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MUSIC EDUCATION 58

The music industry is changing, and the degree of competition gets fiercer each minute. One thing is certain — knowledge and versatility will be prerequisites for success. *CM* speaks to teachers, musicians and those in less common music careers to see how education figures in the big picture.

by Pearce Bannon



PAUL JANZ

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Artistic control is one thing Paul Janz won't compromise. *CM* visits Janz' own "Mission Control" studio to gain some insight into the recording of his latest Attic release, *Trust*.

by Tim Moshansky
photos by Garth Bowman

CANADIAN Musician

FEBRUARY 1993 • VOLUME XV, NUMBER 1

51 CANADIANS IN L.A.

There's a whole new breed of Canadians making waves south of the border, and nowhere can this be seen more clearly than in the City of Angels. *CM* talks to some of the Canadian artists, producers, engineers and others who are making it in L.A.

by Ashley Collie



36 TRIUMPH

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With a new axeman, a new album and a new attitude, Triumph are back from the edge and poised to attack the airwaves after a five-year hiatus. *CM* catches up with the rockers at their Metalworks studios.

by Richard Chycki
photos by Wolf Moehrle

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FEEDBACK



Where Do I Send For These Tickets?

Here's a story/question: I finished filling out "The Record's Music Industry Conference/CMX '93/MusiCan '93/Canadian Music Festival '93" ordering coupon on the bottom of page nine in your magazine (December '92). I then made out a cheque for the full amount owing for two tickets. When I tried to find an address to send it to . . . NOTHING!!

It reminded me of looking at many a fellow musician's brand-spanking new promo kit: marvelling at great photos and wonderful fonts, but no phone numbers or addresses with which to contact them. Just one question: **WHERE DO I SEND FOR THESE TICKETS???**

Victor J. Hanson
Men Without Hairs
Downsview, ON

**Ed: Victor has already been contacted with an answer to his question, but for any others who were mystified by this omission, tickets for Canadian Music Week '93 are available at all Ticketmaster outlets or by contacting: The Record, PO Box 201, Stn. M, Toronto, ON M6S 4T3 (416) 533-9417, FAX (416) 533-0367.*

Victor also made a very good point: we receive numerous band promo kits here at Canadian Musician every week. Many of them arrive without any contact name, telephone number or address. Please, please, PLEASE remember to label all parts of a promotional kit (including the cassette), no matter where it's being sent. What if someone liked your demo enough to sign you to a multi-million dollar record deal, but had no idea who you were or how to get in touch with you? It may sound silly, but it's something every single A&R person in the business has dealt with at least once.

Digital Sampling = Copyright Infringement?

Could you please pass this letter on to the attention of your readers.

I am a law student at the University of Calgary and I am writing a term paper in an Intellectual Property course on Digital Sampling in the music industry. I am also a member of the Edmonton-based reggae/dancehall/soul group Reality. Through this connection I have experience in the use of sampling as a creative tool in songwriting and live performances. My thesis is (put simply) that non-substantial (de minimus) digital sampling should not be considered a copyright infringement (as some legal writers and observers have proposed). Regardless of whether you agree with that proposition or not, I would very much appreciate any input you may have on the topic. My aim is to add as many Canadian sources as possible as there already has been a lot of commentary arising out of the U.S. If you know of any cases currently in the courts or decided already, or if you would just like to make a comment I would very much appreciate it. Thank you in advance for your cooperation.

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A Note of Thanks

Just a short note to let you know that we are very pleased with your write-up of our new Grand Stick and the photo in the November/December *Canadian Musician*.

You did a beautiful and professional job, and we very much appreciate the work and care that goes into presenting new products. Best wishes to you and your staff.

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 1 PM - REVIEW VIDEO OF LAST WEEK LPW
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DOING IT YOURSELF

A Quick Independent Release Primer

BY LINDSAY GILLESPIE

We are all aware of the success stories: artists like the Barenaked Ladies, Loreena McKennit and Moxy Fruvous, who have made and sold tremendous quantities of their own independent releases, even achieving gold and platinum status.

In all three of these cases, their success was, and is, a direct result of careful product and marketing planning.

For the sake of this article, we will assume that you already have a master quality recording finished and are wondering what to do with it now. Let's assume further that you have decided to release it yourself, either because no label has signed you yet, or you want to exercise more creative or financial control. Now you must determine just what your objective is, and who your target market is.

One possible target market is record label A&R departments. With the increased competition for recording contracts, and decreased signing budgets at many labels, a finished product, especially on compact disc, makes a much more appealing prospect to an A&R rep. One reason is that they don't need as much imagination to envision what you may sound like when fully produced, but also, it is a lot less work to sign or licence a finished product than a raw band and potentially less money. For label shopping purposes, a cassette may not make quite the impact of a CD, but it can be a lot less expensive, and can be duplicated real time, in smaller quantities than high speed duplication allows. It is always a good idea to have a plan as to what to do with all of the leftover CDs or cassettes you'll have, if you do high speed dubs, so read on.

A second target market is radio. Airplay helps in many ways, not the least of which is promoting your product to the public (and further to A&R reps) and encouraging sales. Don't overlook possible income potential of radio play, however. More than one record has been released, received massive radio play and yet no sales. This is what the industry calls a turntable hit. The upside of this situation is that the record or song can generate substantial airplay royalties. In fact,

many artists who receive regular radio play earn good money in spite of lacklustre sales.

In many cases, financial considerations may prohibit widespread distribution of a complete CD to radio stations. The cost of servicing a CD to radio includes the cost of postage and postal packaging. Postage alone for a CD in jewel box is at least \$1.30, plus the cost of a padded envelope at \$0.35 or more. A CD single in a cardboard sleeve may cost half of that to mail, and doesn't require as elaborate a mailing envelope. Multiply the savings by several hundred radio stations, plus the reduced cost of producing a CD single without the jewel box, tray card and booklet, and the CD single idea makes a lot of sense.

In addition to the expense, there is a strategic reason for releasing a CD single. Radio stations need to know what track is being promoted. This necessitates follow-up promotion and callouts, which again may be financially or logistically unfeasible. In situations where radio promotion is the primary target, a CD single or inclusion on one of the many radio compilations available may serve the purpose quite nicely, although your song stands the chance of being lost in the volume of material on the compilation, which can reach 16 songs or more!

The third and possibly most obvious target market, especially if you are releasing independently by choice, is the record buying public. Before the public buys your product, though, you first have to sell it to record retail. Once again, radio plays a key role here, but with tightening playlists on radio, and the move towards more classic rock formats, you must look to other forms of promotion and marketing, such as video, press, in-store concerts and the old standby, live gigging.

Keep in mind that selling your product generates income, paying for your recording, pressing and duplication, promotion, and eventually your next release. Sounds like how a record company functions, doesn't it? The important advantage to doing it yourself is that you can make all of the profit by avoiding the label and distributor share of income. The downside is that labels and dis-

tributors are good at what they do and may make up for you in volume what you lose in per unit gross profit.

In all of the above situations, your release will be competing against other, equally professional releases, many on major record labels, some with greater financial backing or from established acts. If you are going to cut it and be taken seriously, and assuming that musically you can, the release must present itself in as professional a manner as possible.

Next issue, I'll examine how you can make your release look like a major label release.

Lindsay Gillespie is President, Dizzy Records.

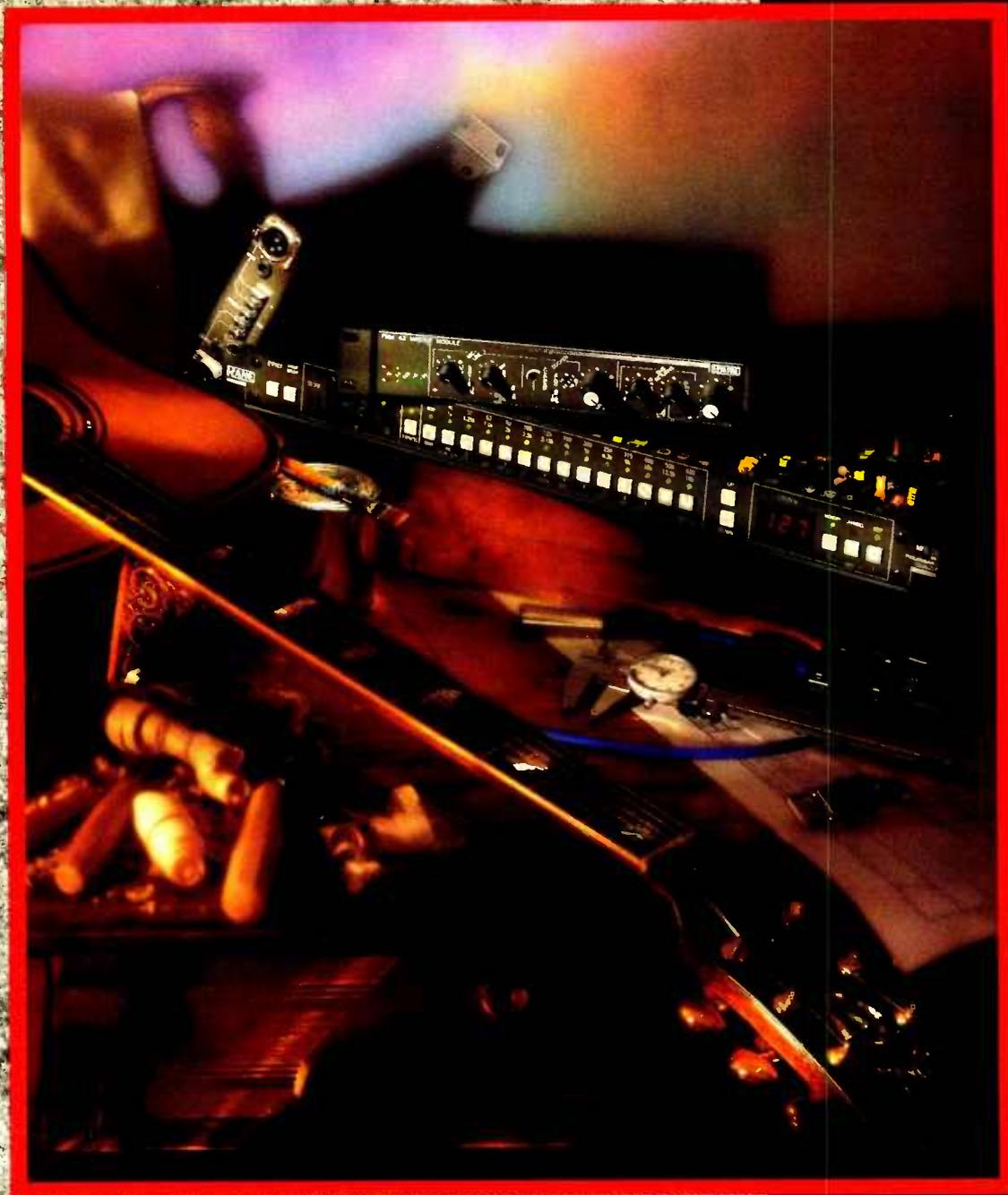
BREAKS

... **The Axemen Cometh, the ultimate guitar and bass workshop**, will be presented by *Canadian Musician* and Musicians Institute on its new date, Sunday, February 21, 1993, at The Phoenix Concert Theatre in Toronto. This one day event will focus on technique and performance and feature some of the hottest players in the country.

Clinicians confirmed to date include G.I.T. instructor Roy Ashen; one of the best guitarists in North America, Canada's own Rik Emmett; bass virtuoso Adrian Davison and new Triumph axeman Phil X, who has also played alongside Aldo Nova and Jon Bon Jovi. *Canadian Musician* and Musicians Institute are also sponsoring a contest, giving one lucky axeman a trip to California. The winner will get a musician's tour of Hollywood, including round-trip airfare, one week's accommodation, study sessions at Musicians Institute and much more. This contest is open only to people who register for The Axemen Cometh in advance. The fee for the day is \$45.00 and to register by credit card, call toll free 1-800-265-8481 (US & Canada).

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BREAKS

For more information, contact *Canadian Musician* at (416) 641-3471.



Rik Emmett

... **Undiscovered** bands should start gearing up now for Yamaha Music Quest '93. Local competitions will be held by participating radio stations, and regional winners will go on to compete at the Canadian finals taking place on August 14, 1993 at Sunfest '93 in Gimli, MB. The top Canadian band will then represent Canada at the Yamaha Music Quest world finals in Japan, competing for a top prize of \$20,000!

Prizes at the local and regional levels include Yamaha music gear and travel and accommodation packages for bands qualifying to compete at higher levels. Complete entry rules will be made available in February. Look for further details in future issues of *Canadian Musician* and at your local Yamaha Combo Products authorized dealer. For more information contact: Yamaha Music Quest '93, c/o Creative Event Marketing, (604) 946-6949.

... **A new book** is available free of charge through the Ontario Arts Council for those interested in learning more about how decisions are made in the awarding of Ontario Arts Council grants.

Understanding the Assessment Process: The Ontario Arts Council and Its Granting Procedures may be obtained by contacting the Ontario Arts Council, Information Assistant, Communications and Research Dept. 151 Bloor St. W., #500, Toronto, ON M5S 1T6 (416) 969-7400. FAX (416) 921-8763.

... **WMBR** is the college station associated with MIT, serving the greater Boston area. They pride themselves on innovative, alternative music and news unavailable on local commercial stations. They have recently added a two-hour weekly show with an alternative Canadian rock format.

The show is hosted by two students from Toronto. At present, they rely on their private collections and American labels, however, they would like to receive product from Canadian indie labels and artists. If you are interested, write them at: WMBR 88.1 FM, 3 Ames St., Cambridge, MA 02142 (617) 253-4000.

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ALESIS ADAT ROAD TEST

by Andy Krehm

Thanks to Alesis and their new Adat digital recorders, I have a newly renovated studio.

About a year ago, I started evaluating reasonably priced recording equipment.

After careful consideration, I decided to purchase two Alesis Adats. After all, who else was offering an 8-track digital machine for a list price of \$5,000, using low cost S-VHS tapes? The machines work modular, so you can continue to expand as your budget allows — up to 16 Adats for a total of 128 tracks!

There were a few road blocks, however. The machines were not yet available for testing, but a number of retailers and industry insiders had seen them at trade shows and the reports were good. Also, Alesis has a history of releasing innovative new gear at reasonable prices, and their new products are generally reliable first time out. I decided I could afford to wait two or three months, and put down a deposit. Little did I know the anxiety I would go through over the next few months as shipping dates for the Adats kept being delayed. To make matters worse, the industry was rife with rumours that the Adats were having synchronization problems and just about any other problem that could be dreamed up.

It wasn't until early July that I received the Adat units, and after delivery, I eagerly unpacked the boxes and admired the new machines. They are the size of an older VCR, rack-mountable (3 spaces) and weight 1.8 kg each. The front panel is well-laid out and finished in a very professional manner. The controls are the same as on any standard analog deck (stop, play, fast forward, etc.) and there are also three autolocate points plus the addition of a couple of buttons that are exclusive to the Adat. The control panel is duplicated on a small remote which comes with the unit. The rear panel jacks allow you to hook up your mixer at either -10 dBV with 1/4" jacks (for most home studio gear), or +4 dBu (professional studio standard). The +4 balanced inputs and outputs are done with an Elco connector for which snakes are not yet readily available, so you will have to do your own soldering or hire someone to build one for you. Using the hotter levels from the +4 set-up would probably result in a quieter signal if your mixer is equipped to handle it.

The Adats are a linear style machine, that

is, they record on tape working from the beginning to the end, unlike the hard disk recorders which allow you to access any section of your recording in milliseconds. The Adats are digital machines, so they work by encoding the tape, unlike an analog system which works by rearranging the tapes' magnetic particles.

Each machine has a "digital in" and "format" button. The Adats use 1/2", S-VHS tape (the shell mechanisms and tape are of very high quality), which has to be formatted in order to provide the synchronization data that allows more than one Adat to sync together. The machines have a pitch control which also allows selection of higher or lower sampling (recording) rates. The Adat normally defaults to 48 kHz. These machines use a standard VCR transport but run

tracks on the second machine. And when these units become more common, you could send a tape with a guide track to your favourite sax player who lives in another city. They could record solos on seven tracks, at home or in an Adat studio, send it back and the tracks could later be assembled any way you want. The internal code allows each formatted tape to play in sync in any other Adat. Right now, I have my units mounted in a road case so I can take them out to bigger facilities, but that may not be necessary in the future. I think that most pro studios will eventually buy these units so they can attract clients with the Adat format and provide them with services that are not available in the smaller studios.

You do not need to tie up a track to sync



faster than normal, so only about 40 minutes is available on a 120 minute cassette. If you have two decks, you can back-up one to the other using the digital in. If I used one tape for each machine and made back-ups, the tape costs would be around \$50 for an average album as compared to almost \$1,000 for the standard 2" analog format! But that's not the only pleasant surprise, because the Adat's use of S-VHS tapes in a modular system does much more than save you money.

For example, I could mix a music guide track onto a fresh tape, put seven tracks of guitar solos down, pick and choose between them and then mix them to one or two

one Adat to another, because there is a proprietary sync-out jack on the back of each machine that can be hooked up to additional machines to keep them running together. Using a combination of mechanical and software-based technology, the syncing between the two machines is phenomenal (but not flawless, as I will explain later). Please note that you still have to stripe one channel (it doesn't matter which one as the cross-talk is negligible!) of one machine if you intend to sync your computer to the deck. There are, however, two alternatives to doing this. J.L. Cooper is selling a box called the DataSync which will take the Adat's sync out (if running multiple

machines, from the last machine in the chain) and drive your computer for a cost of about \$400.

The other option is the BRC (Big Remote Control). This device, listing at approximately \$2500, will allow you to sync up your computer without using an audio track, as well as do several other amazing things. Using two Adats without the BRC, you can bounce digitally from any number of tracks on one machine to the same one(s) on the second machine (i.e. track 7 to track 7). With the BRC, you can bounce any track(s) to another track(s) whether the track numbers are lined up or not. The BRC has 200 locate points and will allow you to offset one machine from the other. So, for instance, if you like the back-up vocals on chorus 1 and would like to copy them into chorus 2, you can bounce them onto another Adat and fly them back into the first machine in the correct position, all digitally of course (so without any generation loss). The BRC is apparently very accurate and will enable one to do very sophisticated editing and assembly operations with a multiple Adat system. Incidentally, even using the analog outs to bounce, the loss of sound quality is almost negligible and certainly far less noticeable than bouncing on a conventional analog machine. By the way, don't count on the BRC if you are planning to buy your Adat system now. It was still not available as of November, and after my experience, I wouldn't trust any promised delivery date.

The Test

I was due to start a demo session two weeks from the time that I took delivery of my new machines, so I set them up, wired them into my system and turned them on. I was in for a major shock!

As the machines kicked into play, they emitted a high-pitched whine. At first, I thought they were defective, but then realized that it was just normal VCR transport noise, magnified because of their faster running speed. To make matters worse, I was running two Adats together! This was very upsetting because I expected to be able to continue recording my vocalists in the same room as my recording unit. With most analog decks and headphones, it works just fine and now the Adats were forcing me to rethink my whole operation. Fortunately, I had access to more credit and had a small store-room next to the control room, so I was able to expand and add a vocal booth.

The big lesson here is don't plan to record anything acoustic in the control room unless you are prepared to design some kind of a baffling system. Those who are planning on buying multiple units should consider building a machine room, because several Adats running together in the control room are likely to be too noisy for a mixing session. The BRC would in this case be a

necessity, as it visually duplicates the meter and clock functions so you can run the Adats without looking at them.

Since there is no tape hiss with digital technology, be aware that if your mixing board, outboard gear and cabling are not up to, or close to digital specs, you will notice hum and crackles that the tape noise has previously covered. Be prepared for the possibility that you may need to upgrade some of your gear if you are purchasing any digital recorder.

Two weeks later, after a lot of renovating, my vocalist arrived for her first session. The Adats reproduced the vocals accurately and they sounded great. Just to give you an idea, the Adats sound similar to a good DAT player, so if you are not a fan of digital recording, these machines won't change your mind. I later recorded electric and acoustic guitars and the results were excellent. I also printed some synth and sampler tracks to tape with the same results. The rumours about mediocre or harsh sound can be laid to rest! The machines are 16-bit and use really good components, such as 64 times oversampling Delta-Sigma converters. A/B tests with a CD player turned up only the most subtle difference.

Even more impressive, was the test where one side of a stereo program was recorded onto one Adat and the other side onto the second Adat. There was no detectable "flange" between the frequencies of the same instrument coming from the two machines — a sure sign that the lock-up is superb. However, twice during two weeks of recording, when working continuously on the same section of tape, the "slave" machine failed to lock to the "master". Sweat was beginning to bead on my forehead as my client inquired what was causing the delay. So I did what any experienced studio person would do. I ejected the tape and turned off the machine. That seemed to solve the problem! I called Alesis at the first opportunity and was told that the problem was a tape that wasn't formatted correctly. Had the problem not fixed itself, I could have digitally backed up the offending tape to a newly formatted tape (presuming that sync was possible for one more pass) and then continued with no loss of fidelity. This is why it is good practice to have a back-up take for each machine so if something happens, you won't lose the whole project. During the 200 hours that I spent on this session, I worked extensively on many other sections of tape and could not duplicate the problem, even though I continued to use the original tape.

I wasn't too impressed with the performance of the transport mechanism. The first thing was the rewind speed. When I attempted to go back a line or two in order to punch-in, it was almost impossible to find the location accurately — even when watching the counter. I often ended up four or

five lines back instead. The amount of time it was taking to set up locate points to practise a punch-in was bothering my vocalist. Even after working over 200 hours on the machine, I still have the same complaint. The only real solution is to buy the BRC, which will allow you to rewind to the exact spot by entering the time on the keypad. The second problem with the transport is that being VCR technology, it is relatively slow to kick into play after stopping. The solution is to press Play instead of Stop when rewinding. This cuts out a second or two when winding back to punch-in. This may seem like nit-picking, but when you are working quickly on punch-ins and don't want to destroy the creative flow with your vocalist, you must be able to find the right spot in the song quickly and accurately. Mostly the punch-ins were seamless, so I became very confident and started fixing tight phrases and even single words. The results were excellent.

Summary

I recommend these machines without hesitation if you are looking to purchase a relatively low cost, tape-based digital recorder. The Alesis Adats are quality machines and will give you the tools to produce professional masters in a home or project studio, provided you upgrade your other components to the same specifications and take careful note of the next paragraph.

I will again remind you that recording (and even mixing with a multiple machine set-up) in the same room as the Adat will prove difficult, if not impossible, because of the transport noise. The irony is that Alesis has designed a low-cost digital recorder that makes virtually noise-free masters, but while doing it, emits more mechanical noise than the tape hiss generated from just about any analog machine. The problem can be totally solved by placement, which might make purchasing the BRC a necessity, but these solutions cost money and saving money is a big part of the reason for buying the Adats. Please be aware that interfacing with large studios can be a problem (I just came back from a 24-track facility and learned the following the hard way). The Adat is so accurate and the noise floor is so low, that you or the studio has to have the right wiring harness or you will encounter unnecessary noise problems.

Any other problems that I have pointed out can be lived with when one considers the Adat's low cost, exceptional sound quality, relative ease of use and flexibility. The Adat will appeal to a broad spectrum of the music business — from the aspiring songwriter to the professional studio owner.

Andy Krehm, owner of Silverbirch Productions in Toronto, ON is a freelance producer and artist manager. One of his artists, Vivienne Williams, has recently released her debut album, My Temptation.

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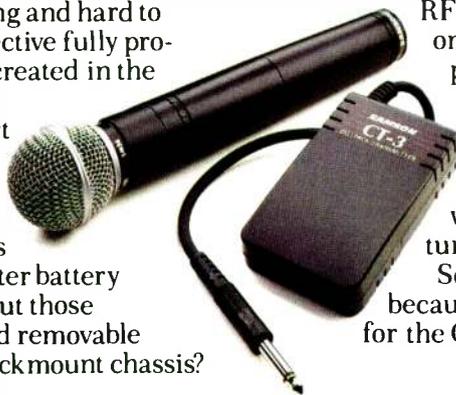
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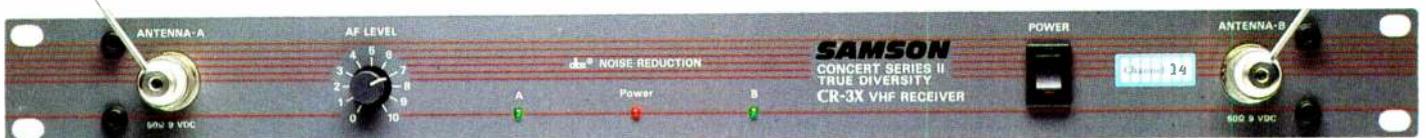
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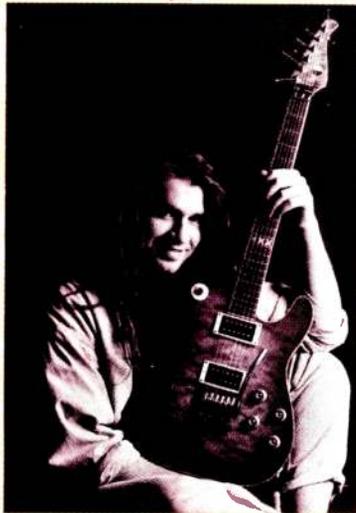
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World Radio History

APHEX AURAL EXCITER TYPE C2 WITH BIG BOTTOM

by Richard Chycki

Aural excitation has always been a kind of audio guru, non-tangible element. Since its inception in 1975 by Aphex Systems, aural exciters have been used to enhance intelligibility and clarity of recording, live and broadcast situations. The Big Bottom unit is the next generation in excitation technology, enhancing bass frequencies as well as the upper frequency regions using Aphex's

generated harmonics added to the original signal and the lower cutoff frequency of those harmonics respectively. This is adjustable from 800 Hz to 6 kHz. Earlier Aphex models had a level drive control which has been replaced by an internal autodriven level circuit. Upper harmonics can be added in two switch selectable level ranges. In the Big Bottom area of the unit, the overhang



proprietary methodology.

