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Canadian Musician is published bi-monthly by Norris-Whitney Communications Inc. All rights reserved. Contents may not be reprinted without permission from the publisher. Subscription rates: 1 year \$19.00, 2 years \$36.00, 5 years \$82.00. Outside Canada: 1 year \$24.00, 2 years \$46.00, 5 years \$112.00. Single copies: \$3.50. Canadian residents add 6% GST. To change your subscription address, please send your new address with your old address (including former postal code) to: Subscription Dept., *Canadian Musician*, at least six weeks before moving. Back issues of *Canadian Musician* are available in Microform from Micromedia Ltd., 20 Victoria St., Toronto, ON M5C 2N8. Please do not send unsolicited manuscripts, artwork, photos. Query only in writing. *Canadian Musician* takes no responsibility for return of any unsolicited material. Printed in Canada. PUBLICATIONS MAIL AGREEMENT NO.0040069300, RETURN UNDELIVERABLE CANADIAN ADDRESSES TO CIRCULATION DEPT., 23 HANNOVER DR., #7, ST. CATHARINES, ON L2W 1A3, 905-641-3471, mail@nor.com.

ISSN 0708-9635
INDEXED IN THE CANADIAN PERIODICAL INDEX



Norris-Whitney Communications Inc.
23 Hannover Dr., #7, St. Catharines, ON L2W 1A3, 905-641-3471,
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HIP HOP CONTENT IN CANADIAN MUSICIAN



Darren Pereira

I've been enjoying my subscription to *Canadian Musician*. As a musician, I enjoy how the articles cover many different genres. But as a hip hop musician, I am really disappointed by your coverage of hip hop.

I opened up this issue saying to myself, no, they wouldn't do it again... The hip hop presence in your magazine is limited to the expertise of Darren Pereira. I have no problem with you featuring his opinion once, but come on! Three months as the only hip hop voice?

One issue focused on how to break a hip hop artist in Canada. You focused on a rapper that has released one single, hasn't had radio play outside of Toronto, isn't known outside of Toronto, hasn't toured nationally, doesn't have college radio presence etc.

Where is a feature on Classified? He just completed the biggest tour in Canadian hip hop history, touching down in places like Vancouver, Winnipeg, and Halifax, and also Lethbridge, Powell River, and North Bay.

Heck, I could understand Belly being in the magazine beyond the stats that Page has amassed. Point Blank, Rochester, J Diggz, D.O. – the list of Canadian hip hop artists that are making moves continues.

Please, if you are going to include hip hop in your magazine allow more than one source to have an opinion! Duane Gibson

Ed. Point taken, Duane. Our mandate is to not only profile musicians hip hop artists included, but to provide readers with case studies they can use to advance their own careers. You need only to look at the list of clients on www.b.startaconversation.com to confirm Darren Pereira's level of expertise. Thanks for the suggestions, and please keep them coming.

FUNDING FOR STUDIO PROJECT



Hey guys, I just wanted to tell you that you are all doing a great job I love the magazine – it helps local

HEDLEY COVER

Hey, I just wanted to say how HAPPY I am to see Hedley on the cover of your mag. I have been subscribing to your magazine for a year now. This is by far your best featured band. Thanks.
Brooke
Lundar, MB



artists like me. I am starting a recording studio business and am looking for some minimal funding to get my dream off the ground. If you know anything about getting some kind of grant or any information please let me know. Keep up the good work!
Kevin Hodgkins
Port Colborne, ON

Ed. The Canada Council for the Arts does not provide funding to music-related businesses like recording studios. The Province of Ontario has helped studio entrepreneurs, but we're not aware of any specific program in place. Try your private financial institution first, and check in with retailers about buying gear on credit.

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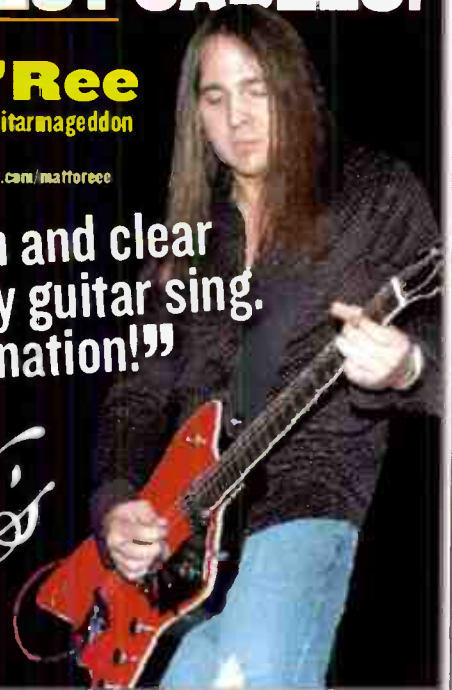
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Recording **RADIO-READY** Tracks

by Andrew King

Whether cutting an LP for an independent label, or cutting an MP3 with hopes of landing a deal with a major label, if your band has any aspirations for radio airplay, you'll need to make sure you've got a radio-ready product prior to hitting the street (or laptop) with your music. Sure, getting tracks approved for airplay on any almost radio station would be hugely beneficial to any artist; however, before even being considered among the hundreds upon hundreds of like-minded acts with eyes on the same prize, you need to ensure your track will sound akin to more popular tracks being aired. Essentially, you can't expect a song sounding like it was recorded on an answering machine to be hitting the charts anytime soon.

SOUND QUALITY

"One thing that all artists need to realize is that if they expect to be played on the radio next to the biggest bands in the world, the audio quality needs to be equal to that of the biggest bands in the world," says 102.1 The Edge Programming Director Alan Cross. Lucky for those groups living on ramen noodles and Tang, you don't necessarily need to be booking time at a high-level studio to ensure this level of sound quality. "One of the things about recording technology today is that it's possible to create something of very high quality without actually having to go into a recording studio," says Cross.

Really, all you'll need is a sense of what works for radio, and what doesn't. Then you're off to the races. When it comes to getting maximum sound quality for minimum dough, Julius "Juice" Butty, who's produced acts like Alexisonfire, Protest the Hero, and The Gorgeous, is a guy with some sound advice – pun unmistakably intended. "It's amazing what you can get out of a computer with, let's say, Cubase LE, a cheap Firewire box, and a few cheap mics," says Butty. Cross points out Bruce Springsteen's *Nebraska* as a record of minimal bells and whistles that's still broadcast internationally by popular radio. "And much of that was recorded on a 4-track," says Cross. He also mentions acts like Bedouin Soundclash and Ill Scarlett as examples of Canadian acts that have found radio success on relatively low budgeted recordings. "If you have a good mic, good recording source, and your instrumentation and performance are good, you can get a good radio-ready recording almost anywhere." Before getting to instrumentation and performance, we should dwell a little

102.1 The Edge Program Director Alan Cross



Alan Cross' Hints For Radio Consideration

1. Don't submit a song of epic length. Radio songs are routinely in the four-minute range.
2. Make sure you're targeting the correct radio stations. You don't send a folk record to a station that specializes in metal.
3. Remember there is additional processing at the transmitter. This is why people send radio mixes – to take advantage of the compression at the broadcast stage.
4. Remember the processing may highlight high frequencies like hiss – make sure it's not there.
5. Pay attention to the mix. Stations will send back songs for a remix to bring up guitars or vocals.
6. If you send an MP3, make sure it's at least 192 kbps. We don't play anything on the radio less than 192 kbps.
7. Follow up with a hard copy of your record in the mail.

longer on sonic elements that become factors for radio airplay.

"Beware of the levels of multitracking you might do," warns Cross. "Despite how you may mix it in the studio, once it's mastered and sent to us, those layers and layers of guitar or whatever may end up sounding mushy." This is because tracks sent to radio for broadcast undergo two layers of

compression and EQ before reaching your receiver. What this means is that often, the low end on drums can sound boomy on radio, so if they're already boomy in the mix, this post-EQ can make a real mess of your song. The compression can also mess with stereo imaging and accent undesired high frequencies, meaning radio can potentially highlight the flaws in your recording.

To counter these harsh realities, Butty offers a pretty obvious solution: "I like to track things pretty flat with little compression, unless for an effect, so we're able to achieve a warm, clear, and exciting sound." Not only will the track sound raw and meaty on record, but will likely be able to withstand the extra compression from broadcasting. Another tip on avoiding poor broadcast sound without harming your desired album mix is to submit a radio-mix of your song, which Cross notes is a popular strategy for artists submitting to The Edge. This way, you can manipulate the station's layers of EQ in your favour, and deliver an on-air product that sounds like your recorded product because of your compensatory calculations.

PERFORMANCE AND ARRANGEMENT

Going back to Cross' comments on instrumentation and performance, it'd be pretty dumb to assume that pristine recording quality will make a sloppy performance any more desirable to radio. As they say, you can't polish a turd. Bear in mind, though, that there is a difference between a perfect technical performance and a perfect general performance. Says Butty, "I rarely correct vocals with pitch correction. I always try to get a real performance in as large of a section as possible." This is because, as Butty and most others in the industry will attest, emotion and honesty are far more important than technical perfection in pretty much any genre of music. "If we can capture a great vibe, then this translates through what you're hearing on your radio, iPod, or home stereo," says Butty.

And what's the only thing worse than delivering a poor performance of a song? Why, delivering any performance of a bad song, of course. In terms of arrangement, there's some stuff that just can't be played on radio, save for the 1 a.m.-4 a.m. slot on your local college station. Keep in mind this doesn't mean you need to sound like Nickelback or Default. "It doesn't matter what order the verse or chorus come in – we don't care. You've got 1:10. That's how long your audition is," says Cross. "You have to make sure you hit all the right buttons in that time,



Producer Julius "Juice" Butty (right).

Juice's Tips For Radio-Ready Tracks

1. Don't take yourself too seriously, but seriously enough to be the best you can be! (Okay, I just made that up.)
2. Listen to music written at least 15 years ago.
3. Strive for a feel, an emotion, or a specific sound. Unless it's dance music, it's not supposed to be perfect.

or we go onto something else." Remember, you're still playing by somebody else's rules; they're just not as strict as they've traditionally been.

Butty offers further words of encouragement to less-conventional acts: "It doesn't have to be 'comercially right.' That's one of the great things going on in music now – the variety of amassing styles and talent." As examples of bands which have successfully brought unconventional styles to popular radio, Cross actually points to some of Butty's boys. "Look at Alexisonfire," says Cross. "Here's a band that has a 'screamer' as part of their lineup. That's unconventional in terms of an arrangement." And yet the St. Catharines, ON natives are constantly heard in heavy circulation on The Edge and other stations across the country.

Now that you have some tips, you can start to craft your tracks with the intention of submission to radio. "It is a Darwinian fight of the fittest, and you really have to be good to cut through," concludes Cross. Referring to a perfect radio formula in terms of sound quality, performance, and arrangement, Butty says, "I know it's been said a million times before, but there are no rules – just some guidelines." In all reality, once you've taken these tips into consideration, regardless of style, it really comes down to how good the music is – something for which flawless production or performance simply can't compensate.



Andrew King is the Assistant Editor of Canadian Musician magazine.



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CANADIAN music retailers have taken note of the ever-growing number of Canadian shoppers venturing down into the US to make their purchases. With the value of the Canadian dollar continuing to soar over that of its American counterpart, it's initially hard to blame them; however, there are several factors that should have consumers thinking twice about taking business outside of the country.

Among the factors that make shopping in Canada a practical choice, the most vital is service. "The players and parents need to figure out that service is a huge part of this industry," says Paul Mitchell of The Music Depot in Port Colborne, ON. "If things break down, you want to go to where you get it, and you can't do that if you're buying from some wholesaler down in the States."

Purchasing wholesale online can also be problematic, as you may not know what you're buying in the first place.

