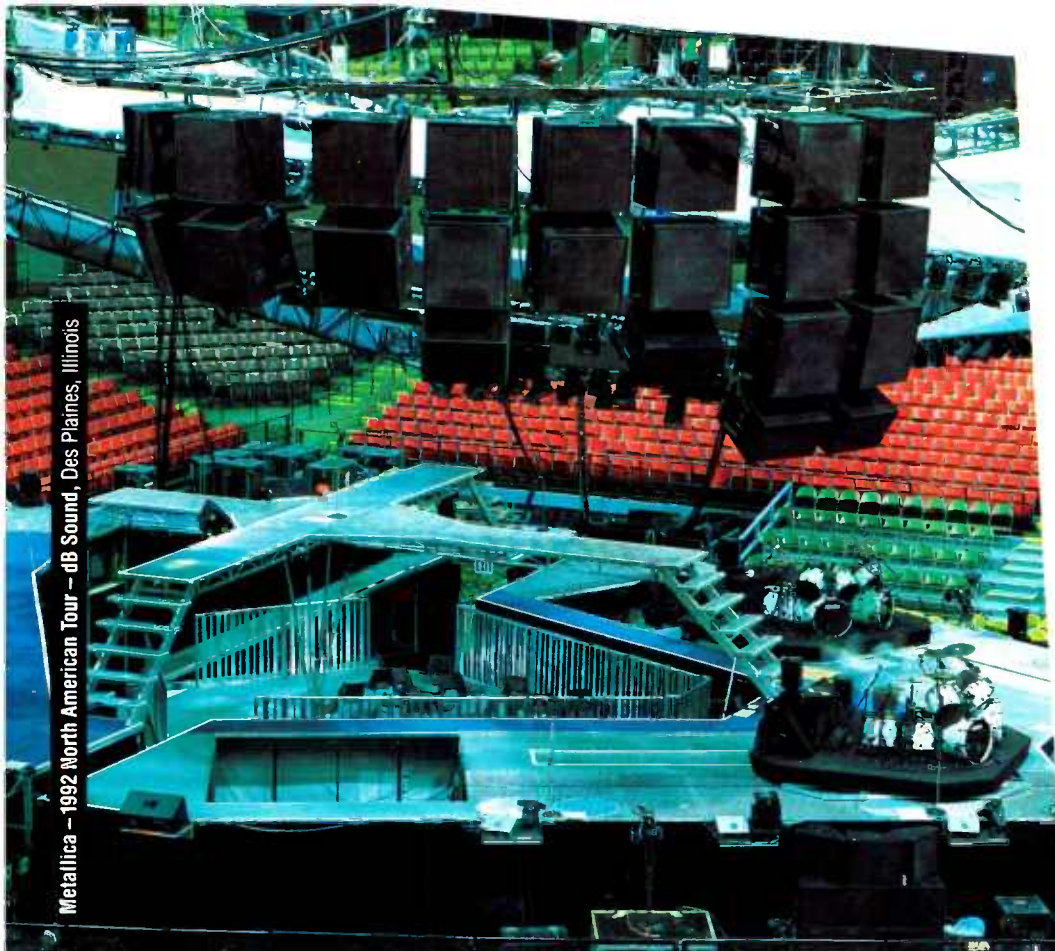
Style: Singer/Songwriter

Contact: Noise Management, 77 Mowat Ave., Ste. 002, Toronto, ON M6K 3E3 (416) 535-6184

Have you ever listened to a song for the first time, and it instantly hits you right between the eyes? You have to listen to it again and again, and you can't get the tune out of your mind. You hum it in the car, in the shower, in the office. I'm told that's the mark of a well-crafted song. If so, then Scott Shea is destined to become one of Canada's newest songwriting sensations. This two-song demo is not only impressive in songwriting terms. Scott, a self-taught multi-instrumentalist, has a killer voice, somewhere between Steve Earle and Garth Brooks. The production is first-rate, master quality, and the instrumental arrangements are the perfect blend of traditional country and rock, with mandolin, fiddle, steel guitar and tight background harmonies. Scott is a true storyteller, his lyrics conjuring up vivid visual images. "Hometown" is a mid-tempo country ballad that would slide perfectly into heavy rotation at country radio alongside Ricky Van Shelton, Garth Brooks and the like, with or without the benefit of Cancon. "Liars of Legend" is a rockier, Steve Earle-ish tune, highlighted by powerfully vivid lyrical images and Scott's equally scorching vocals. Scott Shea has been on the scene for a number of years and has had a song on FACTOR's very first compilation CD two years ago. I'm told he still doesn't have a recording or publishing deal to date. Call me crazy, but I can't believe every single record company in Canada has failed to hear what a talented singer/songwriter Scott Shea is. Hello? Anybody listening out there?



1992 North American Tour - dB Sound, Des Plaines, Illinois



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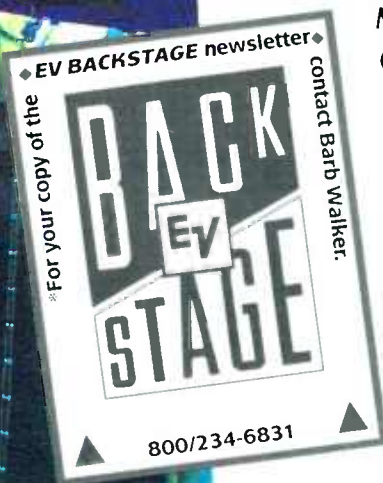
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