Occupying a mere single rack space and less than 11 cm deep, the Type C2 is made of rugged steel. The rear panel is relatively sparse. Inputs and outputs are all 1/4", switch selectable between -10dB and +4dB operating levels. Because of the dynamic nature of aural excitation, correct switch setting here is critical if the unit is to perform satisfactorily. The inputs are true balanced when set to +4 operating level and quasi-balanced when set to -10. The outputs are always quasi-balanced. Quasi-balanced connectors are generally transparent to the user. Terminating the outputs with a 600 ohm load will cause a drop in output level of about 0.7dB. The Aphex is yet another in the long line of effects that use those wall wart AC adaptors. When are these companies going to include power bar rebates for all the extra space these things eat up?

Aphex aficionados will recall the pair of mix and tune controls found on earlier models. These controls adjust the amount of

control adjusts the sustain of the bass effect, or how long the low end hangs over past the original decay point. Girth adjusts the amount of this effect. Unlike past Aphex units, the type C2 is solely an in-line device; no effects looping or back buss inserting is recommended.

How it Works

Excitation according to Aphex is as follows: an input signal is split into two paths. One is sent unmodified to the output. The other is contoured via an adjustable high pass filter which in turn, is fed into a harmonic generator. These harmonics are then introduced into the unmodified signal, giving the listener the impression of greater detail, clarity and intelligibility.

The Big Bottom increases perceived bass with little increase in overall amplitude. Frequencies affected are in the 20 Hz to 120 Hz range. Here, the low end is dynamically contoured according to the program signal's bass content. Note that this unit enhances

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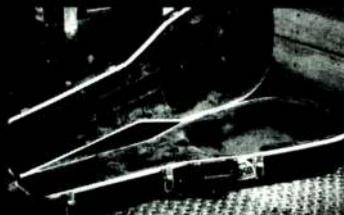
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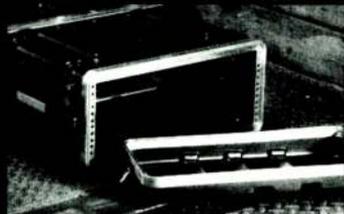
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Listening

People familiar with the Aphex sound won't be disappointed with the C2. This unit has the same brightening and enhancing effect as its older brother, the model Type C.

I found it to be quieter and a real snap to use with the autolevel system. Bass-light mixes began to thunder when the Big Bottom circuitry was brought into play. I found myself wishing for a frequency control to really fine tune its overall effect on the bass energy of the program material.

Whether you are using the Type C2 on a 2-mix or on individual instruments, the C2 allows you to re-contour the source input and breathe life into it. The uses of this box are many — post compression revitalizing, instrument/vocal enhancement, broadcast enhancer, live audio or dubbing facilities. Anybody working with audio can find a use for the Type C2, and its price puts that legendary Aphex sound within the reach of most. Recommended.

For more information, contact: Erikson Pro Audio, 378 Isabey, St. Laurent, PQ H4T 1W1 (514) 738-3000, FAX (514) 737-5069.

Richard Chycki is a freelance engineer/guitarist in Toronto presently working at The Jeff Healey Band's Forte Sound Studios. He can also be seen occasionally hiding behind the SSL desk at The Metabworks in Mississauga.

Manufacturer's Response

Aphex would like to thank Richard Chycki for such a concise and accurate review. It is obvious that he really locked into the idea of the C2 as the engineers had envisioned. There are only a few points which could stand to be clarified.

First, the +4 -10 switch is necessary for proper threshold setting of the Big Bottom as well as optimum mix return level for both Big Bottom and Aural Exciter process sidechains, not to accommodate "the dynamic nature of aural excitation" as stated. The direct path requires no level change as it is unity gain with enough headroom to perform at either level.

The C2 was designed for in-line channel processing; either at the patch point, the stereo buss patch point or in-line with a line level sound source. It is not recommended to be used in a parallel path such as an Aux send and effects return since the Mix control will not give the user 100% process at output. Such a case would allow two paths for the "dry" signal causing a small level increase when the effect would be used. But given the price point of the C2, many will find the need to own more than one!

Although the author states he would prefer a fine tune on the Big Bottom circuit, the chosen low-pass filter frequency is very important to the perception of the effect. Since the Big Bottom uses both dynamic and fixed frequency contouring to arrive at the effect, a fine tune could in fact negate some of the effectiveness of the Big Bottom process.

*Paul Freudenberg, Sales Manager,
Aphex Systems*

ROSS SYSTEMS MINIMIX RACK MOUNT MIXER

by Richard Chycki

The Ross Minimix stuffs a 16:2 mixing system into an 8 unit, all-steel rack mountable package. Ideal for keyboard submixing, small PA mixing and simple location recording. Aimed at the working musician, the Minimix boasts features not normally found in a mixer in this range . . . with several compromises as well.

Each of the 16 channels utilize a 100 mm fader, as does the 2-mix master section. The faders feel somewhat firm; it is safe to assume that these will relax slightly over time for smoother fading function. Both XLR transformerless balanced mic inputs and 1/4" unbalanced line inputs are offered, selectable via a front panel push-button

switch. The XLR inputs have the option of being phantom powered. This feature is engaged globally by a single phantom power switch on the rear panel. Gain is controllable via the gain control by a 40dB margin; no pad is available though. The EQ section is very basic. Fixed shelving bass and treble controls are centred at 100 Hz and 10 kHz respectively for +/- 12dB of frequency control. If you feel the need to further alter the input signal, with more EQ or compression for example, you'll have to connect your toy's pre-mixer as there are no channel inserts.

Each channel has four auxiliary sends. They come factory preset — two prefade



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and two postfade. This is internally adjustable. Of course, there are the obligatory panpots, PFL and mute switches for each channel. The auxiliary returns are stereo 1/4" TRS jacks with no return level controls. A headphone jack, rear mounted, allows the user to monitor PFL selections. A simple but useful 2-mix off switch kills the main buss outputs. The 1/4" main buss outs can deliver levels up to +23 dBu, monitored by a pair of 12-segment LED meters. A ground lift switch that isolates the chassis and circuit grounds resides on the rear panel — a small but crucial feature.

Test driving the Minimix, the unit was remarkably free of noise and hum artifacts and was quite transparent in audio quality. The mandate of the Minimix is to provide studio-quality features of a substantially larger mixer in a compact, mobile package. Given that information, the Minimix performs very well. Four auxiliary sends allow for an adequate amount of effects to be added to the signal path. The phantom power is a great touch for a mixer in this price range. However, some dynamic mics and ancillary equipment may not approve of +48 volts at their outputs. Although most of the board, except for the mic inputs, is unbalanced, most of the equipment like keyboards, rack mount effects, etc. provide unbalanced outputs anyway, so this should not be seen as a drawback. The lack of auxiliary return level controls should not pose a problem either. How many effects have you seen that don't have an adjustable output level?

Clearly Ross Systems has a winner here. The Minimix is ruggedly assembled and boasts features of mixers in price ranges above this unit. Ross selected their economizations well with respect to its stated applications. If you need a lot of inputs to be simply combined in a compact package, the Ross Minimix may just be your ticket.

For more information, contact: B&J Music, 469 King St. W., Toronto, ON M5V 1K4 (416) 596-8361, FAX (416) 596-8822.

Manufacturer's Response

In response to your review, I would like to state that we at Ross Systems constantly strive to improve the quality and flexibility of our products. The Minimix is one of our most recent engineering efforts, and we feel that we have completed our design objectives by providing a compact, rack-mountable mixing console well suited for a variety of sound reinforcement or studio applications. This objective was completed without sacrificing any critical features or specifications.

The Minimix is a prime example of our product philosophies and engineering capabilities. In the future, you can look forward to a wide variety of products from Ross Systems incorporating the same type of quality and versatility as the Minimix.

Ramon West, Product Specialist,
Ross Systems

MUSICIANS



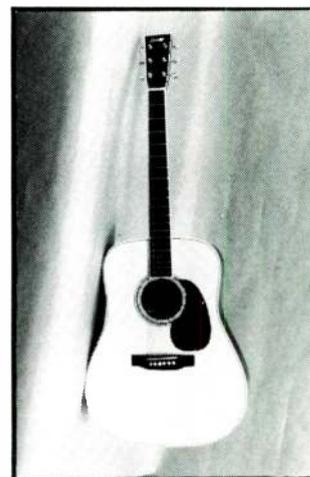
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WHAT THE HECK WAS THAT?

Well . . . it seems that every time I write a column for *CM*, I'm in a different band — doing my "thing" in a new environment. What's my "thing"? A guitar on my shoulder, sneakers on my feet and a smile on my face. I guess what and how I play once I'm plugged in has a lot to do with it, too.

In my last column, I was in the middle of this feel kick, so I went on about how playing from the heart is so important. This is in no way a retraction. If you feel what's coming out of your guitar, the listener will feel it as well . . . if they give you a chance. You have to grab their attention. It could be your choice of notes, choice of effects, speed, flash, volume or a hole in the crotch of your jeans. You have to be interesting or you won't stand out — or up for that matter. You want them to look up and ask "What the heck was that?"

If developing a uniqueness in your style is a new concept for you, here are some suggestions to get you started:

1) First of all, you can't lock yourself in a room and force it or have a "time-to-revolutionize-guitar-playing" mentality. Your frame of mind is very important. Relax and have a blast.

2) Not every person finds the same things interesting, so you shouldn't keep anyone's opinion in mind but your own. Do you think this lick is interesting? Would you think this lick was interesting if you heard somebody else playing it?

3) Expression! If you're p.o.'ed at the world, it's obviously going to surface in your style (after you move to Seattle). The bottom line is expressing yourself . . . honestly.

The figures shown may give an idea of the kind of variations you can apply to licks that already exist in your vocabulary.



Toronto-based Phil X is the new guitarist for Triumph. He's lent his chops to releases by Frozen Ghost and Aldo Nova, and can still be found leading many Toronto jam sessions.

FIGURE 1
key of G



Fig. 1 is a simple pentatonic (blues) scale with a flat fifth (D flat). What is different about this version is that the seventh (F) has been omitted and the major sixth (E) added.

FIGURE 2

An example of Figure 2 can be heard on "Love in a Minute" (bar eleven of the second solo) from the new Triumph release Edge of Excess. In this case, the run is played in sixteenth notes.

key of G

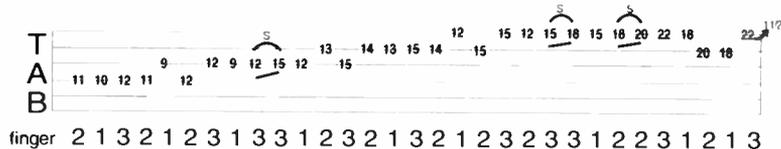
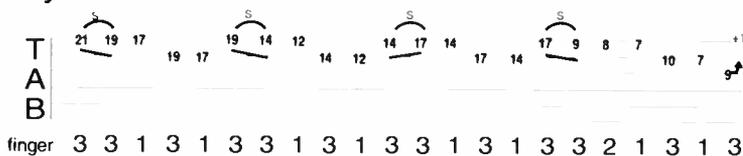


Fig. 2 takes Fig. 1 a step further, playing with the sequence of notes. This is a great fingering exercise as well as a neat lick. Note: all two note slides are of equal time value as one note.

FIGURE 3

An example of Figure 3 can be heard on the title track "Edge of Excess" (bar eleven of the main solo section). In this case, the lick has a quick swinging triplet feel.

key of F#



In Fig. 3, I utilized a fourteen fret area on two strings with a sliding technique, again incorporating a flat five pentatonic pattern.

In closing, I hope I've at least given you something to think about . . . then again, too much thought takes all the fun out of it. ■

DEL LEPPARD

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THE KEYS TO SUCCESSFUL FREELANCING

Here's a situation: You've spent the last X number of years studying classical piano, to the point where you can sight read a 32nd-note passage in any key at tempos bordering on the speed of light. Now someone wants you to play a piano accompaniment following standard blues chord changes in F and make it swing a little. Or how about this: You've learned to play all of Ray Manzarek's keyboard parts for your Doors tribute, but someone asks you to play a gospel-waltz style ballad. Can you pull it off?

These may sound like unlikely situations, but they are part of day-to-day life for freelance keyboardists. Freelancing is a great way to make a living playing music, but, just as with other career choices within the industry, it entails its own special set of requirements. I'll illustrate what I feel are some of the most important.

First is **Flexibility of Technique**. This is pretty straight-forward and obvious. Different styles of music require different playing styles. You won't learn boogie-woogie piano in your classical repertoire, nor will you find many country piano licks in your jazz studies. The key to becoming fluent in a variety of styles comes down to lots of homework and practice. Start by listening to a selection of records of the better-known artists in other styles. Concentrate on the keyboard tracks. What is the general role of your instrument? Is it a dominant instrument or does it play a more supportive role? Are the parts generally rhythmic or are they more often melodic? Become familiar with the general role of keyboards in each new style of music before you tackle any actual technique.

Once you've got a grasp of the generalities of the style, begin by researching each style through books, instructional videos and cassettes and, if your budget allows, private instruction. The more information and practice you have, the more solid your grasp of the genre. Another possibility (and one that I highly recommend), is to go to a concert and really scrutinize the keyboardist, both with your ears and eyes. If possible, try to talk to him/her after the show. Most players are not adverse to helping out younger players with the basics. The key here is to be POLITE and BRIEF. No one wants to spend time talking to an arrogant know it all, let alone giving useful information out to one. You'll find that the majority of successful musicians, especially sidemen, are extremely humble and pleasant individuals.

The second most important requirement is **Have the Right Tools for the Job**. You wouldn't hire a carpenter who didn't have a hammer and nails, neither will you get hired without the right sounds at your disposal. If you are hired for a country gig, you should have a good piano sound, maybe a good organ patch and (rarely) any variety of synth sounds. Likewise, having a million Moog-style solo patches won't get you a gig playing in a jazz ensemble. Fortunately, the equipment on the market today tends to be aimed at everybody and his dog, without catering to any select group of individuals, so this isn't a hard problem to solve. Most workstation-style keyboards are judged by their piano, organ and string sounds, so you can probably cover most gigs with one or two boards. I would suggest that you spend some time learning to be fluent in the programming of your equipment. If it takes you forever to come up with a useful sound for each song, that will count as a strike against you, just as though you had played the wrong chord on the one of every chorus. As a freelance keyboardist, you are hired so that others don't have to worry about that end of the job. The smoother the job you do, the more likely you are to be recommended and, more importantly, hired again.

Next is **Attitude** (no, I don't mean disobeying your parents). Each style of music has its own state of mind. Did you ever see a classical pianist playing in ripped jeans and a leather jacket? How about a country band in yellow and red spandex? This isn't to suggest any one style is better than another because all music is equal as long as it is created honestly. Music is an art that conveys moods and emotions,

and if the performer playing that music isn't in touch with that attitude, the music won't sound genuine. **WARNING!!** Those of you considering playing country music are NOT advised to cause your relationships to self-destruct for the benefit of your attitudes!

So, now that you've learned to play polka accordion and Tibetan religious mantras, what is the next step? Well, that depends on your ultimate career goal — Live Performance vs. Studio Recording. Both of these paths have their pros and cons. Live performance, for example, generally consists of varying amounts of travel, little or no sleep and different playing environments from day to day. However, it also means meeting lots of new people (and contacts), and going places you may have always wanted to visit while getting paid to do it! Studio recording, on the other hand, consists of a generally unchanging environment (the studio control room), little or no natural light (ever heard of a studio tan?), and more coffee than your nervous system can handle. The flip side to this is that you have an ongoing record of your career (and a steadily increasing portfolio), you get to sleep in the same bed and you usually work on a different song every session, which means the boredom factor doesn't usually enter into things. Your choice between these two paths doesn't have to exclude the other, but one usually becomes the predominant choice for most people.

One other important component needed to be a successful sideman is a cheerful disposition. If you are a member of your own band, chances are that you won't get fired for whining about your troubles. This is definitely not the case when you are hired for a gig. The last thing any employer wants is to pay good money for a player and have to listen to all of that person's problems. Don't show anything but a pleasant demeanour on the gig, and buy a punching bag for the privacy of your own home. Keep your personal life separate from your professional life and your career will run smoother. That's not to say that if the leader treats you like a piece of crap that you shouldn't speak your mind, but do it tactfully and at the proper moment (not on the way to the stage from the dressing room!). Remember, this is the music BUSINESS, and as such, your mannerisms should reflect that you want to stay gainfully employed in the long term.

When talking with another musician, no matter what their instrument or style, treat them as you would like to be treated. It doesn't matter what their position in the business now — next month they might be the ones signing your cheque. All too often I've seen other players treating younger ones like ignorant buffoons, only to run into these same people years later when they are agents, A&R people, or the like. Remember, you are judged on your past actions. Don't ruin your career with some careless words; they may come back to haunt you. This is a tough enough industry to survive in on the basis of talent alone — don't make it harder on yourself. Always consider yourself fortunate to be where you are and don't take anything for granted. There's always someone better than you just around the corner and they want your gig. Don't let them have it without a good battle! Plus, you may find that you are hired on the basis of your easy-going manner and good attitude, over someone with slightly better chops. Most bands are willing to have a player grow and nurture with them, if they can stand to have him/her around for that long.

Being a freelance musician isn't for everybody, but if you choose to be one, expect a lot of hard work just like with every other career in music. Always be ready because you never know when opportunity will come knocking and, when it does, invite it in and offer it milk and cookies. See ya! ■

Rob Cooper is a freelance keyboardist living in Toronto. He currently performs with Warner recording artists Harem Scarem. He spends time practising his Hanon exercises with his toes so he can play four keyboards at once, rendering his sequencer redundant.



Challenge YOURSELF

Balloon Song

--160 Jaco Pastorius

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players in the world. By writing the parts out, you can actually analyze how and why the bassist played the part that way. When you have the chord progression also written out, you can see how the bass part relates to the chords that are being played. Quite often, what makes a bass part really fabulous is not the difficulty or technical prowess, but the way the part relates to the music (a la Sting, Marcus Miller, Geddy Lee, etc.). By learning these elements from the pros, you can start to incorporate these into your own playing.

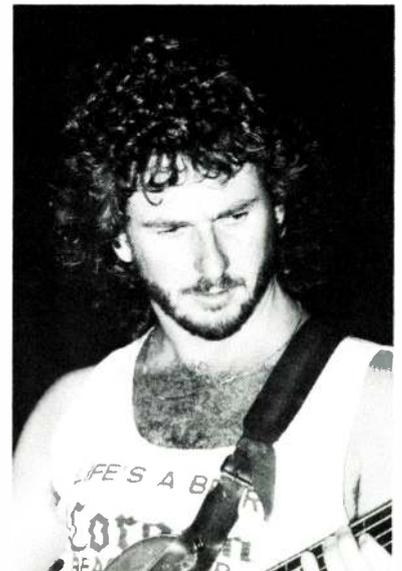
Always try and find a piece that is technically challenging. I have given an example here of an obscure Jaco Pastorius piece entitled "Balloon Song". This piece of music is one of the most incredible bass tunes ever written, and after hearing it performed on Jaco's original demo tape, I decided to record it on my solo album as a way of tribute to him. It encompasses all of those things that make transcribing a bass part rewarding. It is an enormous challenge technically, it is very interesting musically and leaves plenty of room for personal expression. I gained a lot as a musician from learning this tune. By learning it, I got a deeper insight into Jaco's composition, technique, sound, time feel accuracy, and way of thinking. I urge you to take this excerpt that I have presented and learn how to play it. Start slowly at first, learning a good fingering, make the notes really even. Work with a metronome so that you are always in control. Learn a few bars at a time, then memorize them so you can increase the speed over your practice time. Songs like this, and countless others are a great way to make your practice time more enjoyable, and offset the relentless task of those endless scales studies. **REMEMBER:** always be consistent and never settle for anything but the best you can possibly do! ■

In my last few articles, I have focused primarily on technical exercises revolving around scales and the pros and cons of taking the time to learn how to read music. These are sometimes viewed, and rightfully so, as tedious at times, albeit necessary. It is sometimes necessary to find things to practice that are enjoyable and stimulating in a positive way, as a means of reaching the level of expertise that you wish to attain.

The first thing to look for is a player that you would like to emulate. For me, in my early years, Jaco Pastorius was (and still is) the bassist I regard as my mentor. Find a player that you hold in high esteem in whatever style of music that you wish to play. Listen to their playing very closely in order to pick up any of those elements that make him/her unique. Listen for tone quality, time feel, rhythmic variations, note choices, and any other parts of the music that really "turn your crank". From this point, start to learn the bass part that you like. If possible, a really good idea is to try and transcribe the part, that is, to write it out on music paper.

There is so much to learn from doing this. If you are a highly motivated person, it is like having a free lesson from the greatest

Mike Farquharson is a freelance musician based in Toronto. He teaches part-time at Humber College and holds a Master's Degree in Jazz Composition and Theory from the New England Conservatory of Music in Boston.



The wall which often exists in front of our mind's eye is erected and maintained by the dominant left-brain. The foot with which we kick down this obstruction is a function of the right-brain. The right-brain works in such a way that it allows us to take a holistic approach to learning. And, in this case, to the betterment of our drumming skills. It is the freedom to access the mind's eye view of what is on each of our musical maps.

Often times, repetitious practice of a drum part results in the frustration of never clearly knowing what it is that we are playing. Even greater agitation comes when the wall is hit at the same point every time.

apply the sounds to it. Run it down as slowly and concisely as possible. If the mind's eye soundtrack or picture fades, then stop, pull the individual sounds into focus and completely re-visualize the groove until you become re-focused. Patiently begin again. Be happy with yourself . . . the wall is almost completely down!

Mind-playing

Now that you can visualize and hear the example given, try

how it feels to strike each part of the drum kit involved in this exercise. Feel the bounce of the kick drum pedal and the response of the stick on the hi-hats and cross stick on the snare drum. You'll see yourself and hear yourself doing so. Once feeling your drums out is conquered, visualize and re-run the drum pattern very slowly. Adjust the dynamics of all or any of your limbs, feel the individual limbs playing it out. Hear the differences of the sounds as you shift dynamics. Always see yourself playing the part. Focus in on your posture, how you strike each part of the drumkit (ie. foot and hand positioning/movements). Refer back to the written part. At this point, only dust remains where once was a wall.

Playing

The actual physical execution of the groove will be much easier to do now that you've been able to rewrite, hear, mind-play and feel the drum pattern with your mind's eye. Call up the written pattern, replay these steps explained to you and sit down at your drumkit and play it. If at any time you feel unsure of what you are attempting to play, then retrace your steps. You will find that this whole process becomes more rapid with practice. The wall is now completely down! You've come to mastering a skill that will have an inexorable positive effect on your drumming.

There are many ways to apply visualizations to anything you do. What I have spoken of is only one variation of this theme. Those drummers who played a chart that they glanced at once, did more than glance — they visualized. The composers who write their compositions without aid of the instruments (ie. what notes, intervals and chords sound like on piano), are at liberty to daydream a score into reality. So strap on the boot to your hoofin' foot and start kicking until you can use your mind's eye to visualize what the whole musical picture is. Start with mastering the basic ideas contained here and apply them patiently to your practising. Learn to kick the left-brain down and to see with your right-brain. Enjoy it, because with each kick, the wall falls down easier until you only have to kick it once and down it comes!

Dave Clark is the drummer for the Rheostatics and can be heard on their albums *Melville* and the recently released *Whale Music*. Based in Toronto, he is also a freelance session player and drum instructor



DESTROYING THE WALL

The part is played incorrectly at this point, or it simply cannot be executed. Ugh! This can be avoided. If you are studying a drum part, try laying down your sticks and get to clearly seeing (and therefore, knowing) what it is that you are working at.

Hi-hat cymb
Gross stick on snare
Kick Drum

○ : slapped open hi-hats
+ : closed hi-hats

If you see a drum part such as the above example, contemplate it. When you feel that you know it, close your eyes and use your mind's eye to conjure up the whole of what it was you saw. Rewrite this example within the dark space in front of you. Use brilliant white letters to notate it. If you are more at ease with keeping your eyes open and visualizing the groove in front of you, then do so! Take your time. Find your method and place to visualize it. Once you have successfully done so, you will have kicked a huge hole in the wall. Don't let the wall build back up. When your picture of the groove fades, relax and bring it back.

Hearing

When you can visualize the drum groove in the example, next, try to hear the part. Recall how your hi-hats sound (not anyone else's, this is your kit, your core) closed and slightly open or slurred. Move on to the sound of your snare drum played cross-stick and finally, to the sound of your kick drum. Now visualize the drum groove and

moving on to mind-playing this groove. Picture an anatomically correct version of your drumkit with yourself sitting at it (I often picture the view of myself and my drumkit as if I were seeing myself from behind. I then focus in on individual limbs, drums and sounds).