Purchasing from an American retailer may seem to avoid these potential snares; however, it actually brings in a new set in itself. Most warranties become void when the consumer takes the product home across the border. Also, even if point-of-origin service is available, is it really worth the hassle? "Now they have to cross the border again to get it fixed, and 90 per cent of the time they don't do that. I mean, you've got the border patrol and the distance..." notes Mitchell. Border security, traffic line-ups, fuel costs, and duties all complicate the process tenfold, to a point that may overshadow the original savings.

Shopping in Canada grants the customer peace of mind, in that any purchase made essentially carries the name of the dealer, who'll work hard to keep a reputation intact. "If you buy something here, at

least you can walk back into the shop and say to your retailer: 'This doesn't work. You deal with it,'" says Mitchell. "Storeowners will usually get behind what they're selling, which you can't get online," or conveniently if constantly forced to cross the border, for that matter.

Shopping online is really a whole new monster, but some disadvantages are additional costs for shipping, a lack of simple customer service, and an absence of personal communication. Also, a seller's reputation is often completely unknown, providing a complete absence of the credibility that exists with long-standing businesses here in Canada.

As far as the difference in price between a product sold both domestically and down south, some things should be taken into account as being worth the small supplementary costs. Electronic product certification to Canadian standards is vital to products being used in Canada, and often needs to be done after the product has been imported. Subsequently, buying directly from the States could mean Canadian certification hasn't been considered.

Furthering the argument is the fact that a relationship with a dealer is a very valuable resource for a musician of any level. "I get kids asking recording questions, or how to set their amp up properly," comments Mitchell. "We don't charge anybody to come talk to us. That's all part of getting to know your local music store guy. We've been there. We've done it."

On-site service and set-up is available from dealers, who possess specialized product expertise that is virtually non-existent online or from wholesalers, and extremely inconvenient to retain from an American dealer.

"I always try to keep good instruments on the wall at the best price, because we often have to teach people to play on that instrument," says Mitchell. "If I sell someone a guitar, I put my name on that." This kind of assurance is offered by most Canadian retailers, and ultimately makes it the logical choice to purchase musical products here in Canada. Call it "complete customer care."

Cape Breton International Drum Festival Announces 2008 Lineup

■ Bruce and Gloria Jean Aitken, organizers of the 8th Annual Cape Breton International Drum Festival, have announced the lineup for the 2008 edition of the annual event. The festival is being staged at the Membertou Trade and Convention Centre in Membertou, NS from April 26-27, 2008.

"We are very proud to announce this amazing lineup of artists who have performed with everyone from John Lennon to Nelly Furtado, from Santana to Yes, from Jeff Beck to Rod Stewart and so much more," says Gloria Jean Aitken.

"That's just the tip of the iceberg," adds Bruce Aitken. "This is 'The Year of The Classics.' These are not just drummers from classic bands, but drummers who have made world music history."

Uriel Jones and Michael Shrieve will be this year's recipients of the Legends Award, an award presented to contributors to the history of drumming, while Jones will also be presenting the Master Class session, a highlight of the event.

Rounding out the lineup for the weekend are Larnell Lewis, Aldo Mazza, Alan White, Ed Mann, Bruce Aitken, Billy Nuku, William F. Ludwig III (B3), David Langguth, Pamela Lynn, Michael Shrieve, David Jones, Danny Seraphine, Carmine Appice, Stephan Chamberland, and Dom Famularo. "This lineup is so diverse, and that's what makes our festival so unique," notes Bruce Aitken.

For more information on the CBI Drum Festival, contact Bruce Aitken at: 902-727-2337, bruce@cbdrumfest.ca, www.cbdrumfest.ca.



Photo: Pam Sampson

Bruce Aitken performs at last year's festival.

Music Therapy Program At SickKids Hospital

■ SickKids Hospital in Toronto, ON is currently using music therapy to enhance its patients' well-being during their period of treatment. The hospital has hired two professional music therapists, Ruth Roberts and Faiona Millwood, to run the program at the facility.

Music therapy is the skillful use of music by a trained therapist to promote, maintain, and restore mental, physical, emotional, and spiritual health. Research shows that music therapy provides benefits to children with serious illnesses by allowing them to express feelings. Difficult issues and painful realities, such as fear, grief, bereavement, and even explanations of medical procedures are explored warmly and creatively during music therapy sessions.

"It's a wonderful privilege for me to be able to serve children and families as they negotiate their way through lengthy treatment protocols and frequent hospitalizations in dealing with life-threatening illnesses," says music therapist Ruth Roberts. "Music therapy helps to soothe, comfort, alleviate pain, provide relaxation, express feelings, and stimulate creative expression."

SickKids launched its music therapy program in 1999, as studies of music as a form of complementary therapy have shown the positive impact on a child's well being.

"Through music therapy, children find additional inner strength to deal with day-to-day struggles and joy and hope for the road to well-being," adds Roberts. The annual cost for the program is \$83,000, all of which is supported through private donations.

Donations of money or musical products, including instruments and accessories, can be made to the Friends of Music Therapy Fund at www.friendsofmusictherapy.com, which will permanently support the delivery of the Music Therapy Program at SickKids. Currently, music therapy is offered to patients in cancer care, eating disorders, and palliative care services. Gifts will also support an internship program that trains the next generation of music therapists, as well as support research that will identify the benefits of music therapy in the clinical setting.

For more information on SickKids, the SickKids Foundation, and music therapy, contact Arlene Manankil: 416-813-8742, FAX 416-813-5024, arlene.manankil@sickkidsfoundation.com, www.friendsofmusictherapy.com.



Faiona Millwood



Ruth Roberts

D'Addario has launched The Stage, an online hub for musicians that features playing tips, lessons, and a community message board. Content is geared towards guitarists, drummers, woodwind players, and strings musicians. You can access the site at www.tothestage.com.

CCMC Speaks Out On Copyright Reform

■ The Canadian Music Creators Coalition (CMCC) is calling for the Canadian government to ensure a made-in-Canada response to copyright reform. This call comes in the wake of the judgment against single mother Jammie Thomas of Brainerd, MN, who was penalized \$222,000 US for downloading 24 songs, as well as the Federal Government's addition of copyright reform to its list of priorities.

"When the Canadian Record Industry Association (CRIA) says 'copyright reform,' what they really mean is 'give a free hand to sue fans who download, like they have in the US,'" explains CMCC representative and Barenaked Ladies front man Steven Page. "We hope the government has a better solution in mind."

Adds Page, "We think lawsuits like the one in Minnesota would be terrible for the music business in Canada. It's shortsighted to say 'see you in court' one day and 'see you at Massey Hall' the next. If record labels want to try and sue fans, we hope that they'll have the courtesy to stop trying to do it in our names."

The CMCC suggests a more effective legislative approach to file sharing would be one that accepts and embraces the realities of both technology and the current state of the music business. "Despite all this ill-will, peer-to-peer downloading hasn't shown any sign of going away," states Page. "If the Canadian government wants to reform copyright, it should be creating a made-in-Canada solution that looks to where the music industry is going, not where it was."

The CMCC is an organization of Canadian musicians who share the common goal of influencing the laws and policies that affect their livelihoods. Along with Page and the Barenaked Ladies, members of the coalition include Broken Social Scene, Billy Talent, Sarah McLachlan, and others.

For more information on the CMCC and its stance on copyright reform, contact: musiccreators@gmail.com, www.musiccreators.ca.



Barenaked Ladies

Canadian Aboriginal Music Award Winners

■ The 9th annual Canadian Aboriginal Music Awards brought Canada's Native celebrities and performances by top Aboriginal musicians to the Rogers Centre in Toronto November 30, 2008. 28 CAMAs were handed out in honour of the musical artistry and achievements of outstanding Aboriginal musicians and industry members across Canada.

The evening's top winner was Shane Yellowbird, who took home three CAMA wins, including Best Male Artist, Best Country Album, and Best Album of the Year for *Life Is Calling My Name*. Double honours went to Donny Parenteau, who was awarded the Best Song Single CAMA for "Father Time," and the Best Producer/Engineer award for his album *What It Takes*. Northern Cree also took home two Canadian Aboriginal Music Awards for Best Hand Drum Album and Best Pow Wow Album Contemporary for *Long Winter Nights* and *Stay Red*, respectively.

Other highlights included Manitoba newcomer Tracy Bone being named Best Female Artist, and Vancouver trio M'Girl winning the Best Group or Duo CAMA. Digging Roots received the CAMA for Best Song Writer. The Best Music Video CAMA went to Donna Kay for "Round Round Round." This year's Galaxie Rising Stars Award of the CBC went to Josh Hill. A complete list of the 2007 Canadian Aboriginal Music Award winners can be found online at www.canab.com.

For more information, contact the Canadian Aboriginal Festival: 519-751-0040, FAX 519-751-2790, info@canab.com, www.canab.com.



Shane Yellowbird



Photo: Frack Ockenfels III

Alanis Morissette will be honoured with a Lifetime Achievement Award and inducted into the Canadian Music Industry Hall Of Fame March 8, 2008 as part of the 26th Annual Canadian Music Week in Toronto, ON from March 5-8, 2008.

Bernard Hébert Named MusiCan Teacher Of The Year

Executive Director of MusiCan Srinka Wallia announced that Bernard Hébert is the recipient of this year's MusiCan Teacher of the Year Award. Hébert is the music teacher at Polyvalente Nicolas-Gatineau High School in Gatineau, QC.

As a special surprise, Hébert and his wife were flown to Las Vegas, where Quebec native and artist sponsor of this year's award Céline Dion bestowed the honours on Hébert.

The MusiCan Teacher of the Year Award recognizes the accomplishments of one outstanding music educator who has had a significant impact on the lives of their students and community. "I am truly humbled to have been chosen as the recipient of the 2007 MusiCan Teacher of the Year," exclaims Hébert. "On behalf of all the hard working music teachers in Canada, I want to thank MusiCan for this unforgettable experience."

For more information, contact MusiCan:
416-485-3135, FAX 416-485-4978,
info@musican.ca,
www.musican.ca.



MusiCan Teacher of the Year Bernard Hébert with Céline Dion.

Photo: Frank Miraglia

Canadians Awarded For Keeping The Blues Alive

Three Keeping The Blues Alive Awards will be presented to Canadian recipients from The Blues Foundation in Memphis on February 2, 2008. Stony Plain Records founder Holger Petersen, who has hosted CBC Radio's Saturday Night Blues for 21 years, Fred Litwin's label NorthernBlues, and Edmonton's Labatt Blues Festival are set to receive the honours.

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IAJE Returns To Toronto For 2008

■ The International Association for Jazz Education (IAJE) will be back in Toronto for its 35th Annual Conference from January 9-12, 2008. The Fairmont Royal York, Toronto Sheraton, and Intercontinental hotels, along with the Metro Toronto Convention Centre, will serve as the headquarters for the largest annual gathering of the global jazz community.

Over 7,000 educators, musicians, record executives, exhibitors, media, students, and enthusiasts are expected to attend the Conference. Education, teacher training, and outreach will be firmly at the heart of the four-day conference agenda that will also feature Canada's most respected and influential jazz performing artists. Guests and speakers are set to include Nancy Wilson and Senator Tommy Banks, while Dr. Oscar Peterson will receive an award for his contribution to jazz in Canada from the NEA in partnership with the Canadian Council for the Arts.

The conference will feature over 100 performances by internationally recognized artists and school groups, and includes daily concerts featuring professional jazz musicians.

For more information, or to register for the conference or gala, contact IAJE at: 785-776-8744, FAX 785-776-6190, info@iaje.org, www.iaje.org.



Chick Corea and Trondheim perform at the 2006 IAJE Conference.



eGuide To Successful CD Release

■ Montreal's Dave Cool, founder of Stand Alone Records and Director/Producer of the documentary *What is INDIE?*, and Peter Spellman, Director of Career Development at Berkeley College of Music have collaborated to write a marketing guide for independent artists entitled *Your Successful CD Release*.