Attempt to watch and hear yourself slowly executing the drum part. If you have difficulty with visualizing this, then try seeing and hearing yourself striking the hi-hats opened slightly and then closed. Likewise, see and hear yourself playing your snare drum in a cross-stick fashion and finally, move to striking your kick drum. If you work slowly and relaxed, you will be able to use this method to mind-play the part we are attempting. If you find that you are still having difficulty mind-playing the example, then step back to seeing and hearing the written part. You might find that it takes a good while to master each of the steps until this point. Don't despair — when you've got them down, they stay with you as long as you use them.

Feeling

The wall which may have once been in front of your mind's eye is down to the last few bricks. Clear them away by visualizing how it feels to mind-play the groove. Envision

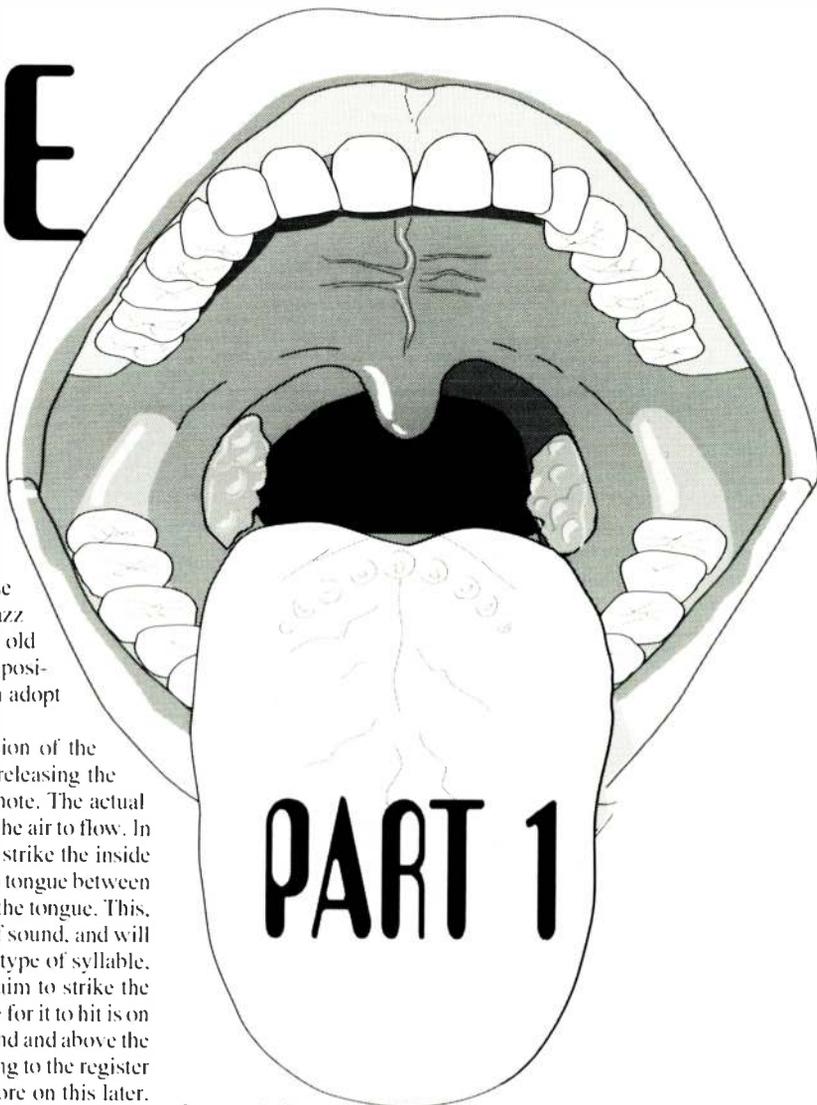
the TONGUE

I chose to title this article "The Tongue", rather than "Tonguing", because the tongue, if properly utilized, is responsible for more than the articulation of notes. It can help tremendously in the execution of slurs, can vary the timbre and openness of your sound, and figures importantly in the production of the high register. I will discuss these techniques, as well as single, double, triple and jazz articulation. In addition, I will describe what my old teacher, Doc Reinhardt called the "Type 5" tongue position, which is a tremendous asset for those who can adopt it.

First of all, a look at the actual mechanical action of the tongue. Basically, it acts as a valve, stopping and releasing the flow of air to create a more defined beginning to a note. The actual attack occurs when the tongue snaps back, allowing the air to flow. In order to snap it back, it must first snap forward and strike the inside of your mouth. In old methods, we were instructed to tongue between the teeth, as if we were spitting seeds from the tip of the tongue. This, however, often results in an un-musical explosion of sound, and will become sloppy at high speeds, as it produces a 'th' type of syllable, rather than the desired 'tu'. Therefore, you should aim to strike the tongue behind the top teeth or higher. The ideal place for it to hit is on the 'bump' that exists on the roof of your mouth behind and above the top teeth. The exact spot of impact will vary according to the register played, if the proper syllables are being utilized. More on this later.

This forward and backstroke is a natural occurrence in everyday speech. Say the syllables 'da' and 'ta' out loud, and observe the action of your tongue. The tip must move forward and contact the roof of your mouth, then snap back to produce the syllable. Say them out loud again and notice the difference in the speed of the backstroke (to produce the 'ta', the tongue must snap back faster). Now, say the syllables 'too' and 'tee' out loud, and notice how the 'tee' syllable requires the back of the tongue to arch higher in the mouth to produce it comfortably. This is known as the 'tongue arch level'. The speed and length of the backstroke determines the volume and intensity of the attack, as well as the core of the sound to follow it in a sustained note. The tongue-arch level determines the range.

In general, we use the 'd' syllable for softer attacks (legato playing) and the 't' for harder attacks (staccato or marcato playing). In combination with these, we can add the 'aa', 'oo' or 'ee' sounds to achieve different registers. 'Daa' or 'taa' for the low register, 'du' or 'tu' for the middle register, and 'dee' or 'tee' for the high register. The advantage of utilizing these syllables can be easily demonstrated with the voice: sing the syllable 'du' in your mid register, and then try to sing a note at the top of your voice register utilizing the 'du' syllable. Next, try it with the 'dee' syllable on the top note. You should find that it is harder to produce the high note with the 'du', and it produces much more throat strain. Now sing the same mid-register 'du', and then a bottom register 'du'. Follow this with a bottom-register 'daa'. You will find that the 'daa' produces a much more rich and resonant low note. The effect that the syllables have on your voice is exactly the effect that they will have on your playing.



By producing the syllable 'tee', you are causing the tongue to arch higher in the mouth, directing the airstream over it towards the roof of the mouth. This helps increase the velocity of the air, which is necessary in order to play the higher notes. By producing the syllable 'taa', you are arching lower in the mouth, creating a larger mouth cavity to increase resonance in the lower notes, as well as allowing in a larger quantity of air travelling slower, which is what produces the low register. Remember the airstream basics:

More air, slower velocity = lower notes
Less air, faster velocity = higher notes

In next issue's column, I will discuss rapid tonguing techniques and jazz articulation, as well as the 'Type 5' tongue position for slurring and sustaining. ■

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





unsafe SAX

As a saxophonist in a band playing original music, I was faced with the challenge, or rather the opportunity, to source information on the range and limitations of my instrument. Two things set me to increase my awareness of other exponents of the craft and investigate my ingenuity as a player.

First, I began to broaden my aural horizons. When playing in the rock idiom, many horn players seem to be chained to one approach or sound: Michael Brecker and David Sanborn have both made huge contributions to the saxophonist's vocabulary... but there are many other approaches.

For unadulterated rock 'n' roll sax with panache, colour and pyrotechnics, check out the honkers and rockers from the 1930s to the mid '60s: Illinois Jaquet, Willis "Gator Tail" Jackson, Arnett Cobb, Louis Jordan, Earl Bostic, King Curtis and the list goes on. These guys invented rock 'n' roll! Their recorded performances, which can be easily found on sax compilations, are a wellspring of information on the development of the saxophone as an instrument in the rock idiom.

Secondly, I began to experiment with what I could do with my horn. Many of the devices that are a part of my vocabulary have been culled from the oldsters previously mentioned, my attempts to emulate other instruments (electric guitars, drums, Hammond organ) and the mistakes or idiosyncrasies that I have made an effort to develop rather than eliminate.

The saxophone has been eviscerated of much of its past glory as the definitive rock 'n' roll instrument (pre guitar, post ice-age). Today, goo oozes out of its bell on Michael Bolton albums. Syrup flows from the middle of the radio dial. Safe sax. Relegated to eight bar paraphrasings of melody, the sax has become a decorative accessory to mainstream music.

So, in the spirit of what once was (John Coltrane walking the bar, Big Jay McNeely with his glow-in-the-dark tenor and Roland Kirk singing into his horn), here are a few exercises to help you discover some things about you and your horn (rolling around on the floor or kicking drinks off the bar is optional).

Overblowing

To quote my friend Bill, "Play a low B flat with as much force as possible". Can you get more than one note to sound simultaneously?

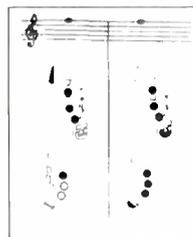
Experiment with your embouchure (firmness of lips, shape of oral cavity, placement on mouthpiece). Try altering the flow of air to introduce other notes in the harmonic series (partials).

Growling

By humming different pitches while playing, you can create a buzzing or growling sound (a la Clarence Clemmens). A gargling action in the back of the throat while playing can, with practice, produce a bubbling sound favoured by Junior Walker.

False Fingering

There are a multitude of false fingerings (playing the same note using different fingerings). Here are a couple to get you started. (Hint: practise rapidly changing from the correct fingering to the false fingering)



Slaptonguing

Begin by saying the word "THA". That is exactly what you will do with the saxophone in your mouth. If you're getting a thwacking sound, you're on the right track. You'll discover that by fingering different notes while doing this, varying pitches can be created with this percussive effect.

Talk Into Your Horn

Aw, c'mon — just try it! Mumble something into your mouthpiece, or better still, sing something like "Smells Like Teen Spirit".

Yell Into Your Horn

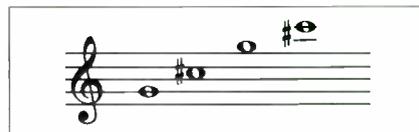
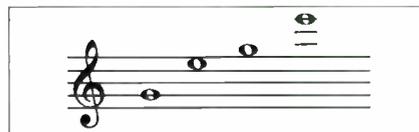
Similar to talking into your horn, but louder. Try to get the horn to create sound from the

mouthpiece (as in playing normally) in addition to your voice. The end result sounds quite harsh and frightening, but is loads of fun and may have applications on a gig someday. I use it as part of my "over-the-top-freak-out" solos.

Double Saxophone

You will need a tenor and an alto saxophone for this. Place the tenor saxophone in the left side of your mouth, high enough to be supported comfortably by your left hand only. Now place your alto saxophone into the right side of your mouth, adjusting the height so that it can be supported by one hand only. Left and right hands operate the top three buttons and octave keys. Palm keys are accessible to only the left hand.

By playing C sharp on both horns, one can produce the interval of a perfect fourth due to the transposing nature of the tenor (B flat) and alto (E flat). Here are the available notes of the two instruments.



Experiment with the different intervals produced by simultaneous alto and tenor playing, allowing your ear to lead you.

The effects and devices I have just touched on are commonly used by performers of both rock and jazz. To discover them at their source (live performances and recordings) is to both understand where they come from and how to employ them in their proper context. It allows the performer to understand the development of saxophonic sounds up to the present day.

This is my first column for CM. Recorded versions of "Harlem Nocturne" along with letters of inquiry, praise or damnation are encouraged. Good luck, have fun and warn the neighbours before you try this stuff. ■

Gene Hardy is the alto tenor bari bass saxophonist and violinist for the Bourbon Tabernacle Choir and teaches privately in Toronto. In addition to BTC's new *Yonder* Sony release Superior Cackling Hen, Gene has contributed performances to albums by the Barenaked Ladies, Rheostatics, Big Sugar and Gregory Hoskins and the Stick People.



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Studio SOUL



Every singer knows that feeling of hitting their mark in front of a live audience. It feels great to find your voice, especially when the band is rocking, the joint is jumping and the whole club is in tune with the vibe you're putting out. Every singer, at this point, feels invincible, in control and filled to the brim with confidence. What a feeling — and probably when the best music's truly made! But when the gig's over, the audience has gone home and the last amp has been loaded on the truck, that same singer will probably be contemplating the next step on the long road to success . . . making a demo/record.

Welcome to the sterile, air-conditioned comfort of the modern recording studio. You won't find any audience here (the engineer and producer don't count!); and no grooving band behind you to kick things along. Hell, the microphone won't even smell like a beer! In the studio you'll be expected to hear yourself through headphones (hey, don't complain too much about the mix!), refrain from manhandling the mic (studio staff get very testy about this) and generally give a flawless, inspirational performance in one or two takes.

The point here is that the studio is not a "live" gig. There is no vibe to be found in the concrete walls and the closest thing to atmosphere is the cheaply framed prints in the band lounge or the potted plant on the receptionist's desk. Not only does the studio lack atmosphere, but it's like a magnifying glass emphasizing every pitchy note, every pop, spit and crackle that fall off a singer's tongue. Things that flew by unnoticed in the club, stop the tape from rolling in the studio (don't worry too much though — by now your drummer will have gone through the hell of being compared to the perfect beat of a sequencer).

It is possible, however, to pull off truly inspired vocal performances in the studio. Great vocal performances don't come from the voice, they come from the soul. The most important key to achieve this, I've found, is to centre yourself and focus your mind before you sing. Visualize your performance before it happens. Go find a quiet corner, make a cup of tea or whatever it takes for you personally. Just like an athlete before a race, you must "psyche" yourself up for the job at hand. Set the mood and atmosphere so it's comfortable for you. Most studios have dimmer switches for lights and don't mind you

using them. Get rid of any unnecessary people from the control room, or have the producer do it (that's what he's paid for). Perform any rituals that you think may help you. I always have a cup of herbal tea nearby, go to the bathroom right before performing and have the lights down low. If you sing better with your favourite guitar strapped on, go for it. Hey, if you sing better in your underwear . . . better dim the lights!

Another point that may seem obvious, but is not always so, is to know the lyrics of the song without reading them. It's hard to sing from the heart when it has to be translated from the eyes to the brain first. Mind you, I realize this is not always possible. I've sung on sessions and jingles where you learn the song cold in the studio, and the producers generally like you to sing the right words, as well as the right notes. This obviously takes a bit more experience, but if it's your own tune, there's no excuse . . . know it!

Now that you have the lyrics down pat, the lights dimmed and your favourite guitar on, you only need one more thing. A producer. It is so important to have someone produce your vocal performance: someone to decide when you've "nailed" it, or that you can do it better. Someone to listen not only for the overall "feel", but to make sure your pitch is good throughout the whole thing. A good producer will coach and guide you through the song, making sure the dynamics are there and satisfied that you've given your best performance. Mostly, though, the producer's job is to allow you the space to concentrate on doing what you do best . . . singing. If you don't have a producer for your demo/record, assign the task to someone whose ears you trust and feel comfortable with. Don't leave it up to the whole band and don't try to produce yourself. It's hard enough to get in the head space to sing without having to be objective about your performance, too.

Don't forget, it's your vocal that is going to make the song happen. Rarely will a vocalist do a complete take that is flawless and doesn't need some patching up. Some producers I've worked with have you sing three complete takes of the song on three separate tracks and then "construct" a complete take out of the three. I prefer to sing the song completely once, and then go back and start working on it from there. If you do it this way, try to approach the song in sections, working on verse one and then moving on to the chorus section when you're happy

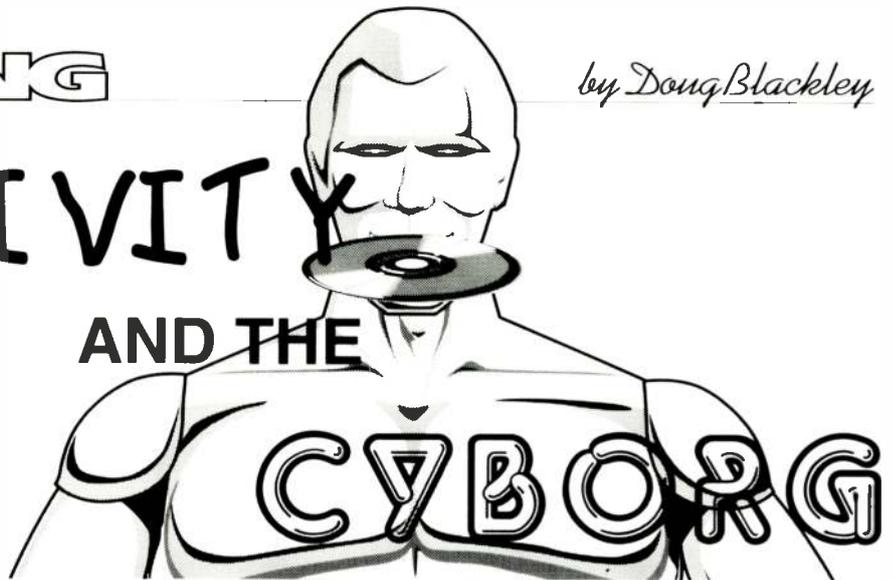
with it. This way, you preserve some continuity instead of the disjointed way of going line by line. Once again, you have to find which way works for you.

I recently completed my first album and had the pleasure of working with some great singers that were an inspiration to hear. On one song, "A Little Bit of Love", we brought in the Total Experience Gospel Choir from Seattle for the grand "Hey Jude"-type ending. Pat Wright, the choir's leader, sang two perfect emotionally-charged takes of gospel improv from which we constructed the ultimate take that became the version you hear on the album. David Gladstone, a native Indian from Bella Bella, performed an ancient Haida canoe chant on the ethereal title track "Back to the Wonderful". I'm sure David had never been in a studio before, as he had to be instructed to wear the headphones. Nevertheless, stripped of his shirt and playing a deerhoof spirit stick, he delivered a flawless performance that sent chills down everyone's spine. The moment captured on tape, remains for me, one of the highlights and most memorable times in making my album. These two singers definitely know how to sing from the soul, and convinced me that you don't have to be a studio veteran to pull off great vocal performances in the studio. ■



Vancouver-based Crusoe has been the recipient of numerous FACTOR songwriting awards. He was featured in our Oct. '90 Showcase, and has just released his first independent album, *Back to the Wonderful*. This year he received a VideoFACT award to shoot his debut video "Lifetime", featuring actress Rae Dawn Chong.

CREATIVITY AND THE CYBORG



CYBORG: a combination of a human mind and a machine mind in which efficiency of the whole is greater than the sum of the parts.

Most composers today use some form of electronic assistance such as the ubiquitous MIDI studio. The problem with electronic "composers' assistants" is that composers can spend so much time twiddling knobs that they never get any music written! There is a solution to the problem though, and it involves looking at the studio in a different way than many people do. Rather than thinking of the studio as a separate entity, instead, think of it as an extension of yourself. The combination of a human mind and a machine as one entity is called a cyborg.

Hopefully the composer's strongest personal asset is the ability to create music. The strongest assets of computerized machines are their ability to remember things, to automate tasks, and to allow quick, fast and fluent editing of a job. There is no reason why the composer should have to waste time doing things that are better handled by a machine, so why not set things up in a way that lets you concentrate on what you do best and lets the machine concentrate on facilitating you, rather than having you babysit the machine.

If you read last issue's column, you may remember what was said about the use of boundaries. If you know more or less the general format of the result you are seeking, then you have fewer details to consider. By eliminating everything you don't need, you have, in fact, optimized yourself for the job at hand. Now, we need to do the same thing for the other half, the studio — optimize it for the job as well. A properly optimized studio functions as a part of you, giving you immediate access to both the building blocks of your composition and to the tools required to modify your composition. If you have decided that you definitely will not use flugelhorns in your composition, then there is no need to waste your time including flugelhorns in your patch banks. This preparation must take place before you sit down to actually write.

The first step in optimizing the studio is to create your orchestra. Go through your gear and locate sounds that fit your boundaries. Assemble patch banks that fit your chosen style, and load them into your sound modules. If you use RAM cards, create a card optimized for the job, leaving your standard patches in the main memory bank. If you are using samples, choose or create them now, setting up instruments and banks so they can be accessed as fast as possible. I often make smaller reference versions of sample instruments just to gain the ability to have all of my sounds loaded at the same time. When I make my master recording, I replace the low megabyte versions with larger high-quality samples. Next, optimize your modules themselves.

Most sound modules today are multi-timbral, and if you have several modules you can wind up with more channels available in your modules than channels available in your sequencer outputs. Generally, people deal with this by only using a few channels in each module, leaving the rest switched off so that the next module can use the channels. Every module, however, has a different quality of sound. You must choose which module or modules have the sound best suited to your music, and increase the number of channels allocated to it, while decreasing the number available in modules whose inherent sound quality makes them less likely for use as a source of standard sounds in your orchestra. Ideally, you might invest in an interface which supports enough channels to eliminate this task altogether.

Now that your basic "orchestra" is ready, you must optimize the rest

of your studio to match it. Here we are setting up a writing environment, not a mastering environment. Set up your standard reverb on drums and effects on any module or channel you know will require it. Set your trims to match the dynamic level of your chosen sounds, and set your faders to "0", or whatever your standard level is. Bypass or defeat equalization on any channel that will be handling more than one sound, such as the outputs from a multi-timbral sound module. Set your master output volume to a comfortable level. From this point on, you should not need to touch your mixer or effects at all as you write. They can all be operated through your cyborg ally. The equipment is ready, but before you begin, let's talk about some operational procedures that will make everything more or less operate itself.

First, record your patch changes into your sequence while you write. It only takes a moment, and it ensures that you will not have to stop to find your sound again. If you select your sounds through use of your sequencer or your master instrument controller, you will not need to touch your sound modules again. Don't change sounds on a channel during your song if you can possibly help it; instead, use different sounds on different channels. This ensures that all of your sounds are available at the same time. If a sound that shares outputs with another sound requires equalization, either pick a different song or live with the non-equalized sound as a reference sound that will be "fixed in the mix". Next, record automated volume changes using controller 7 right after you have played in a part. This means that the part will immediately sound "finished", allowing you to use it as a reference while recording the next track. Use of controller 7 commands means that you do not have to touch the faders on the mixer at all — in fact, you can ignore the mixer completely. It also allows you to run many different sounds at the same time through one set of outputs. What controller 7 automation does not do is give you the absolute cleanest sound possible from your equipment, but here we are writing, not mastering. When you master, you can later go through and fix your signal-to-noise ratio.

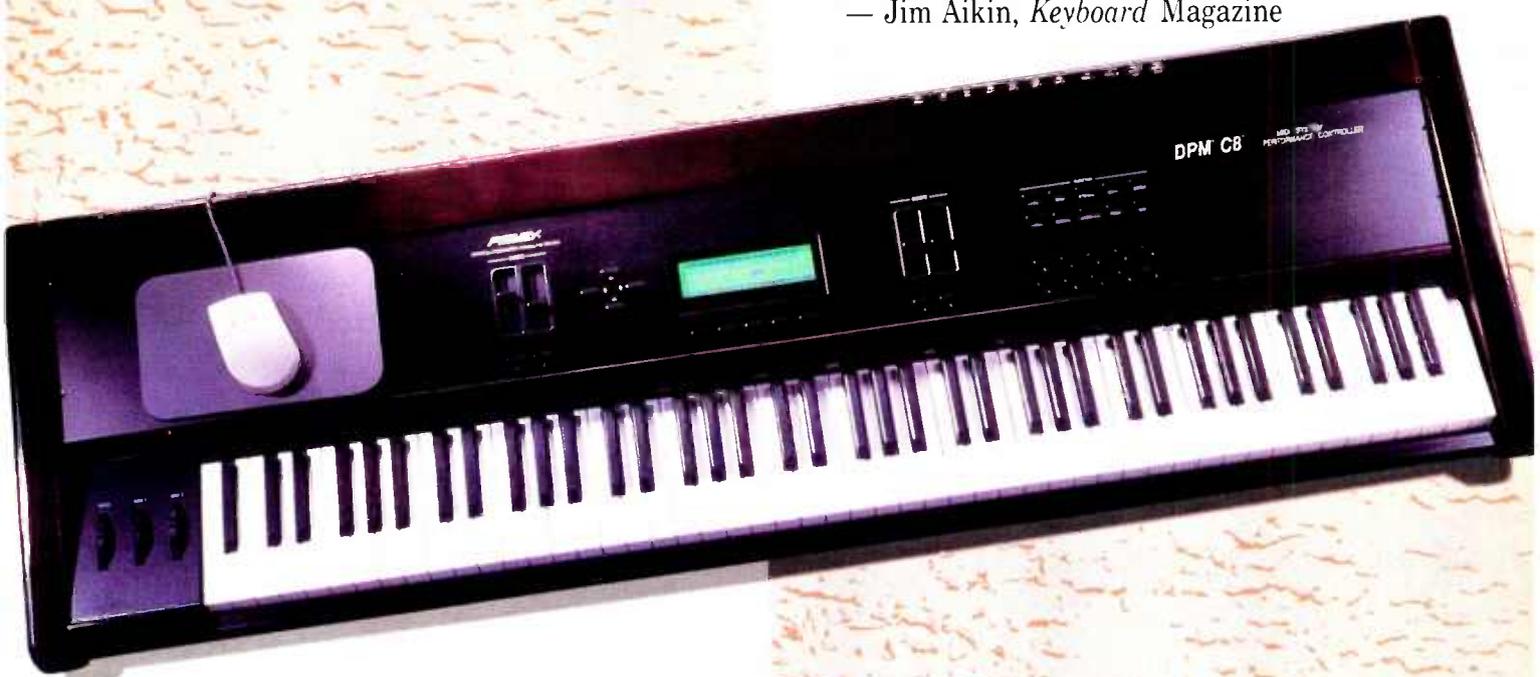
Use of these techniques will give you a writing environment where you will have the sounds you require available immediately. The "twiddling" of knobs is bypassed almost completely, as you do not need to touch most of your equipment at all. The mix is automated, so you can hear a demo quality mix as you write. When you master your music you will have to go into your sequences and optimize them into a "mix" version by doing things such as raising velocities and volumes, but your creative writing momentum will not be stopped by your equipment as you are in writing mode — you are a cyborg. ■

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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World Radio History

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Back From The Edge

For over a decade, Triumph has carved a successful and innovative path through the heavy rock market, not only in Canada, but throughout North America. Attacking the market with what were considered iconoclastic concepts, Triumph was the forerunner in Canada of the self-contained operating unit, housing the band, a very fruitful Metalworks studio, and management company under a single roof. Marking them as "corporate musicians", many successful organizations have finally found this methodology to be an excellent way to way to survive the harsh economy of the Nineties.

Yet the foundations of the band seemed to be crumbling when suddenly, guitarist/vocalist Rik Emmett decided to leave the band. The last studio effort for Triumph was the *Surveillance* album back in 1987. Discounting the 1989 *Classics* package, it's been five long years since the band has released any product. Enter Phil X. A fiery and charismatic player fresh from an

BY RICHARD CHYCKI

PHOTOGRAPHY: WOLF MOEHRLE
World Radio History

TRIUMPH

Aldo Nova tour, Phil joined band mates Gil Moore and Mike Levine early in 1992 and completed Triumph's *Edge of Excess* release. At the time of this writing, their first single from the album, "Child Of The City", is the number one add in three out of four U.S. tip sheets. We had the chance to speak with the band at their own Metalworks Studio in Mississauga, Ontario.

CM: Five years is a long time. It's time for a lot of change. I guess we should start with the most obvious change — personnel.

Gil: Rik wasn't happy with the last record. In retrospect, none of us were. The first few Triumph albums really had an element of co-operation that was completely nonexistent by the time *Surveillance* rolled around. We weren't writing together at all. It was very much like I would come in to record my parts and then Mike would come in to record his parts and then Rik would come in to do his parts. So the material ended up having a very segmented quality which, in the end, hurt us. And it got to the point where we realized that these were no longer rock and roll records, they were just productions. Rik just decided to give up. He really wanted to be a solo artist, so now he has the opportunity to do it.

CM: Guitarist Phil X is known to many as the player with Frozen Ghost and Aldo Nova. He has also worked with Jon Bon Jovi. How did you get involved, Phil?

Phil: It was a complete fluke. Gil saw me playing in a club in Mississauga. This was about the time that I had agreed to work with Aldo Nova but hadn't started touring quite yet. Gil was there to see some other muso about some production work. Gil approached me about his situation at that time, but I had already committed to Aldo Nova.

CM: You already have a fair amount of touring experience. Are you comfortable stepping off the road into a recording situation?

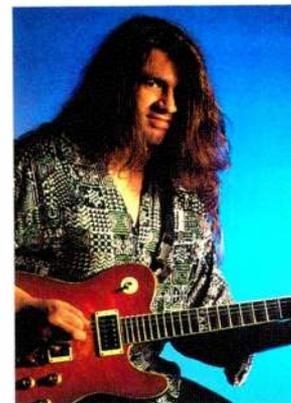
Phil: The Aldo Nova gig was great because it gave me a lot of experience

touring throughout the U.S. Plus, it was a real blast. You know — American money <laughs>. I met a lot of interesting people and got to jam with some of my guitar heroes. Frozen Ghost was a great gig, too. But gigs were generally restricted to Canada.



Now that I'm back home, I had to put on the brakes and slow down a little. I was a real hack when I got home. I had to have time to pick up my guitar and practice, because when you're out on the road, it's easy to turn into a robot, playing the same songs and the same riffs over and over, night after night. Coming home,

I felt like I had forgotten how to jam. And I felt like I wasn't a part of anything anymore. So I talked to Gil again. I really



got the feeling that this was a genuine group effort and I would be involved from the ground up. The first day I came in, I was in writing with the guys and recording; I felt like a big part of the organization.

Edge Of Excess is the first Triumph album where Gil Moore handles all of the vocal chores, previously split with ex-axeman Rik Emmett. Gil commented on the inherent changes:



Gil: I certainly feel my voice is stronger than ever before. I trained a fair bit, and the enthusiasm of finally getting out a new release added to the fire, definitely. We haven't worked out what our situation will be for live performances. We had Rick Santer (sideman with Triumph on previous tours) who could match Rik's voice, so he's a viable

alternative for any material that Rik sang in the past.

CM: Mike, you're back into producing the band rather than having external input. Why?

Mike: I produced all of the earlier records. Even when we brought in external people in the past, I was still the appointed band liaison. So, we went back to our proverbial roots and cut out all the middle men. It's difficult to divorce yourself from the artistic side of the project and mediate, but it's necessary. Everybody hears the same thing a little differently, and it's important that we come up with an interpretation that's a good compromise for all of us in the end. <Whispers> And then you do what you want anyway.

CM: I understand *Edge Of Excess* went through several remixes.

Gil: Some songs were remixed a ridiculous amount of times. Well, not just remixed. Because of the way we approached recording, we experimented with taking demo cuts and reworking each individual part over and over until it was album quality. Eventually everything was replaced, but it would maintain the same fire that's often lost in the recording of demos for an album. We also had a lot of rerecording for Phil's guitars.

Songs like "Edge of Excess", "Love in a Minute", and "Riding High Again" were recorded in a more conventional sense because those songs came together after Phil became involved with the band. They didn't go through the same reworking stages that some of the other material was subjected to.

CM: Let's talk a little bit about Mladen. He's "the mystery guy" that seemingly appeared out of nowhere to do a fair chunk of writing for this album with you. Was he to be the new Triumph guitarist?

Gil: He pushed us into a different writing direction, absolutely. There were two or three failed writing attempts at the beginning of the record. Being creative with another person is such an unpredictable element. Our system that we had loosely assembled is as follows: I usually started writing with Mladen and then Mike would get involved to clean things up. We didn't have a guitar player at the time and you really need to write with a guitar player in a rock 'n' roll band. A friend of mine recommended Mladen to us because he knew I was very frustrated not writing songs. Mladen was working with a few local acts and was writing material on his own. We got together and jelled right away. He's the type of guy that comes up with original riffs and I finish the material off. It's a great combination. So if it wasn't for his initial seed of inspiration, we may not have gotten this album off the ground.

TRIUMPH

DISCOGRAPHY

Triumph	1976
Rock 'n' Roll Machine	1977
Just A Game	1979
Progressions of Power	1980
Allied Forces	1981
Never Surrender	1983
Thunder Seven	1984
Stages	1985
Sport of Kings	1986
Surveillance	1987
Classics	1989
Edge of Excess	1992

One of the problems I felt Triumph had was that we had very little external input in a creative sense. I wanted that outside influence because I thought it may result in better harmony within the band over the course of time. That was yet another of my band theories — #346B to be exact <laughs>. Mladen was the "guy not in the band". We became great friends and we teetered on the idea of him joining Triumph, but he formed another band, Von Groove, and we found Phil — so everything worked out great. At first, I had my reservations about writing with Phil because of theory #346B. The first day we sat down together, we compiled the basis for three tunes that are on *Edge Of Excess*. Phil and Mladen also write together very well.

CM: Rik is regarded as somewhat of a guitar hero in some music communities. Are you uncomfortable with the thought of "filling another's shoes"?

Phil: You can't stop the comparisons that will be made. I guess that's only natural. I don't look at Triumph like it's a competitive situation. I'm just doing my thing in another band. Coming into this band so quickly, and seeing that everybody involved with the band are just regular, easy-going people, I've had no reason to think that I was a replacement for somebody. I've had some people tell me that I'll never fill Rik's shoes, but I'm not here to fill them. I'm a whole new set of shoes. And this feels like a whole new band to me.

CM: Outline some of the gear you used to record this album.

Gil: We've experimented with so many methods of recording drums. We've done drums completely live. We've done drums completely with computer. We've played live samples to tape; and we've combined the two technologies together. We have every sample library known to man. I use Tama drums exclusively for all my recording.

Phil: A lot of Marshalls, JCM 800 heads and cabinets. I don't really like the 900 series. I also used a Peavey 5150 stack for some leads. Guitars — several tracks were cut with a Strat. I had a custom guitar made for me by a luthier in Kitchener, ON named Freiheit. He does unbelievable work. His guitars are like a Les Paul meets a Tele meets a Strat. My guitars are equipped with the Flip Stick.

Mike: Fender Jazz basses, Warwick basses. SVT up loud, shaking the place. Couple that with a DI line. Very heavy.



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TRIUMPH BACK FROM THE EDGE

CM: Triumph's concept of a self-contained music system is a role model formed ten years ago for bands that are copying it today. You have external management now?

Gil: At the time, we weren't deliberately trying to set any standard or do anything out of the ordinary. We simply developed a system that worked for us. Although it's a great concept to run the whole show yourself, we simply don't want to bear the responsibility of managing a band at this time. A lot has changed with respect to the responsibilities we each carry and our priorities. We simply want to create music right now. All of us have enough experience to know which direction to take the band from a business perspective, but none of us really want to do the immense

amount of legwork that's always involved bringing management concepts into reality.

CM: What about you Mike? I recall you were involved pretty heavily in Triumph's promotions, some of them taking you across the country in a bit of a rush.

Mike: That was our Canada In A Day promo for the United Way. We started in Halifax at 6 a.m. and had to make it to Vancouver before midnight. We would stop in all the major centres across the country, do a few radio promos and interviews. Then it was off to the airport. We raised about \$30,000 for the United Way. I still get on the phone to deal with promotional ideas.

CM: A new album. There must be tour plans on the horizon.

Gil: We plan on having an even bigger visual extravaganza for our fans. After all, you're paying to go to an arena, heavy-rock show. And that means both sight and sound. If you just want sound, buy the CD. Or better yet, buy the CD, and come to the show <laughs>.

Mike: It will be huge and bombastic. Our policy is: if there's no show, why go.

Gil: When we were looking for a guitar player back in the pre-Emmett days, Mike and I already had the concept of huge light shows. It's something that we use simply because we like it. It's an added incentive for our fans to come see us.

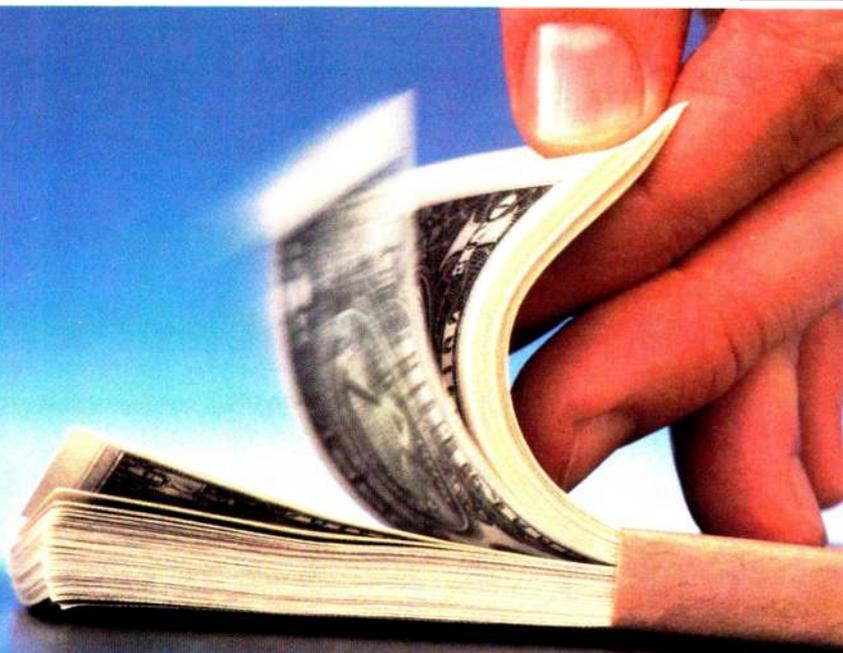
We're looking at moving light and laser technology. Our lighting director, Paul Dexter, is already itching to put plans together for the live rig. Actually, we were fortunate enough on our last few rounds through the U.S. to pick up some of the finest live crew. They all seem to understand the concept of the road being a series of events not happening the way they're supposed to. That's just the nature of the beast.

CM: Future plans for Triumph?

Mike: Touring. We want to go right across Canada rather than just the major centres. Hopefully, we're looking at 20-25 dates sometime in the new year. We've always played a lot in the States and I'm sure we'll continue that trend. After all, they have Denny's.

Gil: I'd like to do more recording as well because we've never done enough of it. And even when we did record, it was more of a vehicle to carry us to the next tour. The tour should be the result of the record, not the cause.

Richard Chycki is a freelance engineer/guitarist in Toronto presently working at The Jeff Healey Band's Forte Sound Studios. He can also be seen occasionally hiding behind the SSL desk at The Metalworks in Mississauga.



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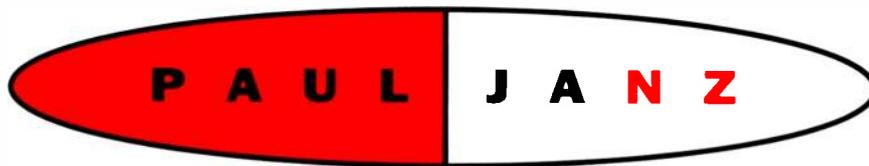
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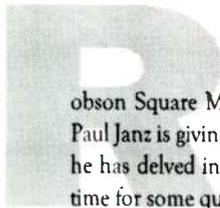


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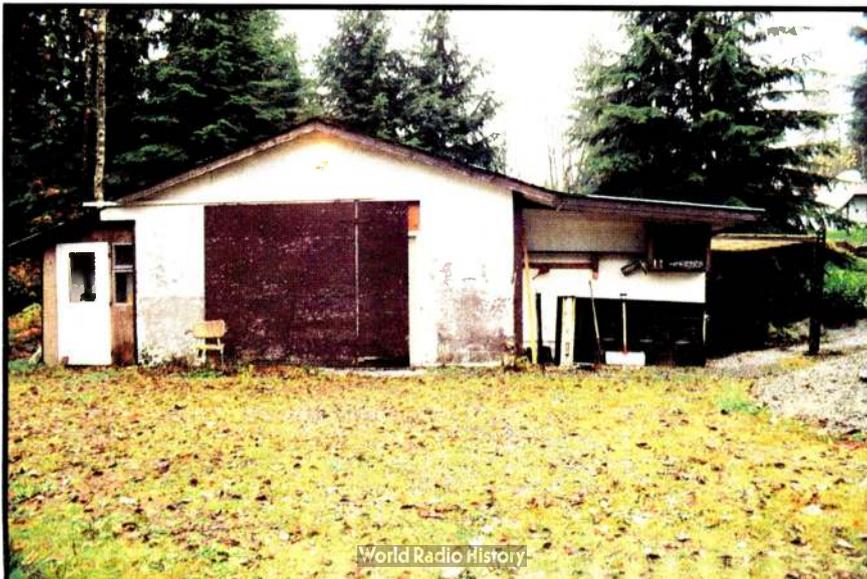
obson Square Media Centre, Vancouver, BC. Spring, 1991.

Paul Janz is giving a seminar on home recording for the Westex show delegates. For over an hour, he has delved into his techniques and approaches to recording and songwriting, and finally it's time for some questions. After several questions are asked, I finally get up the courage to go to the microphone set up in the aisle. Paul gets the sign from the side of the stage that time's almost up. Okay, this is the last question. My forehead starts to sweat and my heart speeds up . . . "Paul, your seminar was very informative and inspiring, but I was wondering if it would be possible for you to play something?". Suddenly, the crowd erupts into a fit of applause and cheering. As I sit down, everyone becomes quiet as Paul begins playing his popular ballad "Stand", and I know I've asked the right question.

Every musician dreams of having their own recording studio. Whether it's a simple 4-track in your basement or a computer sequencer set up in your living room, today's technology has made it affordable for everyone to have at least some kind of home recording set-up. Paul Janz has always been a keen advocate of using the home studio as a workshop for getting ideas down on tape, but until recently, his set-up was just that — a sketch pad for demo songs that would then be taken to a professional studio to be recorded and mixed for release as an album. So, when gearing up to record the follow-up to his highly successful Renegade Romantic album, he looked at the possibility of recording and mixing the entire album at his home studio.

BY:
TIM
MOSHANSKY

PHOTOS:
GARTH
BOWMAN



'Mission Control', Paul Janz' state-of-the-art studio amid the Douglas Firs on his property in Mission, BC.

Seventy-five kilometres east of Vancouver in the community of Mission, B.C., lies Janz' modest but comfortable abode, set in amongst towering Douglas firs — an excellent place for anyone's imagination and creativity to flourish. Just down from the house is a small swimming pool and an old shack that looks like it could contain chickens or pigs, but is in fact a state-of-the-art recording studio complete with an extensive alarm and warning system — "they can't even cut the phone line to this place." Oh, and did I mention the **ferocious** doberman? This is "Mission Control" — the setting where Paul Janz recorded and mixed his new Attic Records release, *Trust*.

Atic had given Janz the freedom he wanted to produce and record this album on his own, so it was really just a question of finding the right recording equipment. When checking out gear for this ambitious project, he stumbled on the Yamaha DMR8 (8-track fully automated digital recorder/mixer) and found what he was looking for. "I went in to the Annex Hightech (in Vancouver)," he relates, "and saw this machine, which was quite new at the time, and said to my engineer, Pat Glover: 'Hey, I think I want to do my record on this.' And he's going, 'Whoa . . . maybe we'll just go back and do a Fostex version. <laughs>'"

His reaction is not surprising, considering the DMR8 is a somewhat overwhelming piece of machinery at first glance with its motorized faders, built-in SPX1000 processors and variety of sub-functions. So when the decision was made to use it, there was a bit of a learning curve to overcome; but the fact that Paul was a Yamaha nut helped speed up the process. "If you use Yamaha stuff, there's a certain logic to it, just as there's a certain logic that goes into Roland or SSL," he says. "The thing that really knocked me out about this system is that it's producing the same quality sound as an SSL board does with a Sony or Mitsubishi (digital) tape machine." The DMR8 fit in perfectly with Paul's existing gear: several keyboards and sound generators sequenced with a Mac Plus and Performer software (by Mark of the Unicorn). For the recording of the album, Paul bought a Yamaha DRU8 (basically a rack version of the DMR8) and then rented an additional DRU8 and DMR8 for a total of 32 tracks of crystal-clear, 20-bit digital recording. All keyboards and drum samples were controlled by the Mac, which were then mixed with the DMR8s. All of the "live" tracks (vocals, drums, guitar and bass) were re-

corded onto the DMR8s (remember they function as recorders and mixers), and then mixed with a couple of rented 16-track Yamaha DMC1000s (digital mixing console), which are also fully automated and contain the equivalent of three SPX1000 processors onboard. This allowed for complete and utter control over the final mix with a total of 17 possibilities of processors to use at any time, and the ability to change parameters at any bit at any frame on any track. "The beauty of this system," he says excitedly, "is that you can have a hands-on approach in multi-tasking faders. I use the Mac as a tape machine, as an extension of the DMR8. As many tracks as I want except I'm limited by notes, that's why I need more tone generators. The Mac reads SMPTE from the DMR8 to have complete lockup. All of the keyboards went directly to tape, except for three or four exceptions." (thus freeing up more tracks for analog recording).

Was he worried about the oft-discussed "coldness" of digital over analog? (*Renegade Romantic* was recorded and mixed with analog gear). Says Janz: "I was worried about it, but I think there's a big difference between 16-bit and 20-bit. It has less to do with the sampling frequency than it has to do with the bit ratio. This machine at 20-bit sounds like the most analog machine I've ever heard. And this is seriously DDD!" *Trust* was recorded on the 20-bit DMR8s at a sampling rate of 44.1 kHz, rather than 48, which is also available. Wouldn't you want to use the higher frequency? "Not really," explains Janz, "because when you go 48 kHz, and you're mixing to DAT or something like that, you need, at that point, a converter. You've got to go analog to get back into digital. 44.1 kHz is the one that's understood by all formats. We recorded the entire album at 44.1 kHz. I tried it on 48 and I couldn't hear a difference."

Janz emphasizes (and rightly so) that the conversion of analog to digital is the most crucial part of the digital recording process. This is where all those bits of sound waves get transferred into complex arrangements of binary computer code numbers. For his A/D conversion, Janz relies on the AD8Xs from Yamaha, which he considers to be among the best and clearest on the market.

Paul is no stranger to producing records, and knew it was only logical to do the producing chores on this album. "You've got to think about the cost factor here," he explains, "you've got to think about paying somebody 50 to 70 thousand dollars or more to say, 'what



Inside Mission
Control:
Paul Janz'
studio houses
some of the
latest in digital
recording gear,
including a
Yamaha DMR8.

MISSION CONTROL

EQUIPMENT

Mixers/Recorders

Yamaha DMR8
Yamaha DRU8 (rackmount version)
Yamaha DTR2 (DAT player/recorder for masters)
(2) Yamaha DMP7Ds
Hill Multimix

Amplification/Monitoring

(2) Yamaha P2160 power amplifiers
Yamaha NS10M studio monitors
Yamaha WS50 subwoofers

Processing/Preamps

Yamaha SPX1000
Yamaha SPX900
Yamaha REV7
Binson Echorec 2
Yamaha HA8 mic preamps
Yamaha AD8X and AD2X analog/digital converters
* Each DMR8 has three 20-bit digital multi-effects processors:
each DMP7D has three 16-bit analog multi-effects processors.

Sequencing

Macintosh Plus w/ hard drive running Performer software
Southworth Jambox timepiece for SMPTE/MIDI clock

Keyboards/Tone Generators

Yamaha KX88 (main controller)
Yamaha SY99
Yamaha TG77
Yamaha TX802
Yamaha TX816 MIDI rack
Oberheim Matrix 6R
E-mu Emax SE
Yamaha RY30 rhythm programmer
Alesis D4 drum module
E-mu Emax SP 12 sampling percussion
Roland 606 rhythm composer

Microphones

Microtech/Gefell UM 70S (great in omni position for lead vox)
AKG C 1000s
Yamaha MZ205 BE/MZ204/MZ203 BE mics (for drums)
Shure SM57s

Miscellaneous

Sony 601 ESD A/D - D/A interface
AKG K240 headphones
Sony MDR-V3 headphones
Furman HA-6 headphone monitoring distributor & amp
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- **Jim Horn**, saxophonist with Rodney Crowell and John Denver
- **BeBe and CeCe Winans**
- **Michael Rhodes**, bassist for Steve Winwood and Rodney Crowell

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are they doing for my record? Is it going to make it that much better?" And then to go out on top of that and spend another bundle of money on mixing it for two weeks."

The big change from a creative point of view, for Paul Janz, home-recorder, is that now his demos can be masters. "If I get a keyboard, guitar, or vocal performance, it's done. It's there. It's all on SMPTE. There's absolutely nothing that you need to change if you want to dub some stuff over," he says. "Or from here, I can go to Little Mountain or Vancouver Studios and dump it onto a 48-track digital machine for mixing, and nothing is lost in the transfer. It's not like the analog dumps. I used to have an Akai 1214 (12-track analog recorder) which made some great demos — very, very cool demos. But no matter how good the performance was, you couldn't use it. The quality was just not there. The real important thing now is that when I start making demos and start putting stuff on tape and I get a good vocal performance, it's done. I'm not even concerned about pops or level changes. If you've got a performance, that's the main thing. With automated desks you can level anything out anyway."

Any fan or listener of Paul Janz knows vocals are very important to him, whether in straight-ahead ballads, or in his more upbeat, rocking tunes (which often showcase his characteristic vocal production techniques including stacked harmonies and creative use of delay, filters and other processing devices). His recent Attic release, *Trust*, is no exception. The first track, "Working For My Baby", begins with an intriguing Bohemian Rhapsody-ish vocal intro that contains at least 20 tracks of his own vocals. He laughs when engineers try to figure out what he is doing to achieve this type of effect (which can also be heard on "Rocket To My Heart"): "I'll go in and do what I consider to be the main part — and engineers never have a clue what I'm doing because they're not hearing it. Then, as things get stacked, they go, 'Oh yeah, I get it.'"

For his vocal tracks, Janz tried "almost everything", but in the final test, chose the UM 70S from Microtech/Gefell in Germany. Mics that were four times as expensive didn't sound as good as this one, he says. "Usually, you can tell what a microphone is going to sound like by its looks, and this one looks so cheesy. But when I put it in omni mode, my voice has never sounded clearer. The stuff on tape is not EQ'd at all. It's not compressed going to tape or off of tape or when mixing."