Based on three of Spellman's books, *The Self-Promoting Musician*, *INDIE Power*, and *INDIE Marketing Power*, Cool also added his own insights and experience to create the eGuide.

"Peter is one of the foremost experts in the music industry and his work has had a tremendous influence on me over the years," comments Cool. "So to get the opportunity to co-write a book with him was a huge honour."

Your Successful CD Release is a marketing guide that coaches artists through the process of putting together a marketing and promotional plan, and features a look at the broad range of possible revenue streams and opportunities available to singer-songwriters. The eGuide is available as a PDF download through Spellman's company, Music Business Solutions at: www.mbsolutions.com/books/cd_release.html

For more information on the publication, contact: 514-843-5931, info@standalonerecords.com, www.standalonerecords.com.

Canadian Record Industry Increases Profit Margin

Statistics Canada has released data indicating the Canadian record production and integrated record production distribution industry had a 7.4 per cent profit margin in 2005, up from a remarkably low 0.5 per cent in 2003. Sales of recordings by Canadian artists also rose to just over \$122 million, up from \$118.5 million in 2003.

Beaver Creek Guitars Launches New Website

A new website from Beaver Creek Guitars has launched: www.beavercreekguitars.com. The site features a section of tips, with instructional videos that show musicians basic tips like changing a string, proper posture, and more for guitars and mandolins. The site also features a photo gallery and product listings.

For more information, visit the site or contact D'Addario Canada: 905-889-0116, FAX 905-889-8998, orders@daddariocanada.com, www.daddariocanada.com.

New Ontario Country Music Association Forming



Rob MacArthur

■ The Ontario Country Music Association is being formed by the province's country singers, songwriters, and musicians.

After talking to several likeminded organizations, country music performer and promoter Rob MacArthur decided the OCMA would be right for Ontario's country scene. "Actually, Ontario needs a music association in general," states MacArthur, "but that would be much to big of a project. Besides, country is where my heart is."

Only four weeks into the project, the association has over a dozen members, a Facebook discussion group of over 200 members, a website, and several projects on the go.

For more information on the Ontario Country Music Association, contact: 905-424-0155, ocma@gmail.com, www.ontariocountrymusicassociation.ca.

EAST COAST MUSIC WEEK

SPECIAL ON CBC



Two Hours Traffic performs during last year's East Coast Music Weekend.

The 2008 edition of the East Coast Music Awards will not be televised live this year. CBC will instead feature a one-hour production nationally, focusing on showcase performances from the East Coast Music Weekend in Fredericton, NB, running from February 7-10, 2008.

Sonicbids "Get A Gig" Guarantee

Online EPK database Sonicbids.com has announced a new promotion that guarantees artists who join the service a gig within six months of registration, or else the next six months of service are completely free.

Sonicbids allows bands to post EPKs and submit them for opportunities such as club gigs, festivals, competitions, and more. For a full list of details regarding the "Get a Gig" promotion, visit: www.sonicbids.com/getagig.



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www.eriksonaudio.com

Tammy Frederick's Voice Studio Songwriting Workshop



James Linderman

■ Tammy Frederick's Voice Studio will be hosting a rescheduled Interactive Songwriting workshop with James Linderman. The date for the workshop has been moved to Sunday, January 27, 2008 from 10-5 p.m. at the studio, 327 Kingston Rd., Toronto.

The hands-on workshop will give attendees the practical tools needed to write a song anytime. Offering individual and group work, everyone will walk away with a song in hand.

Linderman lives and works at theharmonyhouse, a music lesson, songwriting, and recording preparation facility in Newmarket, ON. He is currently Berkleemusic's Student Worship Music Advisor, and contributes regularly to several songwriting publications.

The cost of the workshop is \$150 plus GST. Interested parties can register online or by contacting Tammy Frederick's Voice Studio at: 416-850-0972, voice@tammyfrederick.com, www.tammyfrederick.com.



Tammy Frederick

NEW MUSIC LEAGUE FOR ADULT ROCKERS



League of Rock members perform onstage.

■ Toronto's Terry Moshenberg has created a music league for adult amateur musicians called the League of Rock, which allows adult musicians with careers and families to come together and jam, without having to arrange rehearsals, move gear, or find other musicians.

"In the League Of Rock, members don't need the money, the fame, or the groupies," says Moshenberg. "They just want to play, record, and perform great music." Three programs are currently available from the League of Rock for musicians with different goals.

The Join A Band (JAB) Sessions have registrants join a band for 10 weeks. At session's end, the band records a three-song CD. Workshops are done with known musicians who assist and answer questions, and all gear, studio arrangements, and details are

included. Full Day Workshops, for a maximum of 30 people, allow participants to bring in their own instruments and learn from famous rockers. Finally, corporate rewards and incentives programs are available for employee team building. Participants can write, record, and perform with known musicians, writers, and producers with a day-end performance.

The program is sponsored and supported by Gibson Guitars, Long & McQuade, Steam Whistle Brewery, the Toronto Argonauts, Q107, and others. With its first chapter now open in Toronto, the League aspires to have chapters open in major cities across Canada and the US in the future. Registration is on now for JAB sessions starting February 13, 2008.

For more information, contact the League of Rock at: 416-908-5284, info@leagueofrock.com, www.leagueofrock.com.

KOSA DRUM CAMP AND FESTIVAL DATES



KoSA Workshop Drum Camp session.

■ The KoSA International Percussion Workshop Drum Camp and Festival will return to the campus of Castleton State College, nestled in the Green Mountains of southern Vermont for the 13th annual presentation of the event from July 30 - August 3, 2008.

The KoSA Workshop is a hands-on, intensive drums and percussion camp, with a course of study that includes a diverse range of styles and techniques including rock, jazz, Latin, funk, and classical percussion, as well as Brazilian, Arabic, and Indian hand drumming. Afro-Caribbean rhythms, Japanese Taiko drumming, solo marimba, jazz vibraphone, steel drum ensemble, rhythm section labs, timpani, snare drum, percussion ensemble, and more are explored.

At KoSA, attendees participate and learn within a setting of small classes. Playing with the rhythm section, participating with in-residence jam sessions, master classes, and performing in recitals are activities offered. Every evening KoSA students and the general public alike are treated to concerts featuring musicians and artist faculty in the KoSA Festival. The whole event finishes off with the traditional Grand Finale Artist Faculty Concert.

For more on KoSA or the Camp, contact: 514-482-5554, 800-541-8401, FAX 514-483-2226, info@kosamusic.com, www.kosamusic.com.

■ **2008 International Association For Jazz Education (IAJE) Conference**
Toronto, ON
January 9-12, 2008
785-776-8744, FAX 785-776-6190
info@iaje.org, www.iaje.org

■ **42nd Midem Annual Music Market**
Cannes, France
January 26-27, 2008
+33 (0) 1-4190-4460, FAX +33 (0) 1-4190-4450
info.midem@reedmidem.com,
www.midem.com

■ **Hillside Inside 2008**
Guelph, ON
February 2, 2008
519-763-6396, FAX 519-763-9514
info@hillsidefestival.ca,
www.hillsidefestival.ca

■ **East Coast Music Awards Festival**
Fredericton, NB
February 7-10, 2008
902-892-9040, FAX 902-892-9041
ecma@ecma.com, www.ecma.com

■ **MBLV '08 (Mobile Beat Las Vegas)**
Las Vegas, NV
February 12-14, 2008
515-986-3300, FAX 515-986-3344
mb@mobilebeat.com, www.mobilebeat.com

■ **2008 International Folk Alliance Conference**
Memphis, TN
February 20-24, 2008
901-522-1170, FAX 901-522-1172
fa@folk.org, www.folk.org

■ **Canadian Music Week (CMW) 2008**
Toronto, ON
March 5-8, 2008
905-858-4747, FAX 905-858-4848
info@cmw.net, www.cmw.net

■ **The 7th Annual Billboard Music & Money Symposium**
New York, NY
March 6, 2008
646-654-4660
bbevents@billboard.com,
www.billboardevents.com

■ **South By Southwest (SXSW) 2008**
Austin, TX
March 7-16, 2008
512-476-7979, FAX 512-451-0754
sxsw@sxsw.com, www.sxsw.com

■ **Billboard Mobile Entertainment Live Spring 2008**
Las Vegas, NV
March 31, 2008
646-654-4660
bbevents@billboard.com,
www.billboardevents.com

■ **2008 JUNO Awards**
Calgary, AB
April 8, 2008
416-485-3135, FAX 416-485-4978
info@carasonline.ca, www.juno-awards.ca

■ **ASCAP "I Create Music" Expo 2008**
Los Angeles, CA
April 10-12, 2008
800-278-1287, FAX 212-595-3276
www.ascap.com/eventsawards

■ **2008 Dallas International Guitar Festival**
Dallas, TX
April 18-20, 2008
krw@guitarshow.com, www.guitarshow.com

■ **Gospel Music Association (GMA) Music Week**
Nashville, TN
April 19-23, 2008
615-242-0303, FAX 615-254-9755
www.gospelmusic.org

■ **Cape Breton International Drum Fest**
Cape Breton, NS
April 26-27, 2008
902-727-2337
b_aitken@yahoo.com, www.cbdrumfest.ca

■ **New Music West**
Vancouver, BC
May 14-18, 2008
604-689 2910, FAX 604-689 2912
info@29productions.ca,
www.newmusicwest.com

■ **Montreal International Musical Competition (MIMC) Piano 2008**
Montreal, QC
May 20-30, 2008
514-845-4108, 877-377-7951,
FAX 514-845-8241
info@concoursmontreal.ca,
www.concoursmontreal.ca

■ **2008 COCA National Conference**
Ottawa, ON
June 6-10, 2008
519-690-0207, FAX 519-681-4328
cocaoffice@coca.org, www.coca.org

■ **Canadian Vintage Guitar Show**
Thornhill, ON
June 7-8, 2008
416-222-8222, FAX 416-222-0016
vintage@tundramusic.com,
www.tundramusic.com

■ **14th NXNE Film Festival & Conference**
Toronto, ON
June 12-15, 2008
416-863-6963, FAX 416-863-0828
info@nxne.com, www.nxne.com

■ **Distillery Blues Festival**
Toronto, ON
June 13-15, 2008
416-698-2152, FAX 416-698-2064
info@distilleryblues.com,
www.distilleryblues.com

■ **3rd Montreal Musician & Musical Instrument Show (MMMIS)**
Montreal, QC
July 3-6, 2008
514-871-1881, 888-515-0515
info_simmm@equipespectra.ca,
www.mmmis.ca

■ **The TD Canada Trust Atlantic Jazz Festival Halifax**
Halifax, NS
July 11-19, 2008
902-492-2225, 800-567-5277,
FAX 902-425-7946
info@jazzeast.com, www.jazzeast.com

■ **Guitar Workshop Plus**
Toronto, ON
Session 1: July 13-18, 2008
Session 2: July 20-25, 2008
905-567-8000
info@guitarworkshopplus.com,
www.guitarworkshopplus.com

■ **31st Vancouver Folk Music Festival**
Vancouver, BC
July 18-20, 2008
604-602-9798, 800-883-3655,
FAX 604-602-9790
inquiries@thefestival.bc.ca,
www.thefestival.bc.ca

■ **35th Home County Folk Festival**
London, ON
July 18-20, 2008
519-432-4310, FAX 519-432-6299
www.homecounty.ca

■ **Beaches International Jazz Festival**
Toronto, ON
July 18-27, 2008
416-698-2151, FAX 416-698-2152
infobeachesjazz@rogers.com,
www.beachesjazz.com

■ **Hillside Festival 2008**
Guelph, ON
July 25-27, 2008
519-763-6396, FAX 519-763-9514
info@hillsidefestival.ca,
www.hillsidefestival.ca