Janz got some help from back-up singers for some tracks, and even used two of his four children, Colin and Kelsey Janz for BG vocals on the second track on the album, the sultry shuffle, "Calling My Personal Angel". Also on board were longtime players Tim McKenzie (guitar), Miles Hill (bass), Michael Root (drums) and Tom Colclough (saxophone), all of whom were recorded in the front room of the Mission Control studio, a building that was converted from an old machine shop. When recording drums, Janz often combined real drum sounds with digital samples. He did this by using the Jambox timepiece that can convert any type of signal (analog, MIDI or SMPTE code) and translate it into a MIDI signal which is then dumped as a "track" into the Mac where it can be analyzed and edited if the need arises. The drummer plays to a click track and then Janz decides whether he wants to keep it just as it is (with natural drum sounds) or add in some digital drum samples (from the Alesis D4) to beef up the snare or kick, or to make a certain tone more consistent.

Paul admits this album presents a little bit more of the romantic, rather than the renegade side of him, musically and lyrically; much of which can be attributed to his trip last year to Brazil with MuchMusic and World Vision Canada, where he witnessed people in a pathetic state of poverty and despair. "Those experiences pervaded and influenced everything that I wrote afterwards," he says, "even in a song like 'King Pin Cool', which is kind of my statement on musicians with huge rock-star egos. I think a good way to describe the album is 'introspective'." On "Amazon Rain", a slow,

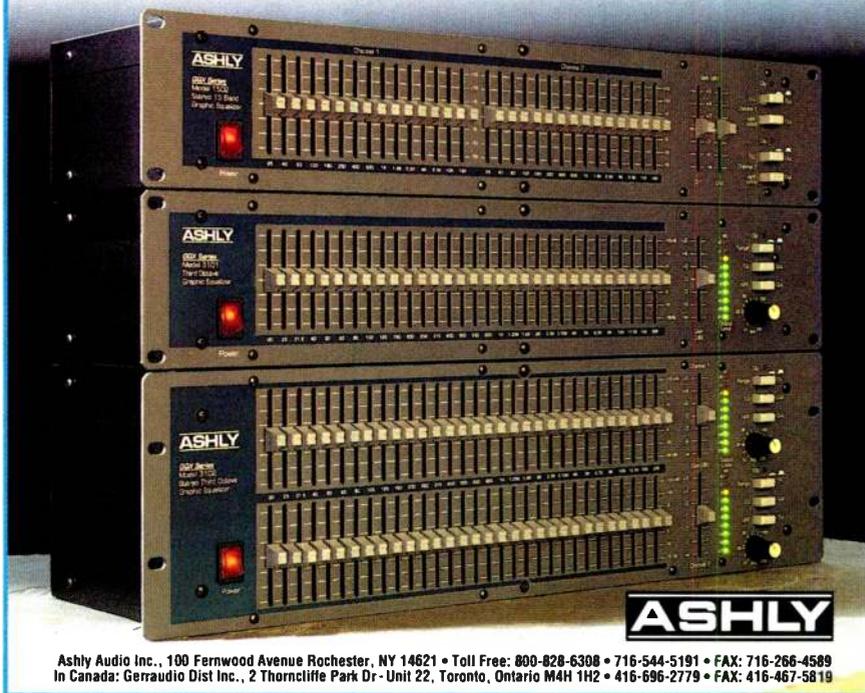
moody tune that begins with sounds of rain and thunder recorded from the door of his studio, Janz brought in a 12-piece vocal group called the Total Experience Gospel Choir to help create the effect of being "overwhelmed and enveloped". Even with all of his knowledge of recording and producing, he still maintains that "the song" is always the first priority — to use the equipment as a means to an end.

In the future, Janz predicts that everything will be recorded on hard disk systems. Technology will be so advanced and affordable that more and more musicians will be able to record, mix and release pro-studio quality recordings from their home studios. As music gear progresses, Janz will always be there to embrace the change in a continuing effort to improve his craft. In the near future, he intends on doing some live shows in support of *Trust* with his regular band. Also in the works are plans to record and mix other musicians at "Mission Control", hopefully launching their careers into successful orbits, as he has done for himself. Until then, he'll most likely be in his studio 12-16 hours a day with all of the comforts of home close by.

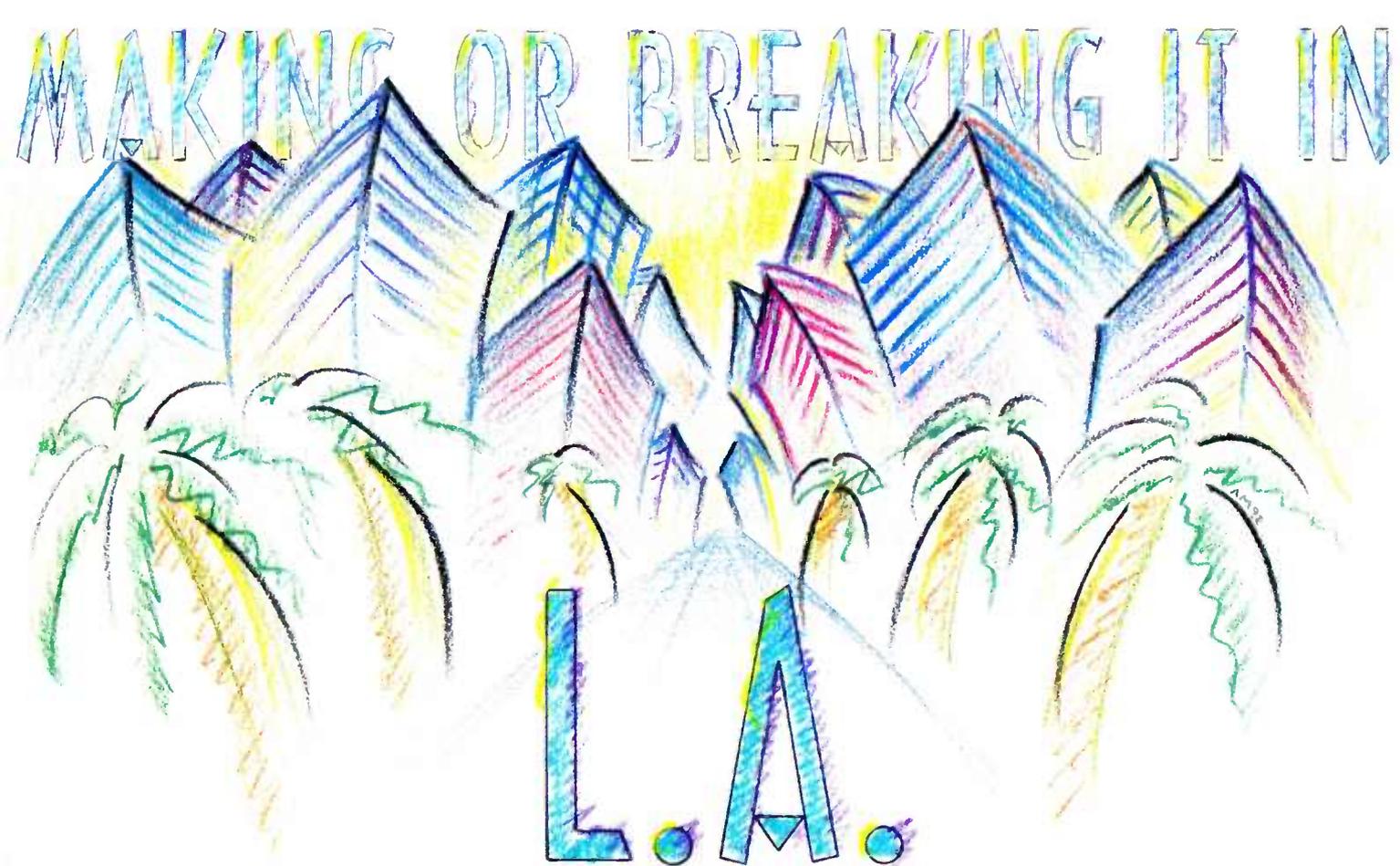
Tim Mosbansky is a freelance writer based in Vancouver, BC.

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The first Canadian invasion occurred in the late '60s-early '70s with people like Joni Mitchell, Neil Young, Robbie Robertson and Domenic Troiano. The new Northern invaders are managers and recording artists, engineers and producers, including the likes of David Tyson, David Foster and k.d. lang, among many others.

The following case studies focus on music people who've made the move to the L.A. scene with varying degrees of success.

by Ashley Collie

Taking a shot can be a good kick in the butt

Subject: David Tyson, Composer/Producer

Born in Toronto, 1953

In 1989, award-winning composer and producer David Tyson remembers sitting alone in a one-bedroom box at the Oakwood Apartments — where everyone seems to pass through — waiting for his equipment to turn up and thinking how dismal it all was. However, he knew he'd made the right move, saying, "I felt I'd run my course out in Canada. I was 35 years old and I needed to take a shot at the big leagues. It was a scary few weeks of adjustment, but in retrospect it was nowhere near as severe as I might have thought."

Tyson, who'd been to L.A. a couple of times with Eddie Schwartz on songwriting trips affiliated with CBS International, had come to L.A. this time to produce Jude Cole's new album. At the same time, Mannah Myles' debut album, which Tyson had produced and co-written, was showing good signs in Canada of being a hit — a monster hit as it turned out: "We had no idea it was going to do so well. In fact, I never look at music as providing for anything because it's always been on a wing and a prayer. You should never take your success for granted."

With Myles' album out of his control, he set about producing Cole's record, primarily at Westlake Studio. He recalls, "The attitude seemed more easy-going and the record company allowed us a lot of free hand in the production. Given the size of Warner Brothers' roster, Jude Cole understandably wasn't going to make or break them."

As for the actual skill level of his assistants, he notes that some of the best engineers are still back in Toronto: "They've been through the jingle circuit, so they know about speed and efficiency and having the right attitude. They also have experience with various styles. I've encountered much lesser

abilities here, despite the reputations. I mean, the guys up at places like Sounds Interchange are constantly crunching out material, and they've grown up through the ranks." Tyson adds that he asked Toronto engineer Kevin Doyle to come



David Tyson

down and work on the single he wrote and produced with associate Gerald O'Brien for Hall & Oates in 1990.

The Jude Cole LP, which had a single in the Top 20, sold about 200,000 units in the States and got great reaction in L.A., gave him some degree of security; and Myles' LP began kicking in during late summer. He recalls, "The single "Love Is" came and went in about two

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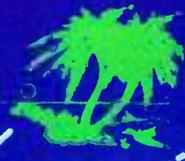
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L.A.

weeks in the States, but we thought at least it's done well in Canada. We Canadians are so used to that type of thinking, that our

records never get onto the charts in the U.S."

Nevertheless, Tyson moved out of the Oakwoods and bought a house, still living on somewhat of a prayer. However, the soon-to-come success of "Black Velvet", which reached number one on *Billboard*, and the overall success of the LP, which sold almost five million worldwide, dramatically changed some of his previous beliefs and his pocket-book.

The success did bring him "more profile" and several good offers. The fall release of Myles' second album and a SOCAN award for the song he co-wrote for Hall & Oates, added to Tyson's momentum; however, there's an axiom that you're only as good as your last hit single, and it's a fact not lost on Tyson.

Taking nothing for granted, he says, "As a songwriter, it's a matter of getting back down to work and bringing some new songs to the attention of people in the business. Everyone is looking for a good song; although, it's my feeling that at any one time, there are only a handful of really good songs available."

One thing Tyson's been wanting to do for a long time is compose a soundtrack for a movie, explaining, "I consider myself a capable composer, but I sense that if I try to go through channels, it'll take forever. The right contacts would help circumvent a lot."

As for "do's and don'ts", he suggests: do expect an assimilation time, socially and culturally, of six months to a year; do work hard every day at your craft; do intermingle with your peers; and don't be impatient and get discouraged.

Sounds like the right mix.

Starting all over and raising a family... pourquoi pas?

Subject: John Whynot, Keyboardist/

Engineer/Programmer. Born in Toronto, 1959

John Whynot has a decidedly dry and Canadian sense of humour: the reality of trying to make it in the music business in the Great White North has a tendency to do that. In 1989, after recording and playing with the likes of the Pukka Orchestra and Carole Pope, and handling various engineering jobs at studios like Phase One, Grant Avenue and The Metalworks, Whynot had come to an impasse of sorts.

He recalls, "I was on the verge of being penniless and then I got a letter late in 1989 saying I'd won the lottery; that is, the American visa lottery. Winter was setting into Toronto, so I had an even more compelling reason to split.

My wife, Tamara and I packed up and did it. I remember skipping down the street when I first arrived here."

It really was like starting from square one, and to add an additional challenge to the mix, the Whynots were about to bring baby Graham into the world. Things started off slowly, but they started. He explains: "I did lots of cheap, terrible work in rotten studios, then took on an assistant engineering job, which was very junior. However, I began to stand out because of my experience."

Making himself available to be in the right place at the right time, Whynot was soon to luck into some fascinating opportunities. He began assisting engineer Roger King, who was working for film composer Trevor Jones. King was programming and engineering the synths for the film *Freeway*, and he asked Whynot if he could help out a little more. One thing led to another. Jones liked what he heard, and Whynot ended up doing most of the sound on the soundtrack, although he wasn't officially credited.

An over-worked Jones then got two more projects, one of which was Michael Mann's *The Last of the Mohicans*.

Whynot takes up the story: "I was just standing there when he asked me if I knew how to program computers. Of

course, I said yes, and it was the smartest thing I ever did. I mean, I was in full awareness of my limitations and I had to learn a lot in two weeks, but I made myself available for the opportunity. I couldn't have paid for the type of education that followed and I've learned that if Mr. Engineer can play some piano or has some additional skill like the ability to arrange, then you make yourself so much more invaluable."

Doing film allows him to use all his skills, and he now finds that he's straddling the line between the film and recording business: "I've become a jack-of-all-trades to my benefit."

As for tips on making or breaking it in L.A., Whynot suggests it's a good idea to get your immigration thing together. He's a firm believer in "making your own way", saying it's nice to have contacts, but creating your own network will be more helpful in the long run. Find a nice place to live because, although a lot of L.A. isn't very attractive, there are pockets where there's less smog, etc. Commit to sticking it out,

because if you set things up as a fallback in Canada, you'll inevitably fall back; and finally, show tenacity because a certain amount of time will be spent being turned down.

How a 6-week session turned into a seven-year itch

Subject: Garth Richardson, Engineer/

Producer. Born in Toronto, 1958

Who would have thought it?

Here's Garth Richardson, son of international record producer Jack, producing an L.A. punk-metal-rap band called Rage Against the Machine and getting into the spirit by having them shave him bald! He's having a ball, so much so that he and his wife, Jennifer, are expecting their first child in March. He says, "We know the exact date the baby was conceived — June 12 on the Ozzy Osbourne crew tour bus!" This family thing is spreading.

Richardson initially came with his dad to L.A. in 1972 when Jack was producing The Guess Who. He came back down in '85 to help mix *Constrictor*, the new Alice Cooper album that Michael Wagener

was producing. He recalls, "I met Michael in Toronto when he worked on the first Brighton Rock LP. I helped him out and we became good friends. When he said he'd call me from Los Angeles, I thought, sure. But he did call, and I came down

for a six-week session. I didn't know a soul, but I'm still here and enjoying it.

The immediate reason he stayed after engineering the Alice Cooper album was that a studio called Amigo, which had seen the likes of Steely Dan, The Doobies and Van Halen, hired him for a year. After that stint, he worked as an engineer with a variety of artists including Jennifer Warnes and Adam Ant, but his real break came in '90 when he worked on *Mother's Milk*, the breakthrough Red Hot Chili Peppers album which featured the hit single "Higher Ground". Richardson says, "I was still engineering, but the project got me thinking about producing and led me to work as producer with Rage."

As for the scene down in L.A., he enthuses, "I particularly like two rooms, Sound City and Clubhouse, because of how they sound and because they both have Neve boards. The bands you're working with are signed to labels based right here, so you're closer to the action."

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flexible helps. This place is all about opportunities, so if you really are thinking of coming down, you should get your name into print, even letters of reference from your bank or the phone company will help. You're moving to a whole new life and starting from square one."

Maybe Garth should be doing Nike ads, since his advice is straight-forward — just do it!

*An eroding lifestyle
— contemplating the
about-face*

*Subject: Jean-Francois
Brissette,
Bassist. Born in
Montreal, 1961.*

While people like John Whynot and his wife couldn't get out of Canada fast enough once the opportunity to immigrate came up, the grass may not always be so green on the other side of the border.

Jean-Francois Brissette came to L.A. in 1988 to study at the Musicians Institute on a Canada Arts grant. He'd had about seven years playing experience with Quebecois acts like Robert Paquette and Martine St.Clair.

Upon completion of his course, he was honoured with an Outstanding Student of the Year award in September 1989. He admits being encouraged by the boost to his confidence and he decided to stay and freelance. He says, "I really wasn't into pursuing a record deal, so I first got involved in a band, getting paid for rehearsals and concerts. I was also good at doing transcriptions, which resulted in more work. And, I even did some

terms of skills, he offers. "They want people who are good at what they do, it's simple.

Having a variety of skills and being

contemporary arranging for a Frank Sinatra impersonator."

Doing whatever it takes led Brissette to do an 11-week tour called "Cole Porter's 100th Birthday Party" during the fall of '91. He says, "We did one-nighters in 29 states and about 75 cities across America. There was even a fellow Canadian, Leo Marshall, playing synth in the band. We Canadians are everywhere."

After the tour, he did a three-month

More on the L.A. Experience

Liona Boyd:

"I first came to L.A. 12 years ago and lived at the Beverly Hills Hotel trying to decide if I should relocate from Toronto. It was -10 degrees in Toronto, yet in the land of palm trees and sunshine, temperatures were in the 80s. I loved the weather but hated a lot of the "phonies" I encountered amongst agents, managers, record company folks and concert promoters. I decided to base myself in Toronto and visit L.A. whenever my music took me there, for concerts or TV shows — preferably in the winter!

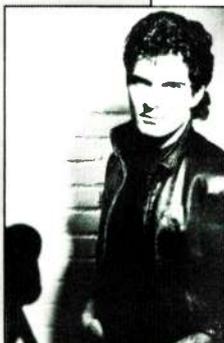
Last year I met and married a wonderful American and I now live in Beverly Hills and Malibu. I still spend a lot of time in Canada and tour there frequently, but I feel my career has benefited by the many new contacts I've developed in L.A. I opted to remain with my manager Bernie Fiedler and we work with various agents in different countries.

I think that the most important piece of advice I would give to an upcoming Canadian artist moving to L.A. is to be extremely persistent and not give up. People here in the music business seem to have the annoying habit of not returning phone calls, so don't take it personally. Pursue 20 contacts and hopefully one or two will lead to something positive, but don't place all your hopes on one as this is a very competitive place and there are thousands of young musicians fighting for a chance to be heard. One last piece of advice is to not sever your contacts back home, as it is definitely possible to launch an international career based in Canada as I did — and not everyone will find success in the City of Angels."



Gino Vanelli:

"With what communication systems are today and with the added growing awareness that my early notions of success were not serving me or any greater purpose, a sudden new idea of what music and life could be was the key to my deciding to leave L.A. The social conditions of Southern California had very little to do with prompting me to leave. A deep personal change was occurring, something that could not be ignored for a moment longer. I have found in Oregon many artists, composers, and musicians with the same notions that possess me. I have discovered a vital, dedicated band of men and women who play and sing with the enthusiasm that only youthful desire has to offer, especially in the jazz field. This suits me very well. Living by the code of what drove me to the world of music and art is what I have adopted as my re-approach to life. The obstacles are everywhere and that is fine. But it is good to be surrounded by players who do it for the love of it again."



playing stint in Denmark, then returned to L.A. to resume his freelance work. He's now playing with a local composer, Leslie Letven, who's signed to an independent label, and he's also doing a mixture of "casuals" and private teaching: "Music has been able to provide me with enough income to stay

so far."

The "so far" is key here, because Brissette has been doing some soul-searching, and it revolves around four things — crime, smog, traffic and the cost of living. He explains, "I know it's hip to put L.A. down, but I've really been questioning the quality of life here, especially since my fiancée and I are thinking of raising a family. My dilemma is that Los Angeles is the major leagues, and I know that because of my flexibility — I can read and arrange and know old tunes — I can make a living here. This place is all about opportunity, so it comes down to a question of lifestyle versus opportunity."

For Jean-Francois Brissette, who'd like nothing better than to make it in L.A., the negatives of the city of Angels might just be reaching breaking point.

Keeping up the Canadian connection

Subject: Suzan Morissette, Percussionist. Born in Quebec City, 1963.

Several Canadians have won awards at MI, including Brissette and one of his fellow students, drummer Suzan Morissette. After completing her studies at MI in Fall '89, Morissette was able to get another grant from the Quebec government to study privately for an additional year.

She chose to stay in L.A., began

gigging with a Top-40 trio and got a first-hand look at the city club scene. Given the fact there are literally thousands of bands trying to work the circuit, the on-going experience has been eye-opening, to say the least.

Morissette, who now drums in Big Planet, a trio fronted by an ex-Torontonian, says, "The scene is very hard unless you do Top 40. For original bands like ours, it's really tough to find gigs where you can make money. This city is unique that way. Sometimes you get the door, but all it really does is cover your promotional costs and there's nothing left over to get paid. With big clubs like the Roxy and Whiskey, you have to sell tickets; and if you don't sell out, you end up paying to play. This happens all over the city. We try and showcase a couple of times a month to keep up exposure, but it can get so frustrating trying to get attention."

But it's not all frustration. In fact, she's recently done some Latin percussion work for Mexican recording artist Elissa, who's recording a pop album in Spanish; and she loves her present creative situation with Big Planet, saying, "We're really playing for the love of music and we're so together in our effort to make it work. Bill is a pretty outrageous player and after having seen him, I felt fortunate that he even considered me. He had a lot of press

having played solo and opening up for people like Suzanne Vega and Bobby McFerrin."

Subject: Bill White Acre, Composer/Guitarist. Born in Toronto, 1964.

The "Bill" Morissette refers to is Bill White Acre, who took a summer course with jazz great Ralph Towner at Naropa Institute in Boulder, CO in 1984.

During this time, he met his American wife-to-be and decided to close up shop in Toronto, where he'd mostly played in Top 40 bands. He moved to L.A. at the end of '88 with the intention of getting "a record deal and a professional career underway."

He explains, "I came with demos, but turned down some indie offers because I figured all they'd be doing was putting the product out in return for taking a big piece of my life." But things took an upswing when he was voted Southern California Guitarist of the Year in 1989 by *B.A.M.* magazine and KLSX radio: "It got me a lot of attention and an endorsement with Seymour Duncan."

After forming Big Planet, he won another talent contest sponsored by rock impresario Don Kirshner in New York in 1990. He used the winnings to help write and record several songs. In fact, things kept building when he earned another endorsement, this time from Yamaha, which has resulted in him

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doing various clinics on the manufacturer's behalf. Last year, he won the Southern California Acoustic Guitar

contest sponsored by the National Academy of Songwriting. But his most exciting project is the now completed Big Planet debut album, *Naked*. He explains his goals: "First, we wanted to make an album we felt good about. Now, our job is to sell it to a major. It's never easy and it's often about timing, but there are a lot of things I've had access to that I wouldn't have had if I hadn't been out here in California. I admit to being pretty naive when I came here, but I've learned that it's very important to have your chops together; that is, understanding the music business and how things like publishing work.

"You've also got to meet the right people. They're not all schmucks out here, so networking with good people is key. I've lost a lot of my naivete, but it takes time growing out of some of your preconceptions. That involves being mature in your dealings and figuring out what's reasonable to expect."

With the possibility of doing a short Oingo Boingo tour, the NANIM show ("I'll be at a few booths, including

Yamaha and Seymour Duncan") and the album to sell, there's no other place White Acre would rather be.

Managing and the art of cooking

Subject: Bob Blumer.

Manager/Gourmet Cook. Born in Montreal, 1958.

Jane Siberry's manager, Bob Blumer, moved here almost four years ago, bought a house and stayed, explaining, "I used to live three blocks from Jane and three thousand miles from the record company. As for the move, I felt it was far more important to be on top of the label. If they don't return a call, I drive down to their offices. Jane is a "big picture"-thinking artist, and knew it was in her best interest that I be here in L.A. It allows me to be more in the loop; for instance, Jane recently ended up on a film soundtrack because I was here for the opportunity. If you can get down here on a frequent basis, that's fine, but that old cliché holds true — out of sight, out of mind. Jane hasn't really popped but I strongly feel, at the end of the day, she *will* break, and a lot of it will be because I am here."

Blumer, who is now also managing Greg Penny, a producer who worked on two of k.d. lang's albums, has used some of his other skills to further his profile,

explaining, "I woke up one morning and decided to write a cookbook. I never even owned a cookbook in my life. Look, everyone here knows I'm crazy, but no one's put me down for trying.



Bob Blumer

L.A. is a land of opportunity and no one discourages you. Every valet parker has a script to sell or a demo tape. So, I wrote out all 25 recipes I knew, illustrated them and then recommended albums to listen to. It's called *The Surreal Gourmet*, has an initial run of 35,000 and one San Francisco reviewer said it could be one of the best "How To" cookbooks of the decade. Being a manager requires being a jack-of-all-trades."

As for advice, Blumer suggests, "Don't move down here till you're on a roll, because this can be an ugly town. There's an endless stream of people wanting to be discovered, but people in power are drawn to success. If they think you're hot, they want to work with you. I'm just finally feeling I'm into the flow now, but if I had to do it again, I would've waited until we were coming off some major success. Second, you should know how to use your momentum. You should work fast and perpetuate that perception. Anyone can break the rule, but if you're on a roll, people

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will think you're a player. David Geffen wrote that power was an illusion — it's the illusion that exists in another person's mind that gives you your power."

L.A. Low

Los Angeles-based Judith Wood offers tips and sheds some light on the legalities involved for Canadians wishing to work in the U.S.

Wood, who specializes in immigration cases, has handled visas for a number of Canadian music people, including students. In fact, she's spoken several times at the Musicians Institute about their options. She states there are three main ways of getting in: the first is through non-immigrant ("alphabet soup") status; the second is through immigrant ("getting married or acquiring labour certification") status; and the third option is through refugee status.

Wood, who confesses that students "keep the music schools up and going", explains, "Most students get an M-1 visa, but there's a problem with it because you can't easily change it. I suggest students get an F-1 visa, which can potentially allow you to stay for up to eight years. The same criteria are used for both M-1 and F-1 visas. It's very much a monetary issue, dependent upon what support you have. In effect, the F-1 visa offers more flexibility, like

getting employment authorization or permission to work after a year. It also gives you time to set up your contacts and networks."

Getting what was once called the H-visa (now called O- or P-visa) is a little more complicated, and you're going to need a little help.

You're going to have to have some degree of fame, or be connected to someone with some clout who can petition for you. Having some places to perform, perhaps a tour or something, and a work contract will also help. Wood says, "You have to accumulate a portfolio of credits. It all has to do with reputation, and the bottom line is that the better you are, the easier it will be. Let's face it — Immigration (INS) are a bunch of bureaucrats who are essentially on welfare. None are musicologists, and they don't particularly care about your artistic endeavours. Getting through their red tape is very difficult. Having said that, it's been my experience that if you stick with it long enough, they'll keel over."

In her seminars at music schools, Wood talks about some alternative options that may be available to stu-

dents. She says, "Lots of them have other skills which could get them working papers; they could be specialized cooks or auto mechanics. I'd advise anyone to try immigrating through other ways. Of course, there's always the option of marrying a U.S. citizen and a lot of Canadians have gotten here through the (visa) lottery. Basically, there are many ways to skin the cat. Don't give up."

A Week in the Life of Rob Montgomery

Rob Montgomery would fare well in Vegas because he understands that life is a crapshoot. For instance, take his good fortune in winning a trip to Hollywood courtesy of *Canadian Musician* and Musicians Institute. As founder and lead guitarist for Vancouver blues band Incognito, who recently released an independent CD, Montgomery spent a week in L.A. soaking up the music atmosphere, visiting the big U.S. labels and taking in various MI courses.

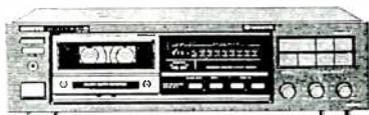
He explains, "I was doing my PR, cruising around the Westex trade show and handling my commitments to String Master, a manufacturer I do some



Roy Ashen and Rob Montgomery

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endorsements for. With our new CD, I was thinking about visiting L.A. to work the market. Anyway, my wife Vivien is always filling out contest forms and we ended up winning the trip. I work hard at what I do and life has been good to me, but this was simply the luck of the draw and it speeded up my plans for L.A.

The couple were set up in the elegant Roosevelt Hotel in central Hollywood along the "Walk of Fame" which might

have been a harbinger of things to come. Through one of its veteran guitar clinicians and counsellors, Roy Ashen, MI had planned a full week for Montgomery with plenty of time to do his album shopping. He said, "It was a dream come true, a first-class trip."

Each day would start with Montgomery calling up the A&R people from about 30 key major and independent labels. Along with compiling a detailed and very presentable package (news release, backgrounder, press clippings, picture, CD and tape), he'd also done his homework before coming: "I'd talked to the Canadian labels and

learned some tips on how to open doors in L.A. — let's face it, they all have to answer to hear."

Even though he was well prepared, the labels are bombarded daily with tapes, etc., so it's a bit like navigating a minefield to get through to the right people. Rob explains, "I had a contact name at Sony, but when I called, the receptionist was grossly rude, claiming not to know the guy. I figured, unless you know exactly who you want to speak to, you're not going to get to first base. So, I called the head of A&R in Canada who not only steered me in the right direction, but mentioned I'd be calling to his counterpart in L.A. The key is to get inside somehow; for instance, through an old-time buddy of mine, I was able to get a line onto David Geffen. Even though there were no guarantees, all I wanted was an opportunity to make a presentation."

While Vivien was personally dropping off the packages, Rob was immersing himself in the musical ambience of Musicians Institute, also just off the Walk of Fame.

MI, which was founded in 1976, is open 24 hours a day and has 800-900 students at any one time — over half are foreign students, mostly from places like Canada, Sweden and Japan. Courses are offered through five schools (guitar, bass, drums, keyboards and vocal) and students are promised a well-rounded education covering music, business and lifestyle.

Even though he's an accomplished musician and writer, Rob praised MI's unique learning environment: "I had a chance to play with some of the teachers, including Roy, who's probably the most un-jaded L.A. type I've met. It was inspiring because of their positive attitude. For the student who knows what they want, one year here would be invaluable."

In the evening, Rob checked out the live scene and was understandably disappointed for several reasons, saying, "Back home we have a good market which has allowed us to play all the time and work on our music. I'd hate to fall into the circuit here where you only play a couple of times a month. To be honest, we could kick the ass off the bands we saw. As for Incognito playing here, we don't want to put the cart before the horse: we'd be interested in a showcase at the right time."

One thing that was re-emphasized to Rob was taking care of business. A few years ago, he took some time off to learn the ropes, even working with a management company: "I didn't want to be at the mercy of a second-rate booking agent or manager. Until you can find the right one, one who believes in you as much as you do, you might as well do it yourself."

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And doing it himself is exactly what he's doing back in Vancouver, adding, "I'm going to keep in touch with the L.A. contacts. I personally feel really good about Incognito's product, but it's going to take a little bit of luck, much like winning a contest. On the other hand, I figure you make your own luck and we're not going away."

Musicians Institute - Musicians immersed in music

Texas-raised, but L.A. born Roy Ashen remembers hearing about Musicians Institute through word-of-mouth. He'd been a working guitarist in Texas, and came for an MI tour in 1988. He saw the name players teaching and stayed, saying, "It was the first time I'd been around a large group of players and not felt a sense of competition."

Now, as an MI counsellor, Ashen says the school should be used as an education in life and a springboard. "Our goal is to help the students understand what's going to be expected of them in the profession. It's like getting your vocabulary together: the more words you know, the better you're going to be able to express yourself."

One Canadian grad, Jean Brissette, says of his MI experience, "I wanted to get closer to the city that was providing me with the music that I enjoyed listening to. I wanted to meet the players on the teaching staff and pursue a more hands-on approach, even though I'd been playing professionally for seven years in Quebec. Because of the international flavour of the school, I had lots of opportunities to play in different settings and be influenced by other cultural influences."

Taking off his MI hat, Ashen offers some tips and observations about making it in L.A. On showcasing: "There's a certain excitement coming here to play, but there are ten thousand bands out here trying to conquer the world. That's an education and an eye-opener in itself, as is seeing how the business actually works. I feel, by and large, that A&R people aren't looking at L.A., they want to see what's going on elsewhere. It's easier getting a lot of press happening in your own market and then coming down here to showcase your talents. You don't need to be based here and it's more a full-time thing than relying on a lucky break."

On getting attention: "It's incredibly difficult getting through to the companies. They're fielding thousands of calls a day. You need a contact name and, even then, you have to expect getting a negative response eight or nine times out of ten. A&R people have to sign acts that are going to sell. Everyone's been turned down hundreds of times. Having said that, if you're already here, stay. Patience and persistence is everything."

On radio: "There are some new talent programs here, but L.A. also has some powerful stations that primarily play the 'classics'. For the most part, you're not going to get an independent release playlisted here. I know that can happen in other cities like Toronto and Vancouver, so you might be better off spending the time in your own market building up a profile."

On the competition: "The Sunset Strip, where a lot of the bars and music-related companies are located, is like the site of a boxing match. The majority of bands look like the next one and they're

all here duking it out. You have a much better chance if you develop some uniqueness and look like you have a career ahead of you. Perception is also everything."

The bottom line: "If you're here, stay focused and persistent, then you can tear it up in L.A. If you're not from here, use your hometown as a springboard. Whatever your approach, you've got to be a goal-setter."

Ashley Collie is a freelance writer who is currently based — where else — Hollywood, CA.

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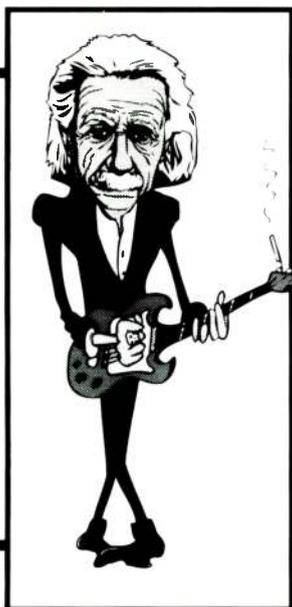
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“Music Education?”

It’s almost a contradiction in personal beliefs and ideology for young individuals wishing to pursue a career in popular or rock music. You can almost hear the argument against it from any rocker worth his or her wattage who knows the history of pop music.

Did Ronnie Hawkins ask to see Robbie Robertson’s music diploma before asking him to join the Hawks? Pardon me, but did Neil Young earn a degree in music theory? Really? What was the name of the music academy the Sex Pistols attended? I seem to have forgotten it. Did the late great Bill Graham attend marketing classes to learn how to appropriately publicize Jimi Hendrix playing at the Filmore East?

by Pearce Bannon



MUSIC 101

FOCUS ON EDUCATION

Truth be known, a formal education in music — whether in performance, the technical recording/production end or the business side — is recommended by many professionals in the Canadian music industry. In discussing the topic with these people — players, managers, producers and A&R people — they will either commend the instruction they received in an accredited music education course or lament the fact that they had to spend years learning the hard way what they could have found out from an experienced teacher.

Don’t want to take my word for it? Then listen to the personal experience of Brian Allen, Vice President of A&R for Attic Records and Chairman of the Advisory Committee at Humber College. Allen has been involved in and has achieved success in many different facets of the music

business. His past experiences have included co-writing the 1985 Top Ten *Billboard* hit for Heart, “What About Love” (with Jim Vallance and Sheron Alton) and a stint as guitarist with the band Toronto.

“No, I did not get any formal (music) education,” says Allen, “and this is probably one of the biggest reasons for me being involved with an educational institute because I feel sorry I didn’t. I firmly believe in the grounding an education can bring to someone in their endeavours in any field.”

For any young person with an interest in music, the choices to further his or her education in that field are almost unlimited. There are schools and programs offering instruction in performance, production/engineering and business management and marketing. Each of these areas

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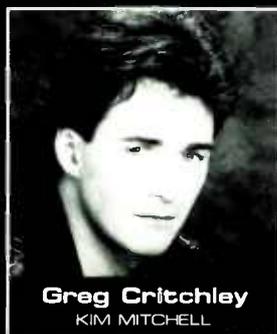
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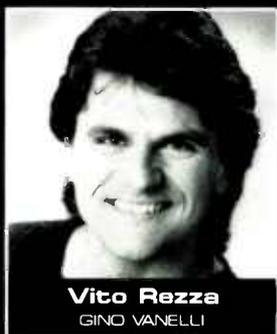
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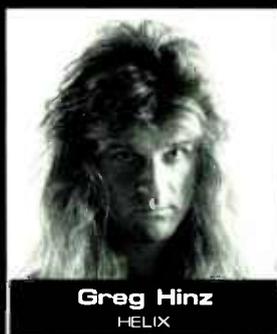
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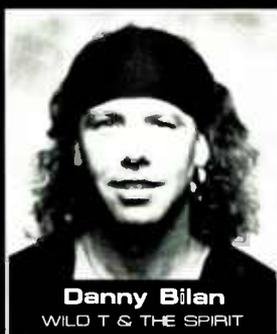
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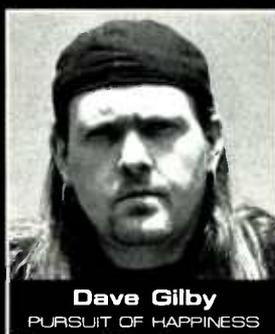
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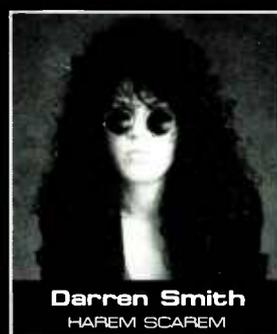
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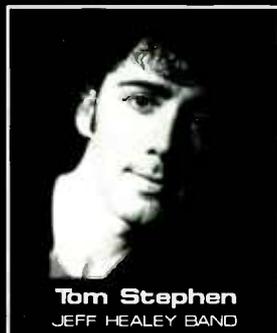
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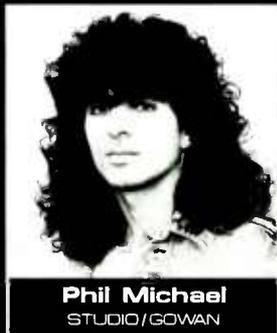
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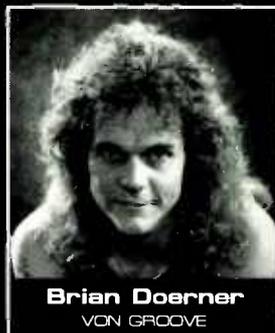
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can be broken down even further because the music industry today is made up of so many varied components. Key peripheral activities (such as merchandising, tour management and entertainment law) are not as immediately obvious as career goals, but are all essential and lucrative parts of the music business.

In Canada there are music programs and individual schools and institutions that complement the desires of those wishing to further their knowledge of music. The quality of these schools hinges on the competence and knowledge of the program directors and instructors; and can be measured by the praise of the students who have completed the programs.

Music is, of course, so much a part of our everyday lives that for most children it is an enjoyable participatory subject in elementary classes and a popular option for high school students. If the student continues with music studies after graduating from high school, they are obviously dedicated to their choice and are hoping to make a living from it.

The important decision is which course of study, out of the many choices, will best suit the music enthusiast's career aspirations. If the



Brian Allen

student is a player, more than likely they will choose an academic institution — either a community college or university — to study theory and to hone their performance skills. Most players are usually considering two career options. They either want to try and establish themselves as a professional working musician or they are aiming to become a music teacher in the elementary or secondary school system.

"Most of the really talented students in my program are probably interested in music from the music education standpoint, and talk about going on to university majoring in music and becoming music teachers," says Tony Malkowski, Head of the Fine Arts, Music and Drama program at Essex District High School near Windsor, ON. "If they want to go into performing, you have to tell them right up front that it's an incredibly difficult field to break into."

Malkowski, who has been teaching music for 25 years, said the choices for students wishing to further their education in music has mushroomed over the years. A program that he speaks highly of (as did several of the subjects interviewed for this article) is the music course offered at Humber College in Toronto.

Tony Malkowski



Brian Lillos, Director of the Humber Jazz Studies/Commercial Music program is proud of the many compliments that the music school receives. Humber was one of the first academic institutions in Canada to offer courses in jazz per-

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formance. The program, now in its twentieth year, is taught by working musicians to classes designed for instruction in jazz arranging, composing, improvising and ensemble performance. The emphasis is on the performing musician, rather than on the academic musician. It is, as Lillos says, a player's school.

Students applying for the three-year program must pass an audition in order to be accepted. Once in, they are working with full- and part-time teaching staff whose first love is making music. "Everybody's a player. You have to play to be on the faculty," says Lillos.

Young musicians come to Humber aware of its reputation, and are prepared to get the most out of their



The Jeff Healey Band

three years. "I find the respect level of the students is extremely high," notes Lillos. "The age of the students is really varied. There are kids coming right out of high school, and we have many between 25 to 35 years of age that have a university degree and are not happy with the way they are playing. They are very mature in their approach. They don't put themselves down, they don't beat themselves up, they don't get bummed out. But they're not arrogant."

The school has its share of big names — not only as teachers, but also in its graduates, many who have returned over the years to teach. Past Humber grads include musicians Jeff Healey, Holly Cole and Rik Emmett.

Interestingly, at the request of an Advisory Committee (chaired by Brian Allen) made up of alumni and music business professionals, a marketing and production course will be started this fall. Lillos describes the course as a "touch of reality" the school needs.

"I think what happens is that you get your performance skills ready enough to work, but just like an athlete that gets their skills ready enough to play in the major leagues, once you start to make a living, you don't know

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how to manage it and how to stay on top," explained Lillos. "And you don't realize that the industry is evolving faster than you can imagine. In five years, whatever skills you have may be obsolete.

"The concerns of the alumni, overwhelmingly, was that they wanted more information on how to survive in this business, because music is a business. They felt they needed those skills and I think the people that teach those skills are on the edge of marketing."



Rik Emmett

Allen says the course will show players that there are many ways to make a living in the music business. "If anybody had asked me ten years ago, 'Brian what do you think you

will be doing ten years from now?' it would not have been sitting in this position."

Chip Sutherland, an entertainment lawyer and manager of the Halifax group Sloan, sees a great benefit in providing practical courses about the business side of music to musicians who are now taking a much greater interest in their financial well-being.

"At a place like Humber, it would seem essential to have a half-term just talking about how you can get in and out of trouble with record companies, who's reputable and how can you sniff out a disreputable (industry) player.

"I think artists want to be more in control of themselves, I think they can definitely benefit from just being told where the scene is and understanding how it works because it is such a strange business — it doesn't make any sense." For those who may know their music history, consider the "Wish I'd of Known" lament sung by one-time financially naive performers such as Pete Townshend, Paul McCartney and John Lydon.

For players whose interest lies in classical music, Mount Allison University in New Brunswick is one of several institutions they might consider. Dr. Jim Code, Head of the music department at Mount Allison and the Chair of the Standing Committee of



Holly Cole

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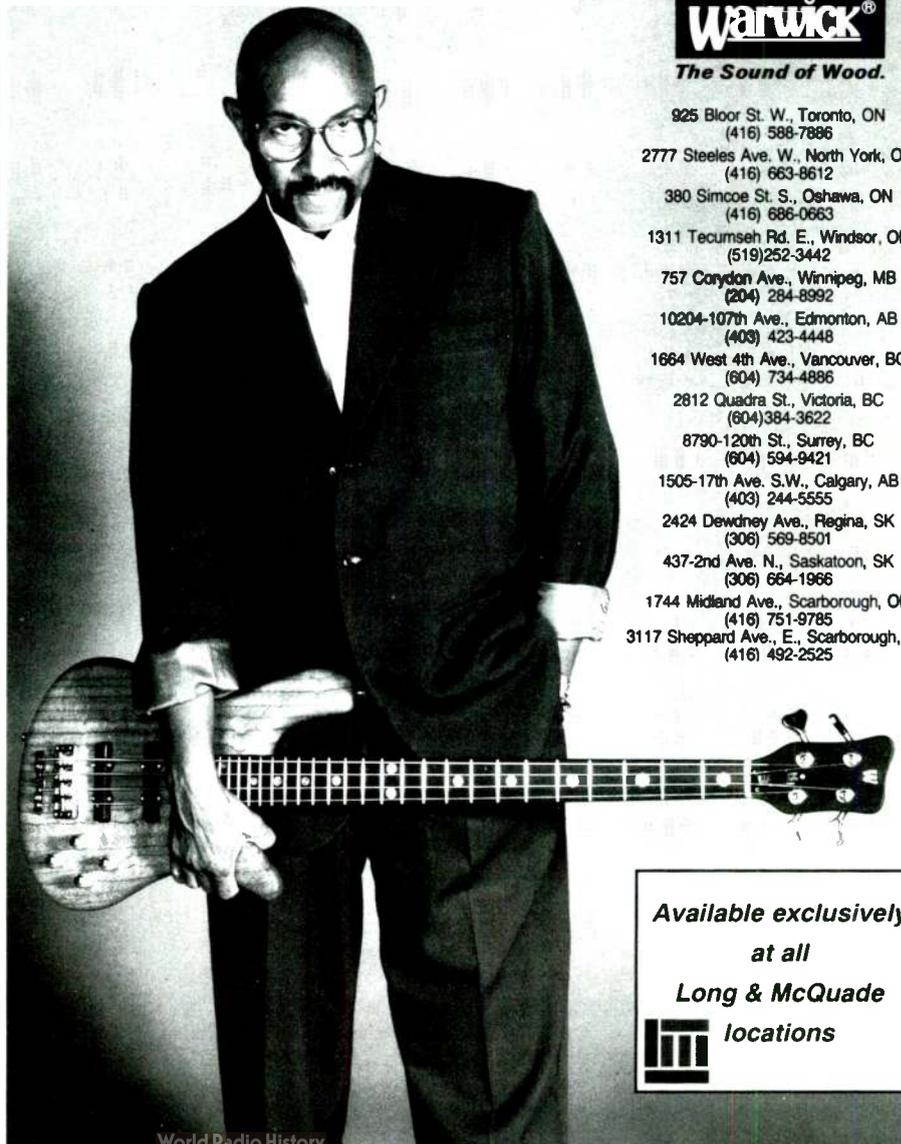
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Institutional Members of the Canadian University Music Society, says that most of the students are studying to become music teachers. Because that is the primary goal of the majority of the student body, Mount Allison has set up a music program that is taught in



Don Christensen

conjunction with the education program. Graduates of the five-year program receive both a Bachelor's degree in music and in education.

"Many of them will find work in the province," says Code, "usually as elementary or secondary school teachers."

When asked about job opportunities for students wishing to play professionally, Dr. Code will quickly say that there are very few openings in Canada for classical performers. "There are only so many large urban centres that can support a symphony or stage an opera," says Dr. Code. "And even if a student does make it on to a city symphony, the pay is very poor."

Private institutions can offer musicians courses not only in performance, but in recording techniques and business practices as well. Once again, the student should examine the course curriculum carefully to determine if it is the right school for them. They should also look at the professional background of the teachers involved and check to see if it is an accredited program recognized by the provincial education ministry.

Don Christensen, manager of former Blue Rodeo keyboardist Bobby Wiseman and Toronto act Change of Heart, began his own company, Noise Management, shortly after he completed his studies. He says that the high cost of tuition at most private schools almost demands that the interested individual investigate the establishment very carefully before committing themselves to a program where they may not get their money's worth.

"My advice for anyone who is considering any music education course — whether it be in business or

producing and engineering — is to do as much research on the institution as you can before you sign up, because they are *not* all created equal.

"With the first school I attended, I didn't really do the research on it that I should have, and I feel that I wasted quite a lot of money and time going there." Christensen continued his studies in management at the Harris Institute for the Arts, located in downtown Toronto. There he found the program fulfilled his educational needs because the instructors were industry professionals who have taken the time to come in and be part of the teaching faculty.

Christensen found the most beneficial experience at Harris to be their internship program. For six weeks, the student works in a voluntary position within the industry, learning as much as possible within that short period of time. The purpose of the work term is to give the student some "real world" experience, and the opportunity to make a favourable impression on people who, if they are not hiring, can at the least be used as a great reference.

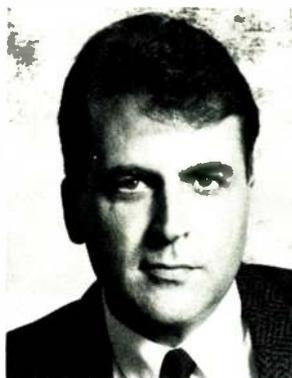
"If anybody enters into a program like that, I suggest they don't sit back and watch what they will be doing," says Christensen. "Try to make the most of it and make yourself totally necessary. In a lot of cases, the result is an actual job which is what happened to me and many of my classmates."

Kevin Leflar of Childsplay Management, who handles the Sattelites and Big House, also found the internship component of the management program at the Trebas Institute the most useful element of his education. Coming from a university background, he believes there is merit in getting a formal education in music management. "It gives you a sense of the big picture before you jump into it. Like any industry, if you just jump into it, you learn about things piece by piece and eventually, after 30 years of experience, have put together how the whole industry works . . . but starting out with that "big picture" mentality as a manager helped me guide the careers of my musicians a lot better because I was able to say, 'I understand, I've taken a contracts course, I know how in theory this is supposed to apply.'"

Like many of the students in management and recording/production classes, both Leflar and Christensen are former players who became frustrated after several years of practising and travelling on the road, trying to succeed as performers and instead, looked for another entrance into the industry.

The Harris Institute for the Arts

offers both a producing/engineering program and a recording arts management program. Both program curriculums are designed to give the student a well-rounded education and to develop a broad range of practical skills. Students taking the producing/engineering program receive instruction in studio mechanics, music publishing, copyrights, contracts, music



John Harris

marketing music theory, and composition and arranging. The recording arts management program covers diverse management functions like concert promotion, record distribution, artist management, contracts, music publishing, publicity and public relations. Both courses are one full year in length.



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John Harris, founder and director of the institute, believes that what is taught by his instructors — all working the field — will greatly benefit the student learning about the many aspects of the music business. "Traditionally, most people getting into the music industry have had to learn by trial and error and that's been disastrous. So we're hoping to give people the tools to begin and continue a long, lasting career."

David P. Leonard, director and founder of the Trebas Institute with schools in Montreal, Toronto, Vancouver and Los Angeles, also offers programs in recording and music management along with film and television production.