■ **KOSA 13 Percussion Workshop Drum Camp**
Green Mountains, VT
July 30 - August 3, 2008
514-482-5554, FAX 514-483-2226
info@kosamusic.com, www.kosamusic.com

■ **31st Canmore Folk Music Festival**
Canmore, AB
August 2-4, 2008
403-678-2524, FAX 403-678-2524
info@canmorefolkfestival.com,
www.canmorefolkfestival.com

■ **7th Midwest Music Summit**
Indianapolis, IN
August 7-9, 2008
www.midwestmusicsummit.com

■ **2008 National Flute Association Convention**
Kansas City, MO
August 14-17, 2008
661-299-6680, FAX 661-299-6681
nfaconvention@aol.com, www.nfaonline.org

■ **Canadian Country Music Week & Awards 2008**
Winnipeg, MB
September 5-8, 2008
416-947-1331, FAX 416-947-5924
country@ccma.org, www.ccma.org

■ **11th Atlantis Music Conference & Festival**
Atlanta, GA
September 17-20, 2008
770-499-8600
atlantis@atlantismusic.com,
www.atlantismusic.com

■ **22nd Ontario Council of Folk Festivals (OCFF)**
Ottawa, ON
October 23-26, 2008
613-560-5997, 866-292-OCFF, 613-560-2001
info@ocff.ca, www.ocff.ca

■ **Percussive Arts Society International Convention (PASIC)**
Austin, TX
November 5-8, 2008
580-353-1455, FAX 580-353-1456
percarts@pas.org, www.pasic.org

■ **CINARS 2008**
Montreal, QC
November 17-23, 2008
514-842-5866, 514-843-3168
www.cinars.org

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RODE M3

by Lorne Hounsell



The slick and stylish Rode M3 is one of many new models from this Australian mic designer. Weighing in at 390g, this mic is light, and this will definitely help the M3 find a home in the musician's gig bag. This cardioid mic is also capable of withstanding SPLs of 142db. The M3 is capable of handling a lot volume, (think kick drum or a loud screaming guitar cabinet). The two-position variable high pass filter enables you to step from a flat response to an 80 Hz cut, a nice feature when you want to get rid of that low end rumble.

The M3 comes with a durable and functional plastic case. It also includes a mic clip, foam wind screen, and a small compartment where you can store 9 V batteries for phantom power. In case you do not have phantom power on your mixer or preamp, you can install a battery inside the mic. I had to see for myself, so one of the first things I did was open the mic. You simply hold it in two hands and twist – it's that simple. Installing the battery was a breeze. Once you can see inside the mic, however, you also see small but functional attenuation switches or pad. The settings are 0db/off, -10db, and -20db: remember to use these pads when placing any mic in front or near a loud sound source. Not only will you save on repair bills, you'll get to finish the session or gig with your mic working!

As soon as I opened the box I was immediately impressed with this mic. Its heavy-duty metal body and high strength mesh head to protect the capsule make the M3 very stylish and rugged at the same time.

I first used the Rode M3 to record a Gibson J45 acoustic guitar. I pointed the mic directly at the sound hole from about two feet in front of the guitar. I used a Universal Audio LA 610 mic preamp with no compression or EQ into an Apogee Rosetta 200 A-D converter, then into Pro Tools. The song was heavily layered with electric guitars, keys, and vocals. I was wondering how the Gibson J45 was going to fit in the mix, and upon playback it was immediately clear that the M3 was a winner. The M3 made the acoustic cut through the mix all without

the help of compression or EQ. Everyone listening in the room agreed that the M3 had a very classic sound.

The next task was a session involving a mandolin that needed to be overdubbed. The mandolin that was used can be a little tricky to record, but the M3 captured the sound of this particular instrument beautifully. One of the things that I particularly like about this mic is that it seems to round out transients quite nicely. This made it very easy to blend the mandolin into the rest of the mix.

The last session for this evaluation involved a male vocal. Normally I would use my Gefell 92.1 or Neumann U87, but the vocal that we recorded was to be used for guides so we were free to use whatever mic we wanted. The M3 was already set up, so we decided to put it to the test. We quickly found out that the M3 definitely needs the -10db pad on when recording male rock vocals, as this is one hot microphone! Everyone was surprised at how smooth the M3 sounded – it had a nice top end and no harsh qualities like a lot of other mics in the price range of the M3.

Over the years I have had the pleasure of using Rode microphones in different studios with much success, and the M3 continues to deliver the quality you can expect from a Rode microphone. With a street price of under \$200 CDN, the Rode M3 is a winner and would complement anyone's mic collection.

Producer/Engineer/FOH Technician Lorne Hounsell has engineered on tracks for artists like K-OS, Bedouin Soundclash, and The Rascalz. He can be found at Central Audio Productions in Toronto.

Distributor's Comment

Thank you for the great review; we couldn't ask for better. The M3 is Rode's most versatile mic ever, and we all expect it to be very successful member of the family.

Richard Lasnier, Pres.
Audio Distributors International
richard@adi-online.net

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World Radio History

GROOVE AGENT 3

by Eric Price

One of the most common questions I get asked by musicians when using their computer to record with is, "What's a good program to create drum parts?" Today, I am here to help answer that question with a review of the recently released Groove Agent 3 from Steinberg.

Groove Agent 3 is a virtual drummer capable of generating drum patterns in 123 different styles, each with its own drumkit, including 42 new styles for version 3. Each style features up to 25 variations in complexity, fills, and half-time feels. Along with random and auto fill functions, as well as shuffle and humanize controls, you can easily add variety to your grooves to keep things interesting. Groove Agent 3 works on both PC and Mac as a VSTi, DXi2, Rewire, or a stand-alone application, and is AU-compatible as well. You'll need a Steinberg key to run the program.

The program now features three play modes, which I will describe shortly. Version 3 is a total re-write of the program, which means any work you did in the previous versions is not compatible with version 3. So don't uninstall your old copies of Groove Agent if you have songs making use of them.

As I mentioned above, Version 3 now features three distinct play modes. The first mode is called the Classic mode. For current or former users of Groove Agent, this mode will be the most familiar. The interface remains virtually the same. It includes the familiar sliders for choosing the style and complexity settings along with the ability to split said controls for an even greater degree of control in cross-selecting drumkits and fills. There is a new Dual-mode button and an Import & FX button on the page now, which will be covered in a moment.

The main points of interest here are the fact there are now only 15 genres listed, with each having its own sub-genres, allowing for up to 108 styles (now including some odd time signatures). They have also added three new acoustic drumkits, an assortment of digital drum machines, and percussion sounds to the sample library.

The second play mode is the Special

Agent mode. Here we have 15 styles of live drums to work with (as opposed to MIDI files triggering samples in Classic Mode), each style again with 25 levels, 25 fills, and 25 half-time tempo renditions – not as flexible as the MIDI files but they make up for it in feel.

The third play mode is Percussion Agent. As with the live recordings in the Special Agent mode there is a variety of recorded percussion grooves on timbales, bongos, congas, and more – all in high quality. The Percussion mode has up to eight channels available, allowing you to build complex percussion tracks. For each part, you can choose a groove with five variations. You can adjust the shuffle, tuning, ambience, panning, and volume of each part.

The sound and features so far are very impressive, but what makes the above extra cool is the new Dual Mode whereby you can run two of the above modes at the same time.

You can mix and match the Special Agent drums, the Classic grooves, or the Percussion Agent, even run two of the same modes at once. Use the balance fader to mix them or create a fade from one type of rhythm to another. All the Dual Mode set-ups, with all the corresponding settings, can be saved for use in other songs.

Next stop, the Import & FX button. Import is a cool feature that gives you the ability to import your own drum samples, letting you apply your own drumkits to the built-in grooves. The FX section gives you the ability to customize the effects for individual drums or entire kits and allow them to be saved as presets. There is a 9-band EQ and compressor for each of the outputs. I should mention that they have expanded the number of outputs from eight to 12 stereo outs.

Other major improvements include alternating hits for realistic rolls, helping avoid the dreaded machine-gun effect. There is now memory storage for your favourite settings that can be readily called up.

One other new and important feature is that you can now export the grooves as MIDI files to your desktop or directly into the sequencer where you can edit



them. I have been waiting for this one myself!

You owe it to yourself to check this program out. No one drum program is the be-all and end-all of your drum needs, but this one will have you grooving in no time.

For system requirements, pricing and more, visit www.steinberg.net.

Eric Price is based in the Niagara Region. He has worked in music/software retail for over 20 years and currently owns his own consulting company. He teaches music software and builds computer music systems. Visit him @ www.gepconsulting.ca.

Manufacturer's Comment

With three different performers: Special Agent, Percussion Agent, and Classic Groove Agent, Groove Agent 3 covers virtually all your rhythm track needs. This new version builds upon realistic sounds and performances with more flexibility and customization, making the creative possibilities endless.

Brian McGovern,
Steinberg US Marketing Manager

FUTURE SONICS ATRIO SERIES PERSONAL MONITORS

by Michael Saracino

As a gigging musician, live sound engineer, and music producer, I know the value of good monitors. For applications that require personal monitors, the Atrio Series professional earphones from Future Sonics offer a very balanced and detailed sound, and the multiple sleeves provided allow them to fit comfortably in any ear. They also have a custom fit option for this series.

As a live engineer I work on everything from smaller club gigs to larger concerts and musical theatre. At this time, I am currently doing Disney's *Beauty And The Beast* in Niagara Falls, ON, so I first tried the in-ears at the show. My mix position is about 75' from the stage with a delayed stack of speakers about 25' away from me as well. Even with the second set of speakers, the sound is more ambient in my position as opposed to where the majority of the audience is seated, so I often use headphones as a second reference. When using the Atrio Series in-ears last week, I felt like I was hearing my mix free of colouration. They helped me to go in and sculpt a few channels more precisely with EQ and when I walked the room the changes translated well in the first tier of the theatre.

As a producer, headphones are an important point of reference for me. In the age of the iPod, using headphones is likely the most common method of listening to music. Having a clean and balanced pair of professional earphones as a point of reference in the studio was very handy when seeing how a mix translated among a bunch of sources (main monitors, compact monitors, car stereo, and headphones). It was really nice to have a true sense of the mix while at the same time understanding how that mix translated to headphone playback. The Atrio Series in-ears are also very handy to have out on the floor when recording because their balanced musical sound can be pretty inspiring. I set up a tube condenser out on the large floor and put them on, and the sound felt very natural. For the discerning studio musician I would recommend having them in your arsenal.

As a gigging musician I often use wedge monitors, but I am not against using in-ears, and if I was to use them I would definitely consider the Future Sonics Atrio Series a fine option. Unfortunately, I did not have a gig lined up because of *Beauty And The Beast* scheduling, but I can safely conclude, based on my tests in the studio, that they would work quite well.

All in all, these are very good monitors and I would recommend them to gigging musicians, music producers, and sound engineers who want a clean and balanced personal monitoring solution at a reasonable price point. I would personally go for the custom fit option.

Michael Saracino, Co-owner, Winding Path Media, Head of Sound, Silvermist Productions.



Manufacturer's Comment

I believe that you are 100 per cent correct in that listening is the key. Your ears will tell you, but getting your best fit first is really instrumental in getting our audio signature to be audible. Indeed, you are correct that the custom-fit SofterWear™ sleeves are an excellent upgrade option and are cost effective as well.

Daniel M. East
Director of Marketing &
Artist Relations
Future Sonics
www.futuresonics.com,
www.myspace.com/earmonitors

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Mediterranean Guitar Style

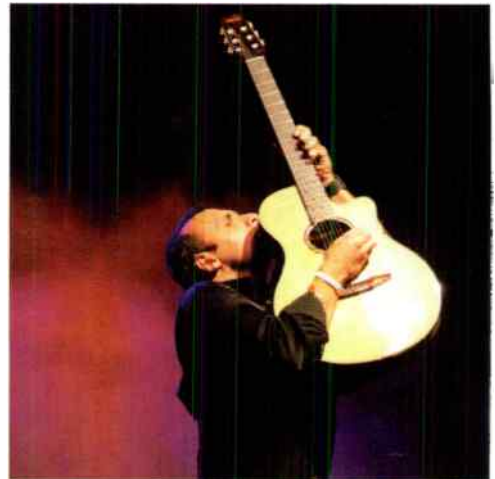
by Pavlo

I have spent the last 20 years creating a style that I termed "Mediterranean Guitar" – an approach to the instrument combining influences from flamenco, classical, Middle Eastern, Latin, and Greek music. I obviously use many different types of instrumentation to achieve this sound, but for our purposes here I will discuss how it directly relates to the guitar.

I'll break it down into three main categories: Rhythms, Modes, and Technique.

Rhythms

I commonly use 7/8 rhythms grouped 2+2+3. This is used in Eastern Europe and into the Middle East, specifically Greece, Bulgaria, and Turkey. My right hand would normally strike the chord with a rasgueado on the first and fifth beat, giving it a little bit of a swing feel. Rasgueado is a flamenco technique using your fingers to strike the strings, starting from your baby finger through to your index finger, all in one motion. Also, if the tempo increases, which it regularly does in my arrangements, you can still groove without sounding too mechanical. When soloing in this odd time signature, you must keep the accents in mind so that your phrasing will fall in line with the rest of the band.

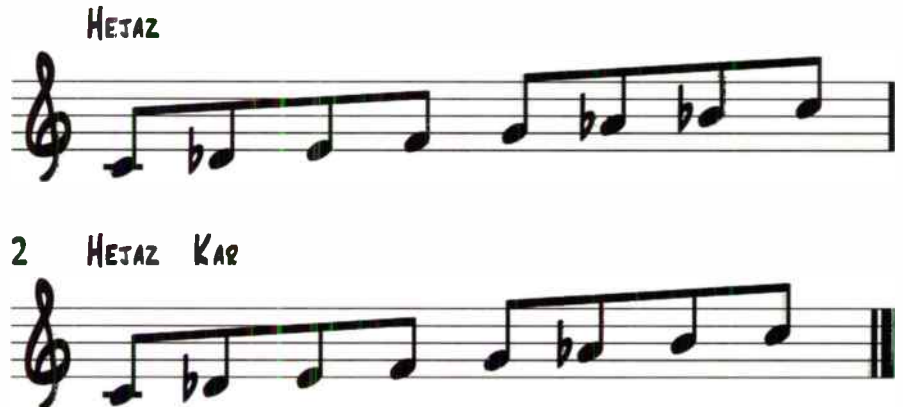


Example 1) Creating riffs with a combination of triplet feel and sixteenths:



Modes

My two favourite modes in the world are Hejaz and Hejaz Kar. There is only one note that separates these otherwise identical scales (minor 7th versus major 7th, respectively). I love to flirt between the two as I let the music dictate where I will end up. They have a very mystical, haunting sound to them that is uniquely their own. What I think attracts me the most is the interval travelling from the flat 2nd to the major 3rd. This is not common in western scales and that's cool!



Technique

I play the guitar in a very linear fashion. In a world obsessed with rapid-fire arpeggios, I have always preferred the opposite – ascending and descending up the fret board on one or maybe two strings. This approach comes directly from my heritage and from listening to a lot of Greek bouzouki music growing up. Now this goes against the Great Frank Gambale's "minimum movement" theory, but as I explained to Frank when I took a lesson from him once in Los Angeles,

I sort of dance and play at the same time when I perform. Thus, it's very important to use the technique that accommodates your performance style. Of course, he laughed at me! He told me to choose whether I wanted to dance or play. I like to do both at the same time! Below is an example of a typical run that I may execute in my music.

Example 3) E Hejaz (The entire passage is on the first string, only starting on the 10th fret)



At the end of the day, even if you use this approach in only a few areas of your playing, it would be great to have it in your arsenal of stylistic riffs.

Pavlo has several albums, including two Gold Records in Canada. He tours around the world, performing 150-plus concerts every year. He is a Yamaha Artist. Please visit www.pavlo.net.

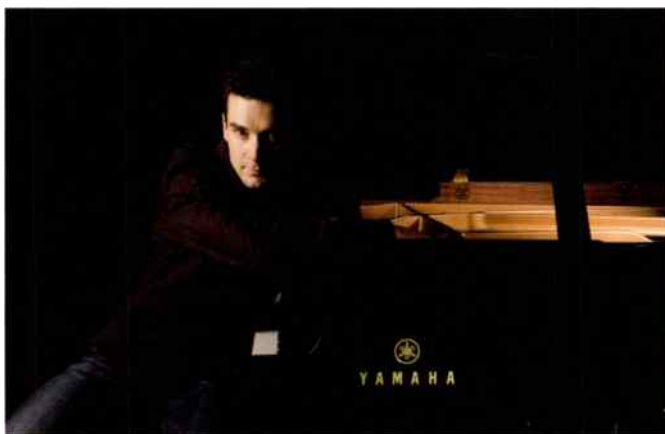
Writing And Arranging For The Piano Trio

by Michael Kaeshammer

I usually choose to play in a classic piano trio setting with a bassist and a drummer because it gives me great harmonic freedom that bigger ensembles don't offer (it is also a very affordable way to go on the road!). The trio setting gives endless arranging possibilities – you just have to be open to leaving some of the “standard” rules behind.

First of all, do a lot of listening, and analyze the different ways the great pianists of our time have led their trios. Some of the outstanding and groundbreaking piano trios you should check out are the hard-swinging and dynamic Oscar Peterson and Ahmad Jamal Trios, the classic bebop trios of Sonny Clarke and Hampton Hawes, and the interactive sophisticated trio sounds of any of the Bill Evans ensembles.

Second, you should really analyze and study the different trios' musical approaches by doing some conscious listening. A mistake often made is the fact that people study certain players/bands and eras thoroughly, but instead of using these studies as influences for their own music, they treat them as formulas and rules that are being followed. It is a necessity to learn the music that has come before us, but why would you want to copy someone else's style, or even phrasing, when it comes to music that you have written?



Now that we have established these two points, we can move on to the actual topic of this column: writing and arranging for the jazz piano trio.

Writing

Like everything else you do in life, the more you do it the better you get at it. It's almost pointless to sit down and tell yourself "I'm going to write a great tune now!" When an idea

or an event inspires you to write a song just let it flow out, don't edit anything while you create it. After you feel that you have put down what needed to come out of your system, then you can start editing. Edit your creative ideas, but don't feel like you ever have to stick to any particular form, such as A-A-B-A. Let the song dictate where it needs to go. Also, don't shy away from combining ideas that come from two totally different writing sessions. I have a notation book with all kinds of ideas and melodies in it that have come to me over the past days, weeks, months, even years. Once in a while an idea from a few months ago will make a great bridge in the song I'm writing today. It might need to be transposed or shaped a bit, but it becomes part of the new idea. I believe that "writer's block" is often the brain's subconscious judgement and criticism of what you write while you do it. Just shut your brain off and write, don't worry about thinking if it's good or bad. Be creative!

Arranging

When it comes to arranging, I don't differentiate between my own compositions and standards or covers. I am always aware of using dynamics and registers that the instruments you arrange for sound strong in. Try out things that seem outrageous or out of context to the tune. These outrageous things often come together magically when you rehearse it with the band. Some very effective tools to use in the trio setting are (1) unison-lines played by the piano and the bass, (2) having the bass and the drums play an underlying melody or shots rather than time on a section, and (3) re-harmonizing the chord progression (re-harmonizing doesn't mean complicating it; a lot of times simplifying progressions bring out the melody a lot stronger). If you have a regular band, have the individual players and their styles in mind when you arrange. Write and arrange your music to the strength of your band. A great example of this in the past is the Duke Ellington Orchestra. Duke was a master at featuring a musician's strength. A modern day equivalent in approach is the Harry Connick Jr. Big Band.

In the end, I can't stress enough that you need to portray your own personality, your own emotions, your own ups and downs of your present life. It's the only way to be honest to yourself, to your music, and to creating art.

Michael Kaeshammer's latest release, Days Like These, is available on Alert Records. Check out www.kaeshammer.com. He plays Yamaha pianos.

The Big Picture

by Mike Downes



Becoming a great bass player involves countless hours of practicing in isolation. We focus on an endless list of minute details that can make a difference in our own playing. Sometimes we get so caught up in our own world that we forget the bigger picture.

I once saw the late, great drummer Elvin Jones give a clinic, and someone asked him what he listens for when he is playing. Jones responded that he hears the overall group sound, just as if he were sitting in the audience listening to the group. Here is the interesting part – if you listen that way, you can't help but hear yourself. But even better than just hearing yourself, you hear everything that you play in the context of the overall sound.

Playing with musical taste most often has to do with the big picture. Why is it that some bass players make a group sound fantastic while others destroy the group? It doesn't seem to matter

if the bassist has incredible chops or not. There are players with incredible technique who can make a group sound great, just as other players with equally amazing technique can make a group sound terrible. The same applies to players that don't have those chops. So what makes the difference?

First of all, you only need enough technique to get your musical message across. If that musical message has more meaning with less notes, then you need just enough technique to get those notes across in the way that you want. Thelonius Monk and Miles Davis are two great examples in the jazz world of musicians whose technique matched their musical vision. Miles found a profound way of playing without the need for an abundance of notes. On the other hand, John Coltrane would often play numerous notes, and the effect was equally powerful.

Secondly, when it is less about "me" and more about the group, you and everyone else in the band will sound better as a result.

Below are some specific things to listen for in your own playing while you are performing in a group context. Remember to imagine that you are in the audience listening to the group.

Listen to your volume – can you hear all of the instruments and voices? Are you too loud or too soft in relation to everyone else? The volume that you play at will naturally find itself in good balance with everyone else when you are listening in the right way (as long as the rest of the bandmembers are doing the same). Listen to your tone as well. How does it blend within the overall timbral spectrum?

Listen to all of your note choices. How do they relate to the singer or melodic instrument? What is the perfect note you can play at this moment to make the band sound its best? A small change, such as placing a chord in inversion (G/B for example) can make a big difference to the harmonic feel.

Listen to the musical texture. Is your bass line contributing to and meshing with everything else going on? Sometimes it helps to simplify. Sometimes it is best not to play at all. Sometimes it helps to get busier with your bass line. Simplifying is most often the best choice, but not always. James Jamerson's bass lines are a case in point. They are far from simple, yet they serve an integral part of the musical package. When you are listening to the big picture, these choices are much easier to make.

Listen to the register you are playing in. Are you supporting the harmony? Choosing the right octave to be playing in can be tricky. Are you in the same register as another voice or instrument? Is the music best served by taking it up an octave or down an octave?

Ask yourself: is that new lick or extended technique you've been working on the best choice for the group?

Keep things in reserve. The best players can usually play more than they actually do. When they finally step out, it is very exciting. The "all the notes, all of the time" approach gets tiresome very quickly.

Listen to the shape of a tune from beginning to end. Is there anything you can do to make it more dynamic? Can you help the group create an interesting story that makes the listener want to keep listening? The bass has incredible rhythmic, harmonic, melodic, and textural power to move the music in various directions. Keep the big picture in mind and you'll usually make the right choices.