One of the programs being planned by Leonard and his curriculum advisor for the near future — one he is very excited about — is the interactive multimedia course. When completed, the program will offer studies in such areas as corporate communications, advertising/media production and virtual reality. Leonard sees openings for music students in all of these emerging fields and is optimistic about the future career opportunities for his graduates. However, he states that it is important that a student realize that his first job will not be playing bass for the Rolling Stones. Leonard says that there are well paying jobs in public relations, theme parks, advertising and corporate films. If the student can get over any pretensions that they may have of themselves as a "pure" artist, and realize that



David Leonard

the more commercial areas of the music business provide a steady income, they will do well. "Part of our job is to paint the reality very quickly in the first few weeks that the road to success is not paved with gold. You're not going to be working on a rock star's record as senior engineer when you first start out . . . you may work in a studio that does commercial radio spots."

Leonard says that another reason students should not place all their goals in the pop/rock basket is because of the reality of the business. "The clients that pay their bills reliably are the advertising agencies and corporate firms . . . a studio is a business, and we try to make our students understand that."

Like many of their fellow countrymen, Canadian musicians will look south to the United States for employment opportunities. It's only natural for anyone with a desire to make it in the music business to look to the States as our country's industry is so interconnected with U.S. activities and because the industry there is large and very lucrative.

The Director of Education at one of the most prominent music schools in North America, the Musicians Institute (MI) in Hollywood, CA, is former Winnipeg resident Tom Bartlette. Artists who have appeared at MI as guests include Neil Peart, Steve Vai, Eddie Van Halen, John Entwistle and other famous and legendary players. Bartlette, a 1982 graduate from the program, was made Director of Education in 1987. Although he has lived in the U.S. for well over ten years, Bartlette has remained a Canadian citizen. "I was born in Winnipeg, and I'm the director of education at

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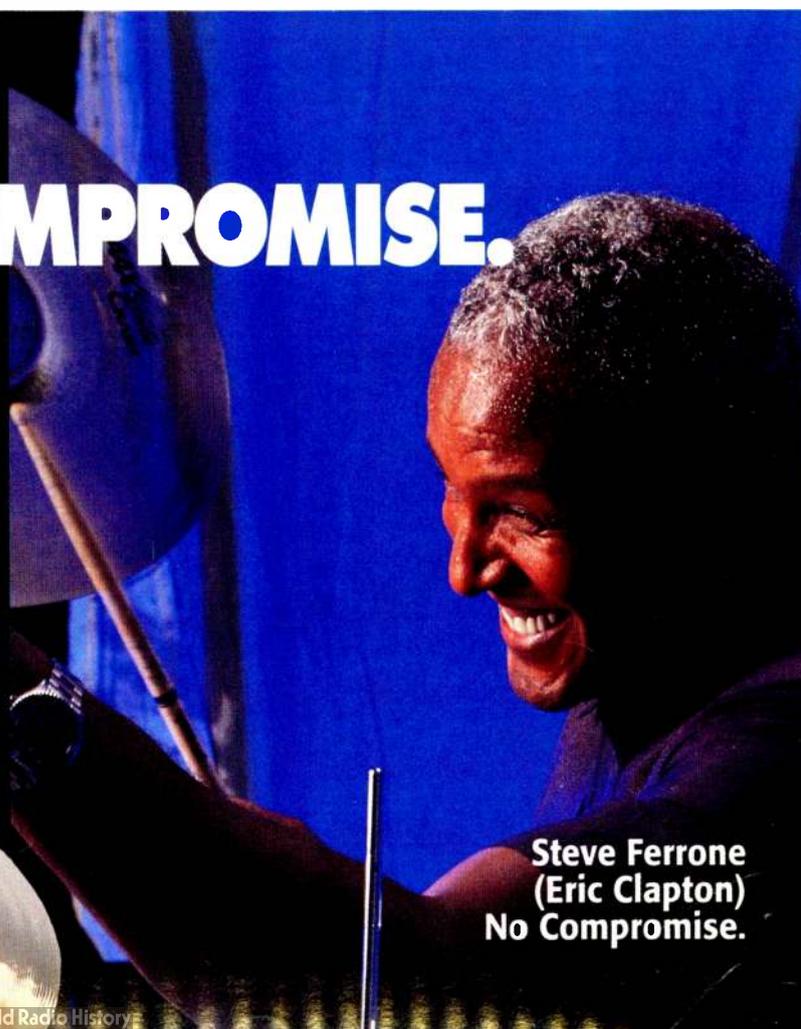
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FINDING YOUR OWN WAY

Considering the equipment now used in most major recording studios, it would seem a given that anyone interested in that area of music should take a formal course in production and engineering. Yet the professional experiences of Richard Chycki are a good argument against that assumption.

Chycki has received no formal instruction for working in a modern state-of-the-art studio. Yet he has worked through his production company, Captain Communications, with such music luminaries as Sue Medley, Andrew Cash, The Jeff Healey Band, Sebastian Bach and the Leslie Spit Treeo. As well as his forays into the field of the producer/engineer, Chycki has also cut out quite a career for himself as a music journalist, and is a regular contributor to *Canadian Musician* and *Professional Sound* magazines. Not only does he write technical and feature articles, he also conducts many of the product tests for the publications.

Chycki initially learned most of his studio skills by recording with his former band, Winter Rose, and later, by constantly reading magazines, textbooks and manuals that profile the latest in studio equipment and production techniques.

"It's all hands-on," says Chycki about his "informal" education. "A lot of it is just reading and staying on top of the technology that's out there. It's staying on top of what people want."

Now for all potential studio technicians reading this, don't start smiling and rubbing your hands together figuring you have basically been told not to spend a pile of money on tuition at a private institute. Chycki does believe an education is essential for those wishing to learn studio production. But he points out that an education is what you make of it—you have to leave the program open-minded with the desire to keep learning. He also cautions musicians to make sure that the school they apply to provides the kind of technical instruction that they want; and that it complements recording techniques and equipment that are currently being used. "The applications have to match the type of music that you're going to be doing. An example is, you should definitely have experience in digital recording because the majority of recording is going that way these days."

Chycki has found that with some production school graduates, once they get into a



Rich Chycki

professional recording studio, they have to "unlearn" much of what they were taught in class. "A lot of modern recording goes against the rules or what the books deem as being 'correct'." When a producer is working with a musician or a band, Chycki explains, getting the sound that the artist wants overrides any concern about proper studio procedure. "That's the bottom line when you're done. The artist is going 'That sounds great' and people are buying records. And that's really what the bottom line is."

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MUSIC 101

FOCUS ON EDUCATION

Musicians Institute in Los Angeles, which tells you that there is a lot of opportunity for Canadians in the States. Anything is possible here. As long as you have the drive, the ambition and the background, you can do a lot."

Ultimately, the decision of whether or not to pursue your interest in music through a formal education is similar to the dilemma faced by most young Canadians who are finishing high school or their undergraduate studies. The individual has to think seriously about their career goals and decide on which area of their personal interest they wish to focus their study. They should inquire about the many music programs offered across Canada by picking up a course calendar and talking to the instructors, students and graduates before making a choice. Once registered in a course of study, they must commit themselves to learn as much as they can, because they are hoping to enter a profession that has become increasingly competitive. The good news is that those whose skills are adaptable will never be faced with limited job opportunities.



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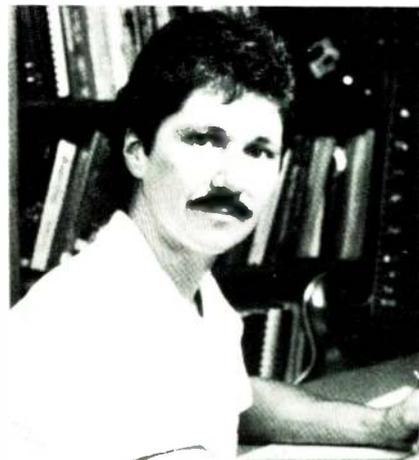
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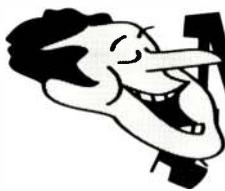
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For those not interested in getting a formal music education, preferring instead the simple enjoyment of playing an instrument or playing for friends, probably the words of high school teacher Tony Malkowski sum it up best: "I think the great thing is the student that puts away the horn, the clarinet or whatever music instrument for awhile, then a few years later will invariably come back to it. And the reason they come back to it is because it provides so much personal enjoyment."

Pearce Bammon is a staff writer for the Essex Free Press in Windsor, ON.



MIDI SPEAK

The uses of MIDI have evolved so much over the last few years that today it goes far beyond the realm of keyboardists who have had the advantage of growing along with the technology. Whether you're a vocalist, wind player, drummer, guitarist or a songwriter, there is a multitude of hardware and software products available to enhance and expand your creativity.

Those of you who have little or no experience with the technology have probably been in awe over some of the products you've seen in local music stores or advertised in magazines; and no doubt, confused over where to begin in understanding some of the terminology used in describing this technology's capabilities.

Not only is MIDI a hard concept for some musicians to grasp, it's like learning a new language. Have you ever been inside a store and just stood there agreeing with the MIDI product specialist as he extolls the virtues of "MIDI product X" using completely foreign terms, and never stopped him to ask, "What are you saying?" The main problem of not understanding the language and walking away frustrated after such an encounter is that you perpetuate this cycle of confusion that only adds to your intimidation of MIDI.

It seems certain terminology comes up repeatedly, and in this column I will attempt to create a "quick fix" bag of MIDI terms for your use. This is by no means the end all of the MIDI language, but should serve to shed some light on those more common terms you'll come across when reading product descriptions or watching demos.

Basic Channel: The channel that an instrument is assigned to when it is first powered up. Normal default channel is channel one.

Bulk Dump: A method of transmitting the entire memory contents of one MIDI instrument to another (memory-card, computer or sequencer) for editing or storage.

Channels: 01-16 MIDI channels. Each channel can transmit or receive all MIDI messages independently and simultaneously with all other channels.

Clock Rate: The rate of resolution used by a sequencer or synchronization system. MIDI clock rate is 24 parts per quarternote.

Control Change: A MIDI message that is generated by a continuous controller, such as a pedal or mod wheel. There are 3 types of commands which are sent using control change: MIDI channel (number that the controller message is to be sent on); ID (number of the controller to be used); and Assigned (controller's range or values).

Daisy Chain: A connection of two or more MIDI instruments using the MIDI THRU

port. The first MIDI device uses the MIDI OUT into the second MIDI device and then the MIDI THRU port is used for connecting additional devices into the chain.

Data: MIDI code transmitted through the MIDI interface. May also be called a *data stream*.

Data Filtering: A process used to filter out various types of incoming MIDI messages.

Defaults: These are the original manufacturer's settings to which electronic devices return when reset or initialized.

Digital: A method of defining data using numbers (digits). MIDI data is sent in *binary code* (a numerical system) using the values "0" and "1" in *bits* (on or off messages) compiled into units of eight called *bytes*.

Interface: A connection between MIDI devices used to create an electronic musical network.

Local Control: Allows an instrument to have its physical inputs disconnected so it doesn't sound when its own inputs are struck; but at the same time, allowing it to be played by a master controller or to function as a master controller playing other instruments.

Manufacturer's ID: An electronic identification number issued to each manufacturer for implementing proprietary messages for their various instruments.

Master Controller: Also known as the "motherboard", this is any MIDI device that controls other devices known as "slaves". The master controller may or may not have sounds of its own, but is always found first at the beginning of the chain.

MIDI Computer Interface: A device that provides connections (MIDI INs and OUTs) between computers and MIDI instruments. Atari computers have them built in, PC computers usually have a card connected to a MIDI box and Macintosh computers have the MIDI interface connected through the modem port.

MIDI File Dump Standard: A computer file dump standard that allows sequencer files to be stored in a common format and shared among different brands of sequencers.

MIDI Merger: A device used for combining two or more incoming MIDI data streams into one.

MIDI Message: A command; data that is transmitted via MIDI.

MIDI Note Number: All MIDI keyboards have specific keynote numbers (0-127) that are shared by all MIDI devices.

MIDI Sequencer: A recorder device used to store, manipulate and playback MIDI data. There are specific dedicated hardware sequencers as well as software and MIDI interfaces for personal computers.

MIDI Sync: The internal synchronization

standard implemented in MIDI. The clock operates at a rate of 24 parts per quarternote and is used for basic synchronization between sequencers, drum machines and tape recorder auto-locators.

MIDI Time Code (MTC): A MIDI interpretation of SMPTE used to synchronize MIDI devices to a SMPTE frame rate.

Monophonic Instrument: An instrument that can only play or receive one sound or voice at a time.

Multi-Timbral Instrument: An instrument that can play several presets simultaneously. Using a sequencer, it is possible to create multi-instrument tracks from a single instrument.

Patch: Also known as a *preset* or *program*.

Polyphonic Instrument: An instrument that when played, can produce more than one note or voice simultaneously.

Program Change: A message used to change presets in real time via a sequencer or master controller.

Sample: A digital recording which is a conversion of analog sound into a representative binary code. This is a process called A/D to D/A conversion. The process is reversed upon playback in order to reproduce the sounds.

Sample Dump Standard: A file format that allows different brands and models of samplers and computer software to accurately exchange sampled sound data via MIDI.

Sampler: A device that can record, manipulate and store digital sound recordings.

System Message: System Messages consist of three subgroups: Common; Real Time; and Exclusive.

Common: non-real time synchronization messages like those used with MTC.

Real Time: time critical messages such as start, stop and continue.

Exclusive: a message which is specific (sample dump, manufacturer ID etc.) to each device, but can be user-accessed and manipulated via MIDI.

Hopefully this glossary will make you feel more prepared when rapping with the "MIDI Gods"; and if you don't understand something, remember, all you have to do is ask!

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



the DREADED SOUNDCHECK

Soundchecks are probably the single most hated thing in the live sound industry. From the seemingly endless "check 1-2" to the pound of the kick drum (and the constant, out-of-control feedback), soundchecks can drive everybody involved close to insanity!

Every sound engineer has developed their own way of conducting soundchecks. Some use a familiar high quality cassette or CD, some an analyzer and some use a microphone. The speed in which you perform your soundcheck will be equally proportionate to the level of organization and preparation you take before involving the band. I'll explain the method that works best for me.

I've found that almost every type of system has its own particular characteristics, regardless of power or placement. With a live rock 'n' roll program, a typical 3-way horn-loaded component system utilizing two or three bass bins loaded with 15" drivers will almost always require a major dB cut at 100 Hz to eliminate the boxiness found with this particular type of system. Although dual 12" mids are relatively flat, most enclosures will have a midrange honk around 400-500 Hz. Most system owners have chosen to go with the JBL bi-radial horn. With a frequency response of 800 Hz-20 kHz +/- 3dB, this high frequency horn equipped with a 2445J diaphragm is one of the most popular choices for high end reinforcement. These will require a slight cut around 4-5 kHz to reduce the harshness and a 3 to 6dB boost in the 12 kHz region to compensate for the reduced amplitude in this area. Most front-loaded subs generally require a 3 to 6dB boost around 60 Hz to bring out that real warm bottom end. Although this is a generalization, EQing in these areas prior to starting soundcheck will help minimize your time.

Determine which channels will be routed to what particular subgroup and decide on what channels you'll be inserting compressors and gates. Once this is done, you can start presetting your rails.

Lead vocals will always be the loudest information in the mix, thus I've chosen to use the lead singer's microphone and channel to equalize the system. In doing this, it's important that you use the exact mic the singer will be using during the performance. Even the same model of microphone will have slight variances in their characteristics. Before turning up the volume, it's important that you solo the channel and set your input gain to read 0VU. I've found that in almost every case, a vocal channel will require the activa-

tion of the low end roll off and a fair amount of cut in the low and low mid on the rail. If you're going to insert a compressor on the vocalist's channel, this should be set up at the same time you EQ your vocal, keeping in mind that all of this will effect the reading on your meter. Be sure to give a good strong signal into the mic. Now that you've done this, bring up the fader and have a listen. I find a lot of technicians tend to bring the volume far above the level at which they will be operating during the show and start to pull out all kinds of frequencies on their FOH graphs to eliminate the feedback. Rather than doing this, determine an approximate level you'll be operating at and work from there. There's no sense in removing these frequencies if you'll never be loud enough to cause them to regenerate in the first place. If you find that you're having a problem in one large area, you may want to turn down that particular output volume on your crossover rather than going to your equalizer to eliminate a problem in that region.

Once I'm happy with the way my lead vocal channel sounds, I'll set the rest of the vocal channels up the same way if the rest of the singers are using the same microphones. Remember, this is just an approximation and there will still be some equalization required to accommodate the various tonality characteristics in the individual voices.

I find that guitar channels and vocal channels tend to look relatively similar, so I'll preset these rails the same. If you don't remove the real lows (anything below 80 Hz) and cut the low mids (100-250 Hz) 3 to 6dB, all you'll get is some serious low end feedback off the E and A strings when soundchecking acoustics.

Keyboards generally require a boost at 10-12 kHz and 4-5 kHz, so presetting these rails in this way can minimize your time soundchecking multiple keyboard rigs. You can leave your low mids and lows flat for now, but be careful of the subsonics in some of the patches when you start to bring up the rail.

In the case of bass guitars, giving a good 6dB boost at 1 kHz and a 3dB cut around 250 Hz generally gives me a good starting point to work from. I usually find myself using the low end shelving function to eliminate a lot of unwanted rumble.

Presetting your drum rails is where you can really save some time and eliminate bothersome repetitive beatings on the individual drums. Most technicians will start their soundcheck with the drums first, so this area is most important.

Beginning with the kick drum, I normally boost the highest point (commonly fixed at 10 or 12 kHz) about 10dB. This ensures a nice sweet attack on the kick drum. Keep in mind this will vary from mic to mic. Most house venues will usually have at least one Sennheiser 421 for the kick, so I'll use this particular mic in my generalization. In most cases, I find myself removing the low mids almost totally around 100-150 Hz. This will eliminate any boxy or cardboard-type sound, characteristic of most kick drums. The low shelving (usually set around 60 Hz) is left flat until you have a chance to see exactly how much low end is provided by the system and the kick drum itself. The high mids are the most tricky of all. In the case of fixed EQing (set around 2-2.5 kHz), I find it is necessary to cut this point 3 to 6dB. Depending on the drum, I either boost the 4-6 kHz region (to give more attack) or cut at the 1 kHz region to eliminate the clacky sound (if I have the luxury of a sweepable mid). For the purposes of presetting the rail, it's probably best to leave the high mids flat until you have a listen. If you have noise gates, insert one on this channel. It will give you a lot more control over the overtones and allow you to get a louder, tighter kick sound. A good sounding kick drum can make or break your mix. Too much attack can cause your mix to seem harsh and not enough can make it sound muddy. Sound techs generally build their mix starting with the kick and layer everything else around it.

Snare drums are probably the hardest rail to preset. I personally like a fairly fat-sounding snare sound with a nice crisp attack. Because the SM57 is a fairly common and reasonably-priced microphone, they're usually found in most house systems, so I'll refer to this particular mic when talking about snares and toms. In most cases with snare drums, 60 Hz will cause more rumble than anything, so a reduction in this area will eliminate the problem. If the board you're using is equipped with a low shelving feature, engaging this will also eliminate this problem.

When it comes to toms, dialing up your 10-12 kHz region about 6dB will give you a decent amount of attack to start with. Using your low end roll off will help you control a

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continues...

lot of unwanted rumble with smaller toms. If you have noise gates, use them, they make life so much easier. If I have sweepable low mids, setting the frequency around 150 Hz will usually hone in on the area I'll need to boost or cut, depending on the strength or weakness in the sound of a particular tom. As far as the high mid goes, you may as well leave it flat until you hear the drum amplified.

In the case of cymbals and hi-hats, I take all the low and low mid right out of the rails. Frequencies below 2 kHz just cause a lot of rumble and will usually pick up undesirable vibrations from the rest of the kit.

If you have particular effects settings that you'll be using, program them in before getting the band up. By doing this, you'll be ready to do a couple of songs once the individual instruments have been checked.

Before starting soundcheck, inform the musicians of the order in which you'll be needing them on stage. This will save some time and avoid confusion as to who will be needed next.

I always start with the drummer, then the bass player. This allows me to get the bottom end under control and do any fine tuning on the graph that may be needed in this area. This also gives the club owner the opportunity to tell me to turn it down. Better now than after I soundcheck the rest of the band. Doing the keyboards next gives the guitarists a chance to tune up and prepare for their turn. If one of the guitarists is also playing an acoustic guitar, soundcheck him first. He can prepare the acoustic so it's ready after you've finished the second guitarist.

Once you've finished off all the instruments, get your vocalists to do a quick check on their mics. PFL the channels first to get a 0dB reading on the meters before bringing up the faders.

Now that all of the individual sounds have been set, get the band to play a song and create your mix.

The most valuable part about presetting your mixer will become evident when you run into a situation where the band misses their scheduled time and you don't get a soundcheck. At least this way you can feel confident the first song won't be a complete write-off.

Once you see the way the rest of the rails end up in relationship to the lead singer's channel with your particular voice as a reference, you'll develop a pattern that will work from show to show.

I realize that much of this is a generalization, but it's a method that works for me. Use it more as a guideline for creating your own system. The main point is to develop a systematic way that works for you and achieves what you want with minimal inconvenience to both the musicians and the patrons. ■

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on PIZZA and COMMUNICATION

Of all the thousands of knobs, faders and buttons on your average mixing console, one of the most important to the success of a recording session is quietly tucked away in the corner of the board, with no flashing lights and no fanfare — the talkback.

This is the button the engineer pushes to announce to you, the recording musician, that the pizza has arrived, that you're singing flat, that you're fired or other helpful words of encouragement.

This article focuses on the reasons why this innocent little button and the communication process it is a part of, is so important in achieving the results we all hope for.

First, here is an easy question: what is the basic objective of a recording session? To drink beer and crank up the big monitors, we cry, but no. It is to capture an artist's performance on tape. But not just any performance. We need the best this artist can give. And how do we get that performance from you, the artist?

We need you relaxed and happy; relaxed with the material to be recorded; relaxed in the studio environment; comfortable with where you are sitting/standing/lying; comfortable with what you can hear; and as much as is practical, feeling connected to what is happening in the control room. Good communication is the key to achieving all of these.

First, it is the aim of pre-production to make sure that everyone is familiar and comfortable with the material. The drummer won't play that killer fill into the chorus if he doesn't know where the chorus is. Here I find it fairly useless to shout "Chorus, you stupid bastard!" into the talkback while he's playing. Try to do any re-writing or re-arranging before you get near the studio, partly because studio rates make for very expensive rehearsal time and partly because it screws the performers' psyche.

Once you are in the studio, do whatever it takes to be comfortable. To the inexperienced, a stint in a studio can be a pretty daunting prospect, so walk around, ask questions, get familiar with the layout. Maybe a beer or a coffee or a trip to the washroom would loosen the thumbscrews.

Where you are positioned to record can be a compromise between where you would like to sing (the studio shower) and where the engineer would like you to sing (the stair cupboard). Discuss it and go for whatever gets that killer performance.

If you play an electric instrument, you have the option of playing in the control room. This allows you to drink beer, sit in the comfy seat, crank up the monitors and talk to the engineer/producer (who should make sure he brought his ear plugs). However, if you are used to playing as a band in a cramped space, then you will

probably perform best standing within smelling distance of each other.

Once you are into record mode, the talkback becomes the main instrument for making you happy. At this point, the producer/engineer should be asking you what you need.

Maybe you need the control room cleared. Maybe you don't perform too well with the head of the record company, the rest of the band and your mom sitting in there, scrutinizing.

If the pizza arrives and you are in the throes of a genius performance, tell the band to go stuff themselves in the other room and leave you to it.

Maybe you don't perform well with that strip light in your face. It's time to bring the living room lamp in.

If you hate singing with headphones on, try a pair of Auratones, out of phase and facing you to get that "Karaoke vibe".

If you wear headphones, talk to the engineer to make sure that what you're hearing is what you want to hear. If the sax player can only hear a wall of distorted guitar, he will wail like a lost sheep. If the drummer can only hear the thwack-konk of his click track, he will not let rip with his best Keith Moon. If the engineer tells you that you are constantly singing out of tune, get him to alter the amount or type of reverb. It can make a big difference.

When you are recording, the talkback becomes an important

connection between

you, the recording process and the rest of the world. It is very frustrating to finish the best performance of your life and watch the band, the record company and your mom discuss it (and the football results) without you hearing them. Insist on being told what is happening from technical problems to criticisms.

So, while you are doing your thing, the rest of the studio should be geared towards making that as good a thing as possible, and good communication will make it happen. Of course, demanding the ridiculous in order to "catch the vibe", like a flaming goat skull or naked dancing girls, will bring forth mirth from the engineer, and lose you a lot of respect, so discretion is advised.

Lastly, while the world revolves around you when you are recording, it does not when you stop. Respect your fellow travellers. Happy Recording! ■

Jamie Stewart played bass with U.K. recording act The Cult from 1983 to 1990. He is now a producer/songwriter based in Toronto and is currently producing Eddie M for Polygram Records at Street-Brothers digital facility in Toronto.



We're not one to throw stones. However, big mixers with zillions of knobs and switches may be impressive on stage for rock acts, but for broadcast work, post production, theatrical productions and similar applications, they're overkill –

David vs. Goliath.

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

HIGHLIGHTS of a PUBLISHING DEAL

Every musician has heard the famous words “keep your publishing!”. Even more potentially lucrative to the songwriter than the record deal is the publishing deal. Why is publishing so important? Simply stated, it ensures you receive a royalty every time your record is sold or your compositions are performed in public.