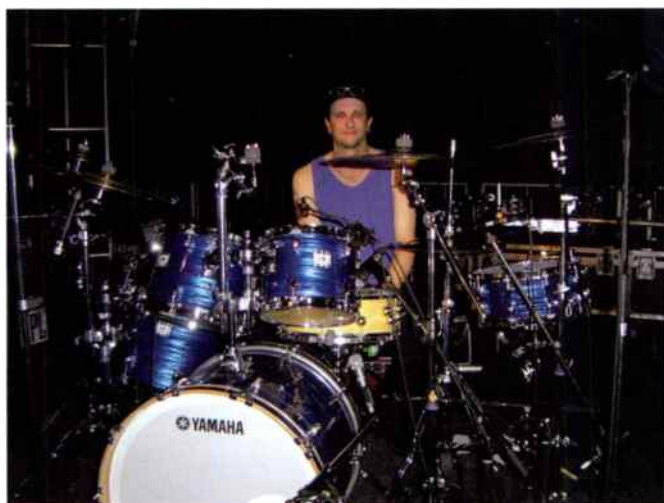
Mike Downes is a professional bassist and composer living in Toronto. He has performed on over 40 recordings including Forces and The Winds of Change as a leader. He is also the Bass Department Head at Humber College, the author of The Jazz Bass Line Book published by Advance Music and co-author of Contemporary Music Theory. For more information visit www.mikedownes.com. Feel free to contact him at mike@mikedownes.com with any questions or comments.

The Importance Of The Quarter Note ... Feel

by Chris McNeill

The quarter note is the pulse that you have to internally feel through most music. Whether the tempo is fast or slow, if you are recording to a click track or playing along with any sequences or loops, the quarter note is essential for good time. It is also the key to great subdivisions and voicings around the kit. It could be anything from just hitting a cymbal on the downbeat or playing an insane lick or fill. Whatever it is you are playing, you must feel that quarter note.

I find some drummers that learn songs note for note are kind of copying or mimicking what they hear, but are missing the boat on that quarter note feel. This applies to other instruments as well. Sure, they may be playing the parts technically correct or exactly as the music calls for, but without a strong quarter note internal feel there is nothing to anchor them in time and to the feel of the music itself. With today's technology, a good test is to record yourself to a bunch of different cool loops, load your track into any program like Pro Tools or whatever you use, snap it in, and then you can easily see and analyze how on or off you are to the grid or click track or quarter note. You will be surprised, but this gives engineers and producers a lot of work correcting those in front of, behind, or rushed drum takes!



Anyway, my point is that it is not only vital to understand the importance of this related to time, it is imperative to feel it. A lot of young drummers will sometimes be left out in original bands when it comes time for big budget recordings. This is usually due to a weak quarter note feel or an inability to understand time, and they are then replaced by session musicians or programming. Feel is something that can not really be taught or learned; it's a natural thing, like a deep groove, like the roots. Bob Marley, John Bonham, Steve Gadd – some people have it; some do not.

If you ask other musicians that play with these types of players, they will say it is effortless and so easy to play along with them. This may sound strange, but it is like the drummer is not really there. Now, mind you, there are certain feels over that quarter note that might be behind and lazy, or punk, hyper, or on top. Either way, it all still boils down to a strong sense of time. I guess the best way to understand it, again, is by listening to everything from slow Zeppelin blues tunes to back-phrased hip hop.

One last thing – a bit off topic – is the respect I have for killer DJs. The sense they have of rhythm, re-mixes, scratches, and keeping people dancing all night on the dance floor is, again, simply making people tap their foot to the quarter note.

Chris McNeill has performed and recorded with many of Canada's chart-topping artists including Amanda Marshall, Amy Sky, Alannah Miles, Barlow, Von Groove, Carole Pope, Snow, Randy Bachman, Platinum Blonde, and most notably Alan Frew and six-time Juno Award winner Glass Tiger. He endorses SABIAN Cymbals and Monolith Drums.

A Practical Guide To Aksak Rhythms

by Daniel Schnee

Though many jazz musicians have undergone some kind of traditional training in the classical or folk music of another culture, many do not have access to these cultures through more than just a good recording or the occasional concert. This is especially true of the music of many of the Eastern European countries that have woodwind or improvisatory traditions.

One such tradition is what are known as "limping" or **aksak** rhythms, a Turkish term used to describe rhythms that contain a certain kind of time sense that we Westerners tend to experience as "asymmetrical" or "odd." Those of us who listen to the music of bands like Rush or any of Frank Zappa's more adventurous numbers are a little more accustomed to hearing a piece of music in 7/8 or 11/4, but we certainly don't have practical systems designed to help us feel/internalize these rhythms.

The limping effect created by an aksak rhythm is due to the irregular relationship between the units of time used to count them. In most Western rhythms, we use long pulses or short pulses to create a time signature. 2/4 is two long beats in a bar, 3/8 could be called three short beats, for example. Many aksak beats are better described as certain groups of rhythmic units rather than a "time signature," as there is no time signature that reckons with two eighth notes followed by a dotted eighth. To us, it is logical to break it down into 7/16, as this time signature is an "accurate" description of the unit grouping in Western music analysis – but the rhythm itself is heard as a kind of "three" rhythm with an irregular final unit, and this is what I am ultimately trying to explain. It is normal to hear this "limp" in music from Bulgaria, for example, and naturally include the limp

in the pulse without the need to count out sixteenth notes in one's head in order for the rhythm to make "sense." I wish to address this "irrational" quality and get beyond the need to count or make "sense" of these rhythms, which is a hindrance in truly feeling and playing these rhythms in a traditional or contemporary setting.

The easiest example to begin with is binary and ternary note combinations. Six basic aksak rhythms are: 232, 223, 332, 323, 233, and 322. I have chosen these because they create time signatures of seven and eight, seven being relatively uncommon in Western music, and the eights offered here being structured in a way that we usually don't conceptualize. Using these groupings, we can lay them over a melodic framework to begin transforming our traditional scale practice to include these new ways of organizing our musical time. The C major scale is a good starting place, since it is one we are all very familiar with. Using C major, and counting the notes out in step with the rhythm, we can practice 232 as the stepwise reorganizing of the scale [CD, CDE, DF], logically followed by [DE, DEF, EG] and so on, up and down the scale. This not only imprints the new rhythm practically into your technique without having to count it in your head, it also breaks up habitually organizing scale practice into symmetrical formats. Moving on to 223, we could organize this set as two sets of large intervals followed by diatonic ascension: [CE, DF, EFG] followed by [DF, EG, FGA] and so on. Do this with major and minor scales. Then move on to chromatic and symmetrical scales for even more of a rhythmic and melodic workout (I didn't say it was going to be easy!). Then you can begin to build longer chains of rhythm, and begin to form practical scale exercises of your



own to continue this first step into aksak rhythm.

The implication of this brief description is that you will begin to develop this idea to fit your own particular level of technical proficiency. You will especially begin to hear the rhythms as independent of signature, yet just as useful for organizing time as our "rational" Western system of reducing everything to the lowest common denominator.

Daniel Schnee is a Toronto-based saxophonist who has toured and performed with a number of Juno, American Music, and Grammy award winning musicians. He has studied with several world-renowned Indian and Middle Eastern master musicians, and is a former student of jazz legend Ornette Coleman. Having spent a number of years writing for theatre and dance in Japan, performing extensively in Asia, Europe, and the Middle East, and teaching saxophone at the Edward Said National Conservatory of Music in Jerusalem, he has finally returned to Canada, and is currently working on his Ph. D in Ethnomusicology.

The Lost Art Of Playing In Tune – Or, Is Technology Ruining Our Music?

by Al Kay

Remember doing a recording session a few years back, and being told by the engineer that he usually sends the recorded horn tracks at a later time through pitch correctors (used mainly to help untalented pop singers sound better). Our horn section sounded really rich, full, and in-tune, so I later wondered what types of bands this engineer records – perhaps he doesn't know what really good intonation sounds like. Excellent horn players (brass and/or reeds) know how to listen to each other, and know what note in the chord they are playing (major thirds are brought down a bit). If this engineer is mostly recording lots of keyboards and virtual MIDI instruments, then his ears are used to instruments that are tuned with **Equal Temperament**.

For about 3,000 years, mathematicians and musicians have been debating on how to tune instruments and scales. In ancient Greece, Pythagoras found mathematical formulas that made scales and simple harmonies sound very much in tune. Over the centuries, other great minds began to temper or transform these scales, initiating heated debates about who's tuning system was best. The Pythagorean scale was fine for simple melodies and harmonies that were tuned to one key (key of C for example), but what if the melody modulated to the key of F? The mathematical intervallic relationship would be a bit off and make that new key sound out of tune. So, if they compromised some of the key of C notes to make the key of F notes better, why not? You can tune a piano to play a concerto in C and make the chords ring true, but play that same piano in the key of D \flat or E \flat and it's almost dissonant. By manipulating all of the notes on the piano they finally found a way to make the instrument play equally out of tune in all keys! This is what we call Equal Temperament, and modern pianos, synths, and most instrument tuners you buy in the store use this system.

Tuners that are out of tune? Why yes, read the paragraph above again! A student that practices his or her brass instrument using an electronic tuner exclusively will be slightly (and equally) out of tune in all keys. He or she may also be lipping the pitch up or down to match the tuner, causing the sound to be inferior.



Jazz and classical songs that might start in the key of B \flat usually move through quite a few other key centres, so if bars 8, 9, and 10 are in the key of C, you have to make sure that each interval is in tune in that key. Sometimes you are in a new key for one bar only, but make it in tune – why compromise the tuning like a keyboard instrument! I like to play music using this movable **Just Intonation**. It lets me play solos and horn sectional parts that sound just right. I still have to listen around me as I'm playing and maybe compromise a few notes here and there to make the band sound in tune overall. Interestingly, very few of the hundreds of jazz bands I've played with (including Rob McConnell's Boss Brass) tune up before a gig or recording – you just play in tune! At the first chance you get, you can move your tuning slide if you need to, to make it a little more comfortable.

I have a tuner, but I don't use it for tuning scales. Here's what you should use your tuner for:

1. As a temporary reference for a note

such as B \flat or A. (These notes might change intonation slightly depending on what key centre you are playing in).

2. As a ROUGH guide for tuning scales or intervals on your instrument, or perhaps checking out the intonation of horns at a music store. (Remember that the tuner might make you play the thirds high, the fourths slightly high, and the fifths slightly low).

3. Playing with a really out of tune band or orchestra so your tuning confidence is gone! (To play confidently in this situation you have to be an intonation leader, not a follower).

4. It's hard to play softly with a beautifully centred sound (usually brass players go sharp and above centre). Find that centred sound by playing a loud note (a brilliant, core, focused sound the horn wants to be played at), seeing where the tuning needle or LED ends up (it doesn't matter if it's flat or sharp just now) and then play the same note very softly and match the same meter position – you are still playing in centre.

5. It's not bad for finding octaves, but read about Pythagoras's octave dilemma from 3,000 years ago in Stuart Isacoff's excellent book *Temperament*.

If you go online and google "temperament" you'll find popular books, including *How Equal Temperament Ruined Harmony* by Ross Duffin. For many years on my Mac I've used a nice tuning program that has many different temperaments to experiment with at www.katsurashareware.com. They have some good pages that show the mathematics behind these different scale systems.

In my next column, I'll show you some good intonation exercises that will help wean you off your tuner. Don't compromise – play in tune!

Al Kay, Head of Brass at Humber College, is very active as a jazz and classical soloist, a member of True North Brass, and a Yamaha artist and clinician. His website is www.alkay.ca.

Internet Radio Part I

by Paul Lau

Over 10 years ago, I wrote an article on internet radio as it first emerged. Times have changed, and technology has become more cost-effective and easier to harness. This time, we'll Q&A with Mike Caseley, VP of Slakrz.com, head of Slakrz Radio, and one of the on-air personalities. We'll follow up with how to set up your own Internet radio broadcast.

CM: What is the history of the company?

MC: It all came together in 2005. My son had just had successful brain surgery for epilepsy. He said he wanted to be a DJ when he got out of the hospital, so I acquired all the needed equipment and we started playing anything we could get our hands on for music. Working closely with Michael Halverson, Sean Spicer, and Brendan Lough, we came up with the idea of Slakrz and what we wanted to do.

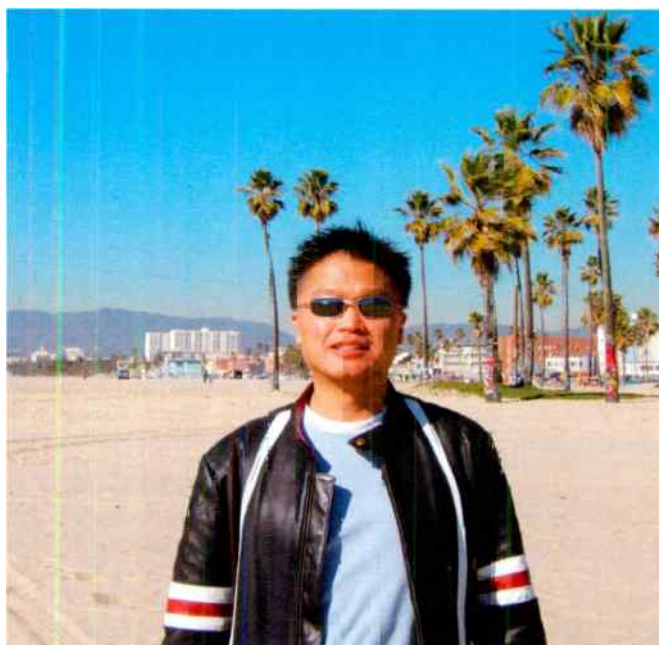
We started doing live broadcasts of independent bands from a club in Calgary every Thursday, Friday, and Saturday. We noticed how closed-minded this community was toward the independent scene – that is when we decided to stream nothing but Canadian independent bands. In 2006 we became our own online community with a tag line: 'Supporting Independent art, music, and thought through as many new and innovative avenues as possible.'

CM: What is Slakrz Radio?

MC: Slakrz Radio is an online radio station focusing on strictly Canadian independent music. You will find videos, interviews, info on events, and many-up-and-coming bands. We broadcast 24/7, 365. You can listen to all genres of music and know you have not heard stuff like this before. We first started streaming using Winamp, a ShoutCast encoder, and a DNAS server on our own Internet connection on an audio stream of 128 kbps. Because we were doing it this way, we could handle about 32 listeners – but not for very long periods. We could have lowered our stream quality from 128kbps to something as low as 24 kbps, but, sorry, music is about quality.

A few months later we learned about servers. We pay them \$43 per month and we now only stream our stream to them – and they handle all of our listeners. They also give us detailed stat counts.

Now, I would not say that streaming is difficult. Anyone could do it. If someone asked how to do it, I would suggest contacting a station and get on as a DJ – you will learn what



you need to have a start to a listener base. The difficult part comes when you are working on trying to get the listeners. As with any product, you have to assure people that it is the real thing – you are not just someone pretending.

I would also add that choosing the path and content that we would play made it a little difficult. We are based in Calgary, so we have many bands from the Calgary scene but also many from across Canada. In the beginning, we had to search for the music – Myspace was a great tool and put us on the road to where we are. We still use Myspace, but we have grown by word of mouth as to the way we are getting music. Currently, we have about 300 bands that you could hear on regular rotation and we're always adding more. We have been able to master our on location streaming with help from our Internet provider; we can go anywhere in Calgary and other cities across Canada and have Internet. This way, we do not need to be worried about whether or not the bar the band is playing at has Internet. On the other hand, we did this Summer when we put on concerts in the park all live on Internet radio, and the live interview show from Mothers Music Calgary.



You can hear cool independent music streamed on the Internet at www.slakrz.com as well as all the other cool things that Slakrz does for the independent music scene in Canada.

Paul Lau B.Sc. – Musician/Producer/MIDI/Digital Audio Specialist, Manager of Mother's Music Calgary (www.mothersmusiccalgary.com), Director of PowerMusic5Records (www.powermusic5.com). Manages/Produces and Promotes John Boswell, Dean Morrison, Tomorrow's Excuse, Way of Life, 68pornomags, Ghetto2Ghetto, Jason Storfer, Mark Battenberg, Wendy Zheng, Anne Bonsignore ... just to name a few. Member of the Cool Christian Pop-Band-Scatter17(www.scatter17.com).

What Makes Your Voice Unique

by Paula Shear

Every singer wants to bring a stamp of individuality to the table – a recognizable quality that defines them. And this is all within the context of mastering a style, or styles, that they are passionate about. Musically, we live in interesting times; has there ever been a more welcoming time for musical diversity than now? We see successful singing careers in just about any style, reflected not only in the varied categories of pop, rock, jazz, country, latin, r&b/soul, classical, etc., but also in the combinations of those styles. Creative arrangements may be laced with colours and attitudes borrowed from different genres, and this melding of sounds creates something fresh.



So you want to set your voice free ... that means not just being able to hit the high notes, but to explore different tones, textures, and dynamics. With great breath control and solid technique, you have the leverage to experiment and get exactly what you are going for. But that's only part of the picture.

The question is, do you know what you're going for? When you're starting out, it is good to emulate and to

experiment with different styles and see what you are drawn to, and more importantly, what suits you. But let's roll back the camera. Just what does that mean, "what suits you?" You can be born with all the talent in the world, but if you're not exposed to a certain genre of music, you have to cultivate a feel for it. That means some serious listening and absorbing.

So tone, texture, dynamics, rhythm, timing, and phrasing all play a part in not only defining the type of music, but putting your own imprint on it. Having said that, everyone has influences that can be recognized; for instance, when you listen to Steve Perry's, soaring, impressive rock vocals and then hear Sam Cooke, it is clear that Perry was inspired by this legendary soul singer. But with other nuances thrown into the arena, and in the context of melodic, pop-rock arrangements and songwriting, the result is distinctive. If you listen to the great jazz singer Nancy Wilson, you will recognize aspects of Dinah Washington.

And how many of today's singers have been influenced by the brilliance of Stevie Wonder? The answer is countless. Certainly, Stevie Wonder's phrasing and impeccable use of licks and inflections cannot be separated from the recognizability of his sound. Case in point: I once heard him doing a spoof on a comedy show where he was singing straight, with no bends, licks, or soul inflections whatsoever. The result: if you closed your eyes, you would not know it was him.

The point is you have to decide what want to bring out and highlight, given the character of your particular instrument. For instance, certainly the use of vibrato is a great asset, particularly in sustained phrases. But I could cite singers who have little vibrato in their voice, and have artfully created a style where they add subtle bends and turns onto the ends of phrases, and it sounds in the pocket and pleasing to the ear. On the other hand, a more unadorned approach may be what works best for

you. A voice can be compelling in simplicity.

The essential thing is to always sing the lyric. To be a great interpreter, you have to know where to put the emphasis, and that will influence your sonic choices. If, for instance, the lyrical structure utilizes alliteration (a poetic device where words close to each other begin with matching consonants or vowels), it makes sense to emphasize them. Most importantly, the essence of the message inspires phrasing choices.

Understanding harmony, playing an instrument, and developing the craft of songwriting all potentially give rise to greater personal expression. Everything that enhances your musicality is invaluable to your creativity. And incidentally, it is the opinion of yours truly that every contemporary singer can only benefit from having a firm grounding in the blues. Being able to freely bend pitches, back-phrases, and improvise awards you more opportunity for originality.

Great singing is more than an expression of genre, but an extension of the spirit we bring to it; it is life experience, authenticity, and storytelling. Utilizing a range of emotion means not intellectualizing while you are in the moment. Learning to play with timing and vocal attacks means you can't be inhibited when making those spontaneous choices, and that's where great technique is so essential. All these elements come together to help you create a sound that is uniquely yours.

And it is always about singing from the heart.

Paula Shear is a Toronto Singer/Vocal Coach who has guided singers in all levels, from beginners to recording artists. She teaches how to open your voice to unlimited power, gain octaves, and discover the beauty of singing with ease in a diversity of styles: rock, R&B, pop, and jazz. She will be releasing a CD of her original words and music featuring: Bernie Senensky, Kieran Overs, Rob Piltch, Mark Kelso, Robi Botos, Frank Botos, and others. Contact: sedonah@sympatico.ca.

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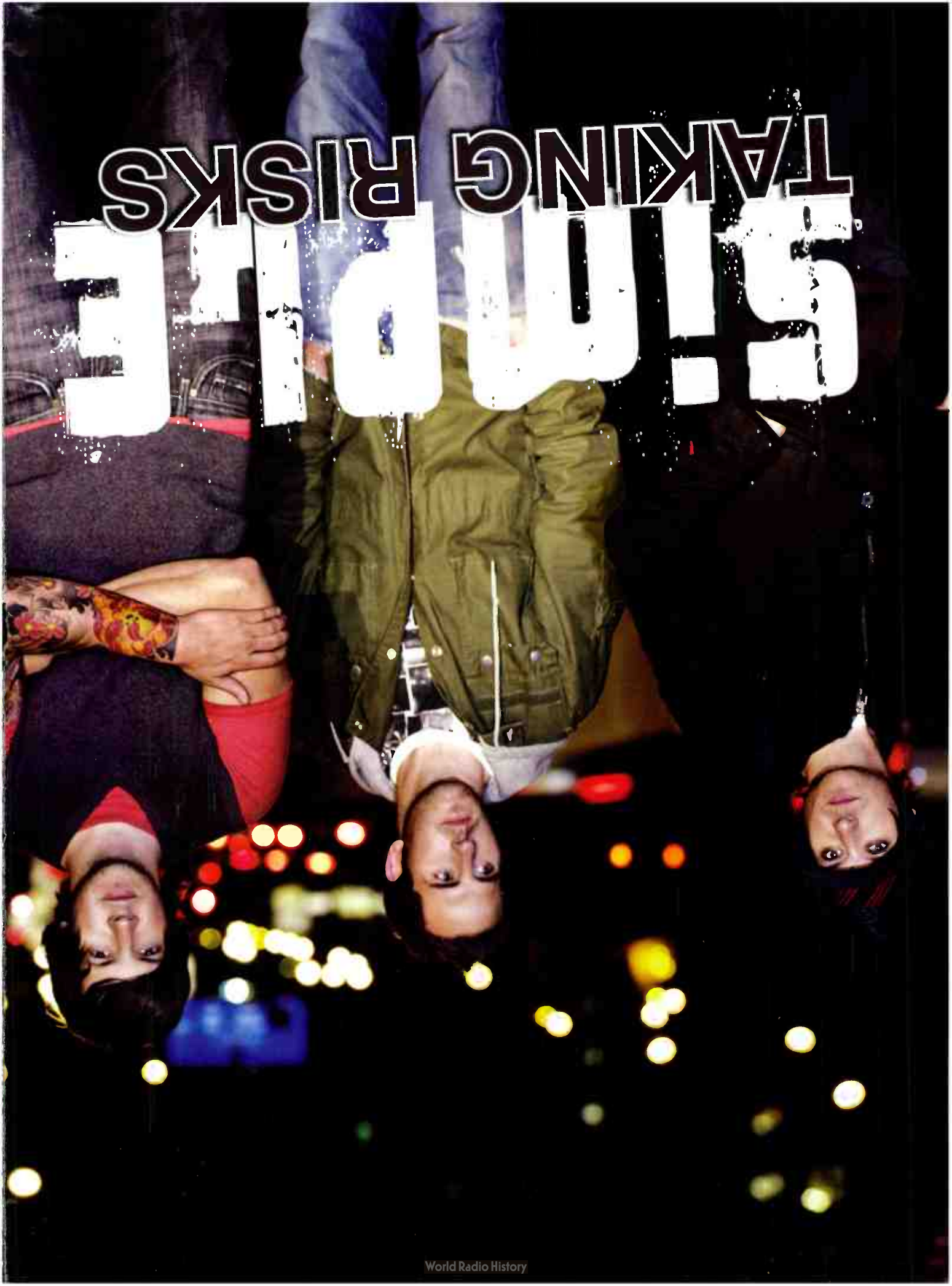
VCM REV-X Hall