My previous article explored what publishing actually is. In a nutshell, publishing is copyright; it is the right to be paid for the use of your copyright and to give you protection from unauthorized use of your songs. This article gives some basic highlights of a publishing contract. The following are the most common elements of a publishing contract.

Publisher

What exactly is a publisher? He or she is the person responsible for selling your song. How do they get involved? At the time the song is created, you own it. You, the songwriter, then assign the copyright (the right to sell and reproduce it) to the publisher. The publisher then goes out and finds users. In the days of Tin Pan Alley, “song sharks” preyed on unsuspecting songwriters by taking money from the songwriters to sell the songs. The song shark and the money paid by the songwriter would then both disappear. Never pay a publisher to sell your songs. If anything, your publisher should be offering you money. This is called an “advance”.

Advances

An advance is really a loan. You must pay it back or “earn it out”. You are being lent money against future payments (“royalties”) that will hopefully be received from various sources. What are these sources of money?

Mechanical Licences

Your publisher will grant a record company the right to “mechanically” reproduce your song. Think of mechanical as any physical product (such as CD or cassette) that supports your song. If the record company then “prints” copies of your song, you are paid a “mechanical royalty” for each copy that is manufactured.

By the same token, if you use someone’s song on your record, you must ensure that you have received a “mechanical licence” from them or their publisher, or the publisher’s agent. Failure to do so could mean that you will be forced to pull your product off the shelves, destroy the master tapes, and pay damages to the publisher or its agent.

Performance Rights

These are simply royalties paid to you whenever your song is performed in public or broadcast over the radio.

Synchronization Income

This is the right given to a user to “sync” your music with a visual image, such as a film or television. Like mechanical income, sync income is collected by your publisher. Thus, if a film or television producer desires to use music in his or her production, he or she must licence the use of that song from the publisher. This is called a “synchronization licence”.

Term

What is the length of your publishing contract? One year, two years? There is no standard term. Publishers will obviously want to lock you in for as long a period of time as possible, while songwriters will resist long term commitments — and for good reason: What if the relationship between the parties sour? Many musicians sign long term publishing contracts only to discover that things are not pro-

gressing as anticipated and now want out. Therefore, better to go for a short term and renew if you are happy, than to be locked into a long term.

Obligations

Are you giving all your songs to your publisher or just a select few? How many songs are you required to deliver to your publisher and over what period of time? Do you have the right to exploit your songs yourself, or is this an exclusive arrangement with the publisher? What are the obligations of the publisher? What if you deliver the songs and the publisher sits on them, or simply cannot find a buyer? Do you have the right to walk away from the agreement? Do not overlook this important point in your publishing contract.

Options To Renew

The option to renew the agreement is usually exercised by the publisher and not the songwriter. A publisher who has spent money, time and energy to develop a songwriter does not want to watch the fruit of his labour, namely the songwriter, now walk away and sign with a rival publisher. It is therefore important for the writer to try and limit the options granted so he/she can be in the open market again and renegotiate a better deal.

Compensation

How much the writer can get paid depends on the bargaining position of the parties. There is standard compensation for first time untried and untrue writers in a publishing contract. A common industry contract today provides for a co-publishing arrangement between the writer and the publisher. This means that the pie is split into two equal portions. The publisher takes 50% and the writer takes 50%.

Except in a co-publishing contract, the writer takes half of the publisher’s piece of the pie. If the royalty cheque is for \$1.00, the writer will take the writer’s side (50%) and half of the publishing side as a co-publisher (25%) for a total of 75%. Of course, advances must be paid back first, and certain expenses must be paid back as well.

Charge Backs

How much can the publisher charge you for his or her expenses to sell your songs to potential users or record companies? Such expenses may include hotels, meals, cars, airfare. Some publishers are now beginning to charge the songwriters for these expenses. These expenses are “recouped” from any royalties later earned. However, the more debt charged in your name, the less likely is the prospect of seeing any royalty money at all. You must ensure that your publishing contract does not charge these expenses to you, or has a ceiling on what can be charged, and is “pro-rated”, meaning to spread the cost between the other acts being sold on the same trip by the publisher. You should not have to pay the airfare and expenses to “cushion” other acts and songwriters that do not have “charge back provisions” in their contracts.

These are some of the highlights of a publishing contract. Publishing is by far the most lucrative area of the music industry. Good songs can continue to earn money for years to come. Some songs even make “comebacks” and earn money all over again. But your publishing is only as good as the contract you are able to secure. It is better to walk away from a bad deal if you are only signing because you fear nothing better will come along. Always have your prospective contract reviewed by a lawyer to ensure that you are not giving the shop away. There is very little a lawyer or anyone else can do once you have signed a contract which simply will not work for you. ■

P R O D U C T
N E W S

FENDER ULTRA CHORUS AMP



Fender has introduced the Ultra Chorus Amplifier, which creates true stereo chorus sound by utilizing two 65-watt power amps. Similar in design to the Princeton Stereo Chorus, the Ultra Chorus features Fender's "new old look", which is reminiscent of the classic "black faced" Fender amplifiers of the 1960s.

The Ultra Chorus features dual tube emulation power amps, two channels with separate tone and reverb controls, individual mono and stereo effects loops, open back cabinet and two-button footswitch for chorus and channel select.

In addition to the normal channel (which features normal, treble, mid, bass and reverb controls), the Ultra Chorus offers completely independent reverb and tone controls in the drive channel. The drive channel also features Fender's exclusive pre- and de-emphasis distortion circuitry based on pre- and post-clipper voicing filters. These filters were designed to simulate the preamp tone settings and speaker output of an overdriven tube amplifier.

For more information, contact: Fender Musical Instruments Corp., 7975 North Hayden Rd., Scottsdale, AZ 85258 (602) 596-9690, FAX (602) 596-1384.

DIGITECH VOCALIST II

DigiTech has introduced the Vocalist II, a rack-mountable, highly portable human voice processor specifically developed for live applications.

The new unit offers many of the features found on the Vocalist VHM5, introduced in 1991. It includes DigiTech's exclusive digital splicing system, an approach that pitch shifts basic vocal notes without changing vocal overtones or resonance.

The Vocalist II offers 99 user-definable and restorable factory presets. It can also be programmed to change chords automatically in synchronization with a drum machine or MIDI sequencer, and is capable of storing virtually unlimited-length song lists of sequenced harmony chord changes.

The unit features a simplified user interface for easy operation. A three-button footswitch included with the Vocalist II, the Model FS-300, is configured to allow selection of a song's verse, chorus or bridge.

The Vocalist II offers an editable harmony library, with intelligent chordal, scalar and chromatic harmonies provided. Harmony volume can be programmed, as can the speed, depth and attack of vibrato.

A built-in microphone preamp and microphone jack are included.

For more information, contact: Erikson Pro Audio, 378 Isabey, St. Laurent, PQ H4T 1W1 (514) 738-3000, FAX (514) 737-5069.



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TASCAM DA-88 DIGITAL MULTITRACK RECORDER

TASCAM has introduced the DA-88 Eight Track digital multitrack recording system.

The DA-88 utilizes a compact 8mm cassette transport that records on Hi-8 tape. It has the capability of recording up to 100 minutes on a standard 120 tape. The DA-88 records at both 44.1 kHz or 48 kHz with a variable pitch of +/-6% at each sampling rate.

The DA-88 has a high degree of recording familiarity and easy-to-use simplicity, thus minimizing learning curve requirements. The front panel has large transport buttons for FF/REW, Stop, Play and quick standard single button In/Out record functions, as well as a large shuttle knob for easy tape locating. The DA-88 can FF/REW a complete tape in 80 seconds.

All input, Auto input and Insert buttons are similar to the functions of TASCAM's analog multitrack recorders. The eight digit LED time display shows absolute time in hours, minutes, seconds and frames. The display will also show Memo times, Pitch

change, SMPTE T/C and SMPTE offset.

Up to 16 DA-88 units may be locked together by connecting a simple 15 pin D-sub connector between each unit, giving a total of 128 audio tracks. Word sync I/O utilizes two BNC connectors and Digital I/O uses a 25 pin D-sub connector for easy copying of tracks from one machine to another. The Digital I/O port supports both external AES/EBU and S/DIF II digital interface.

The optional SY-88 Synchronization Board provides SMPTE synchronizing both as a master or slave, and also provides an RS 422 port, Video Sync, and MIDI Machine Control. Also available is the RC-848 remote controller which will directly control up to 6 units. In addition to standard Punch In/Out and transport operations, the RC-848 has sophisticated Locate functions. The 10-key pad can set locate times and pre- or post-roll times when locating, Punch In/Out or repeat Play between specified times (looping).

Additional options available for the DA-88 include: the RC-808 for single machine remote control; the MU-8824, an expanded remote meter bridge that will show up to 24 tracks; IF-88AE, an AES/EBU digital interface; and IF-88SD, an S/DIF-II digital interface.

For more information, contact: TEAC Canada Ltd., 340 Brunel Rd., Mississauga, ON L4Z 2C2 (416) 890-8008, FAX (416) 890-9888.



TASCAM DA-88

PEAVEY PRM 28i NEARFIELD STUDIO MONITOR

Peavey has introduced the PRM 28i two-way nearfield studio monitor. The 28i's flat response and clean, transparent sound make it an ideal reference monitor.

The PRM 28i exhibits a smooth linear phase versus frequency response. The smooth phase response of the speaker system provides consistent, cohesive sound from top to bottom. A deliberate overlap in the response of the woofer and tweeter at the crossover frequency helps provide a seamless, gradual transition from one to the other. A similar, yet complementary net phase shift was used through the crossover region to allow the drivers to remain "in phase" with one another.

Engineered with two different response modes for maximum versatility, the PRM 28i is like having a choice between two different

speaker systems at the flick of a switch. The Reference position provides a nominally flat frequency response, while the Equalized position offers extra punch in the mid range for highly defined tracking clarity.

The PRM 28i is equipped with an 8" woofer utilizing a specially treated fibre cone for efficient, smooth response. Mated with the woofer is a 1" soft dome tweeter which delivers a refined, smooth response, yet retains detail with clear highs throughout the upper ranges. Both drivers are magnetically shielded, so use of the PRM 28i near magnetically sensitive equipment, such as a video monitor screen, is problem free.

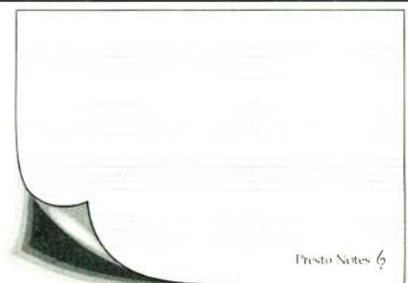
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N I W S

SABIAN B8 FIRST PACK

Sabian has announced the latest addition to its series of B8 cymbal pre-packs, the B8 First Pack. Created to accommodate the budgets and playing requirements of the entry level/student cymbal buyer, the First Pack contains a pair of specially created 13" First Hats and a 16" First Crash.

Precision formed, lathed and hammered from pure B8 bronze (92% copper and 8% tin), B8 cymbals produce the quality of sound — clear, cutting and full — normally associated with much more expensive cymbals.

In addition to the benefits of price and playability, the re-usable carry carton packaging features diagram tips on how to position and play cymbals, valuable information for all drummers to know.

For more information, contact: Sabian Ltd., Meductic, NB E0H 1L0 (506) 272-2019, FAX (506) 272-2081



TANNOY SYSTEM 6 NFM REFERENCE LOUDSPEAKER

Tannoy has announced the new System 6 NFM studio reference loudspeaker — the newest addition to their Monitor Series based on Tannoy's TEC award-winning Differential Material Technology (DMT).

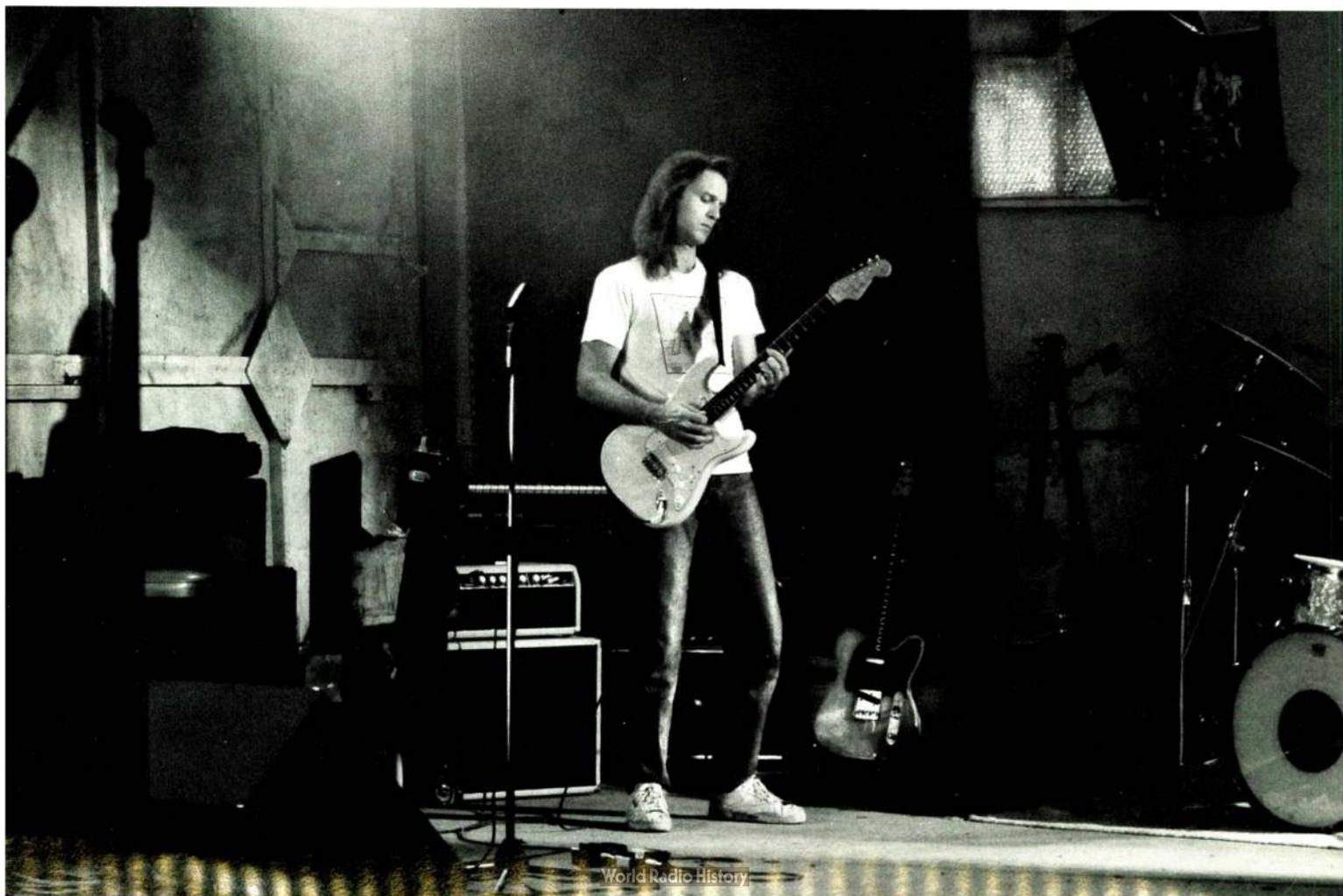
Designed with a 6-1/2" Dual Concentric transducer, the System 6 NFM cabinet is similar in size to the System 2 NFM at 15.8" H x 8.8" W x 9.4" D. Designed with the latest in

Dual Concentric engineering and DMT technology, the System 6 NFM features a new tulip HF waveguide and layered, moulded cone surround. Providing primary reference mixing quality, the System 6 NFM Dual Concentric loudspeaker is a true point source, phase coherent device offering constant directivity and fully linear, symmetrical off-axis dispersion.

Bi-wireable and cosmetically similar to the

Monitor Series, the System 6 NFM represents the most affordable Dual Concentric Monitor Series speaker technology to date.

For more information, contact: Tannoy/T.G.I. North America, 300 Gage Ave., Kitchener, ON N2M 2C8 (519) 745-1158, FAX (519) 745-2364.



P R O D U C T
 N E W S

E-MU VINTAGE KEYS

E-mu Systems has announced the Vintage Keys digital sample playback module featuring classic analog synthesizer and keyboard instrument sounds from the '60s, '70s and '80s.

A single space rack module, Vintage Keys features 8 megabytes of sounds stored in read only memory, 32 voice polyphony, ROM expansion capabilities to 16 MB, and 32 "analog-sounding" digital resonant low pass filters. Users have the ability to capture all the richness and expressivity of vintage electronic keyboard instruments as well as create entirely new sounds using the samples of analog instruments as raw material.

The 16-bit CD-quality sounds found in the module range from Rhodes and Wurliizer electric pianos; to dynamic Hammond B3 organs with variable Leslie control; to Sequential Circuits, Moog, Oberheim and Arp analog synthesizers; to Mellotron strings, winds, brass and choir; to classic first generation Fairlight and

Yamaha digital instruments.

Users are not limited to the 384 preset sounds resident in Vintage Keys. Unique new preset sounds may be created through Vintage Key's extensive programming capabilities — allowing for the manipulation and combination of multiple samples. Further, the standard 8 MB of ROM resident in Vintage Keys may be augmented with an additional 8 MB internal ROM expansion by E-mu authorized service centres.

Other features included in Vintage Keys include portamento, 16-MIDI channel multi-timbral operation, alternate tuning capability, six audio outputs and E-mu's MIDIpatch Realtime Modulation System.

For more information, contact: E-mu Systems, Inc., 1600 Green Hills Rd., PO Box 660015, Scotts Valley, CA 95067-0015 (408) 438-1921. FAX (408) 438-8612.



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Exquisite laser engraving on both the inner and outer bell surfaces immediately identify the new King Golden Flair trumpet as a truly special instrument.

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For more information, contact: United Musical Instruments U.S.A., Inc., 1000 Industrial Parkway, Elkhart, IN 46516 (219) 295-0079. FAX (219) 295-8613.



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Style: Rock/Pop

Contact: Horton Management, Box 48452, 595 Burrard St., Vancouver, BC V7X 1A2 (604) 684-2282, FAX (604) 736-0576.

The Explorers have attracted considerable attention in the West Coast of Canada since winning the Labatt's Band Warz '91 competition and representing their country at the Yamaha Music Competition in Tokyo, Japan. With a couple of years of performances and demos under their belts, they are set to release their debut album early in 1993. The 4-song advance cassette, *4-Play: Songs from Pleasure Island*, showcases the band's solid songwriting and playing skills and gives a sneak preview of the full album, produced by Stephen Stewart-Short, whose extensive credits include producing albums for Echo & The Bunnymen and Tony Banks, and engineering the likes of Genesis, Peter Gabriel, Rush and Queen. Engineer for this record is veteran Mike Plotnikoff (AC/DC).

The influences on these four songs run the gamut from progressive rock to AC/DC party-rock to country-jazz. Their press kit refers to their style as "Van Halen/Extreme meets the Kentucky Headhunters". The Extreme comparison is particularly strong in the vocal stylings of lead vocalists Cory Churko and Michael Norman, and Churko's smoking guitar. My favourite cut is the rockin' "When The Lights Go Down", a sure fire radio hit. First single out to radio and MuchMusic is "Just Thought I'd Ask". Rounding out the quartet is drummer Kevin Churko and bassist Shane Hendrickson. I'm looking forward to hearing the full album, and to seeing much more from these talented West Coast rockers.



BOB McATHEY

Style: Country

Contact: Platinum Rainbow Inc., 2206-10th Ave. S.W., Calgary, AB T3C 0K6 (403) 228-6579, FAX (403) 245-5803.

Country music is enjoying its greatest retail and chart success since perhaps the 1950s, and Bob McAthey should be able to ride this country wave over the next year or so. The 24-year-old Alberta native is a talented singer/songwriter who over the last three years has attracted the attention of music industry names like Nolan Murray and Ken Friesen, both noted country producers, and garnered him numerous award nominations from the Alberta Recording Industry Association.

McAthey's brand of country is not so much the "hurtin'" kind as it is the "storytelling" variety. His lyrics reflect his personal experiences travelling across Canada, the U.S. and Mexico. The production is crystal clear and McAthey's voice is somewhat reminiscent of his Calgary compatriot, George Fox. Key cuts on this 9-song cassette include "Down In Mexico", "You and The Ocean" and his current single out at country radio "Not Much Left To Say". Bob McAthey is a piece of pure Alberta country gold, waiting to be mined.



GENERATION

Style: Hard Rock

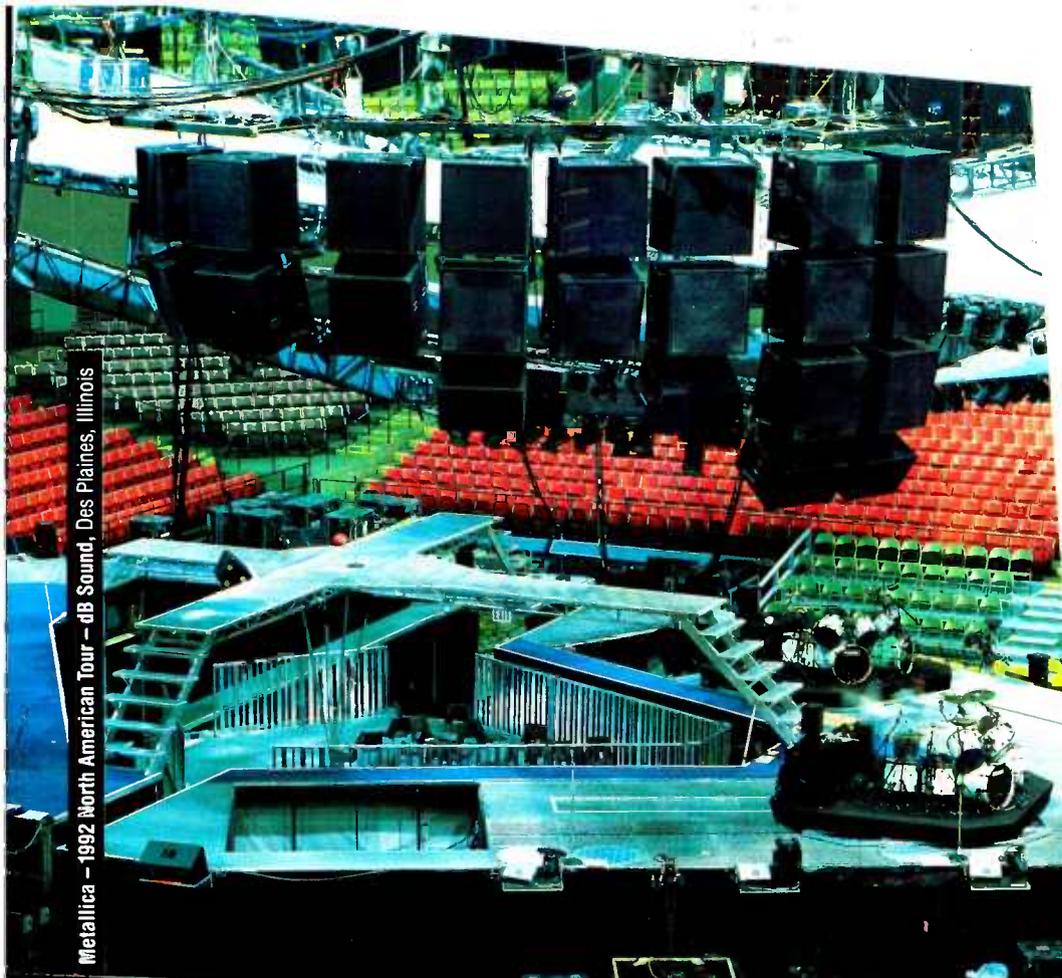
Contact: C.T. Productions, PO Box 582, Succ. H. Montreal, PQ H3G 2L5 (514) 926-2263.

In the world of hard rock bands, the philosophy is usually "if you can't be good, be original, and if you can't be original, be good". Nothing much is original these days, so this Montreal-based quartet opted for the latter. Their five song EP entitled *Danger Zone* is well produced and shows surprising maturity in arrangements, going from the Metallica-sounding "Get Off My Case" to the cool ballad "Only Time Will Tell".

Lead vocalist and lyricist Steve Sureau has a strong, emotive delivery, not screaming, not mumbling, but straight-ahead and powerful. The band has been together only two years, but have obviously worked hard to gel their own brand of rock. Formed by drummer John Lawson and bassist Gil Halo, they appear to have found solid frontmen in Sureau and guitarist Jessy Crete. So far they've received positive, if modest, reaction from European, U.S. and Canadian rock journalists. Depending on the state of hard rock in the future of radio and album sales, Generation is worth keeping an eye on in the next year.



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



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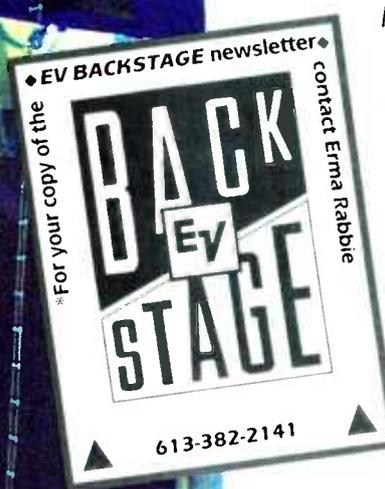


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