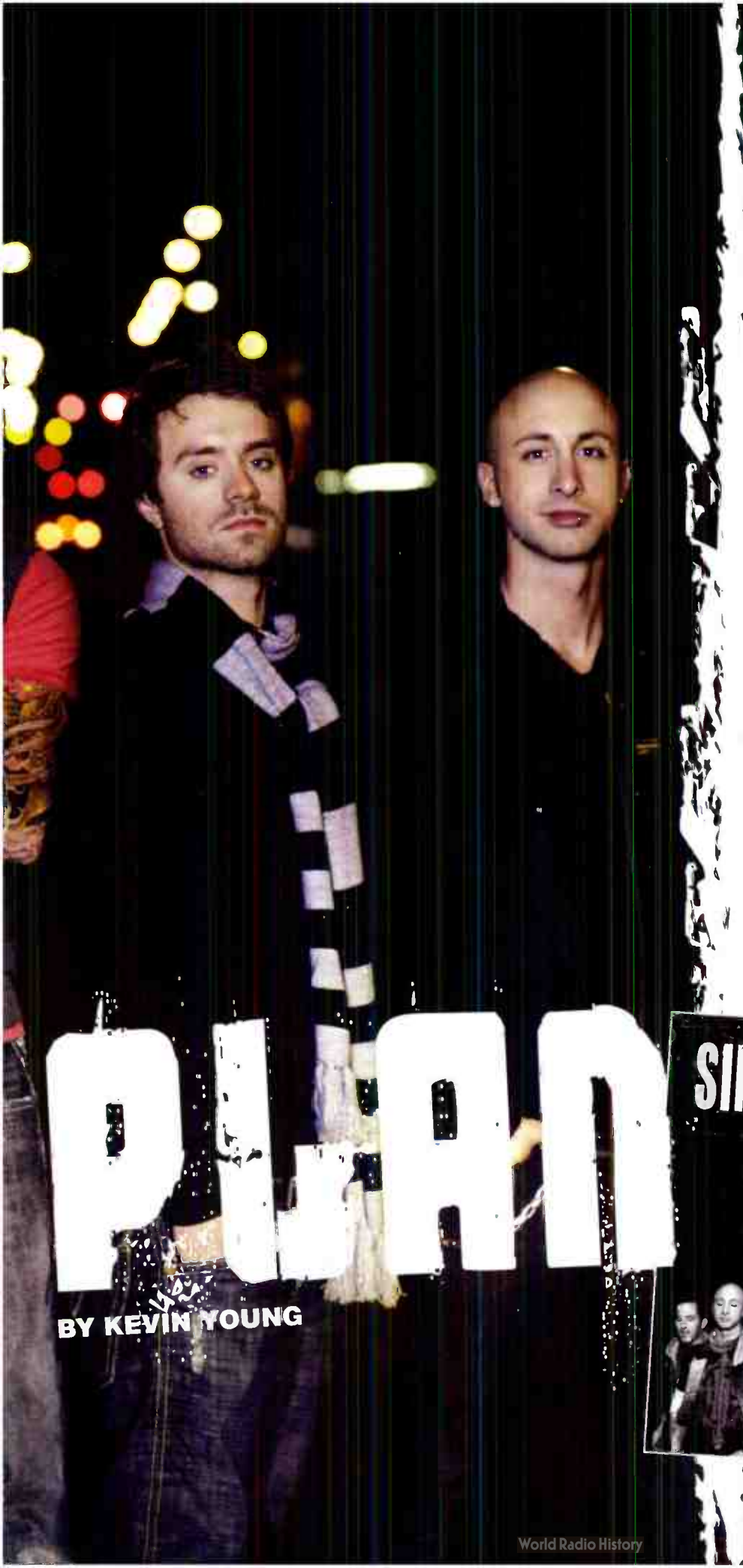
(320 x 240 dot, 5.7 inch backlit LCD)



VCM Compressor

STAMP TAKING RISKS





BY KEVIN YOUNG

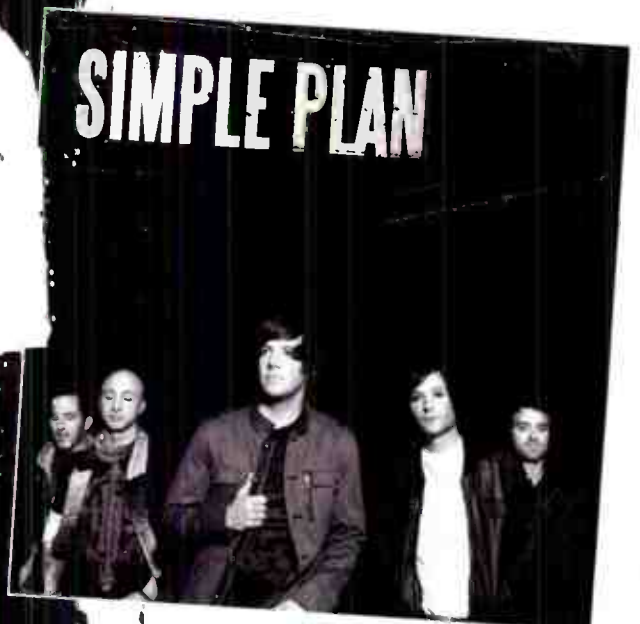
When singer Pierre Bouvier and I talk, he's just settling back into being at home after an 18-hour flight from Singapore to Montreal. It will be a short break. The band is heading into rehearsals for four days before a few weeks of US radio shows. "It's madness," says Bouvier. Madness or not, the pace hasn't dimmed his or the rest of the band's excitement for the new record and the prospect of taking its new material on a good long tour.

Their third record, self-titled *Simple Plan*, is a step forward, he explains – a genuine attempt to stretch out as players and writers without changing the essence of what they do. "The last record was meant to be a straight-up rock record," he explains. "On this one we wanted to change it up a little." It's a bit of a departure for the band. There was a time when Simple Plan seemed to be getting little in the way of respect, and its last record's title, *Still Not Getting Any...*, reflected that. Since then, the band has toured relentlessly, and successfully, worldwide – its high-energy, no-holds-barred live shows crafted to whip the audience into a good steaming froth. "In the beginning you get targeted for certain things. I think people have other artists to hate on." When you stick around, however, people start to realize that you're not going away, and recognize that there's probably a pretty solid reason you're where you are after all.

Simple Plan predates a couple of significant events. First, with its debut coming out in the twilight period before P2P took hold in the way it has now, the band has a sense of the kind of energy that surrounded the music industry pre-Napster. Secondly, the feeding frenzy around the Montreal scene...

Though Simple Plan came out before the Montreal indie-rock explosion and it wasn't really a part of that scene, the shockwaves from it are something the band has felt. Typically, when people think of Montreal, a boatload of indie bands that made big waves come to mind – the Arcade Fire pre-eminent among them. It certainly doesn't hurt them, and they're clearly proud of their hometown.

After touring the last record, the bandmembers started writing sessions at home in 2006 but soon found themselves taking a different approach to



SIMPLE PLAN

freshen their sound for both themselves and their audience. This time out, Bouvier and drummer Chuck Comeau, the primary songwriters in the band, went farther afield in an effort to expand on what they do. "We write almost everything together, but generally I lean more towards the more melodic side of it, and Chuck leans more to lyrical themes. We shape it all together." Produced by Dave Fortman, the album features co-writes with the likes of Nate "Danja" Hills, Max Martin, and Canadian producer/songwriter Arnold Lannie. The tracks certainly got hauled around the continent a fair bit – the two writing and demoing with Danja in Miami, working with Lanni in San Diego and bringing him to Miami to take part in the process with Danja, and recording in 2007 in LA's NRG Studios and Montreal's Studios Piccolo.

Simple Plan is anthemic, hooky as hell – just as you'd expect – but the album has more sonic depth than the last two records. Fortman provided a bridge between the band's old and new sound. "We wanted to integrate more keyboard sounds, loops – a more electronic aspect, and we wanted to keep that heavy aspect that's so important to us," says Bouvier. With Fortman's work with Evanescence and Mudvayne, they felt they were in good hands. "He knows how to rock," says Bouvier. Danja, on the other hand, brought a more urban, pop edge to the band's sound. His work with Timbaland and artists like Justin Timberlake and Nelly Furtado, as well as his self-declared interest in working with Simple Plan, ended up making a good fit, even though their writing processes are quite different. "We had no idea what to expect. He'd start on making some beats and grooves and we'd collaborate back and forth."

The overall approach in terms of collaboration finds the band at its most ambitious. All the elements that make its fans go wild are still there: tight harmonies, hooks a-plenty, all the punch and power of the last two records, but more. It's not just throwing a mess of loops and keyboards at the sound; it's a fusion of influences including dance, R'n'B, more complex vocal arrangements, and orchestral elements that propel the band's already amply energetic performances to greater heights. The opening tracks "When I'm Gone" and "Take My Hand" set the tone. Both are unrepentant and ripping burners. The deeper you get into the record, the more you can hear the band consciously expanding its sound. On "Generation" and "The End," they blend intricate synth arrangements that never detract from the pop/punk thrash you'd expect from them. The album comes off as a bit more personal and thoughtful than their last as well. They're not just experimenting their sound, but taking on greater lyrical depth with songs like "Save You" and "What If."

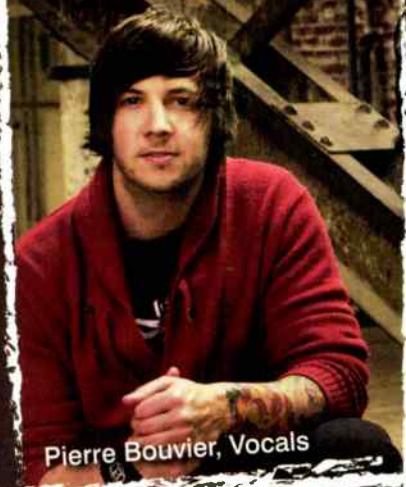
Taking a new direction doesn't come without its share of doubts – and it shouldn't. "Initially, when we started writing, we were under the impression we would be done in three months, and get the record out and get back on the road," Bouvier says. Even with a fistful of new songs from that process, the band wasn't satisfied. "They sounded like they could have been on the last record and, for us, it

was important to have something that would stand out." It takes a certain commitment to risk when you take a U-turn mid-writing process, especially when you've already got a fair amount of songs to draw on, but they were intent on not sitting on their laurels and releasing exactly what people might expect.

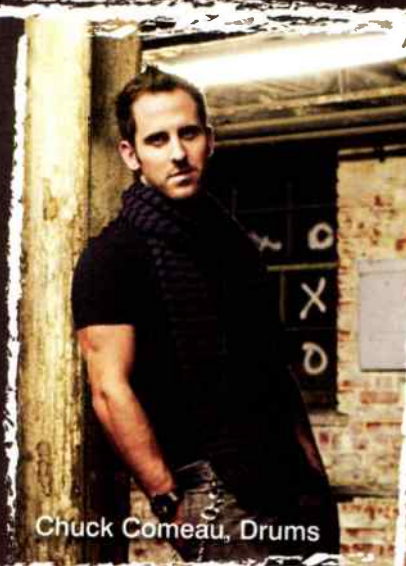
The lead single, "When I'm Gone," grew out of the opening loop created by Danja. "For us, to use that groove and focus the writing around that, rather than a guitar or a piano riff, that was inspiring. When you write for a long time you get caught in a circle of doing the same shit over and over again. It's nice to have someone to throw you off." Getting thrown off, far from putting the band out, reinvigorated the recording process. That Bouvier describes Danja's influence as throwing them off is telling. "It took an amount of risk, but it's also what makes you really excited." Their excitement comes across exceptionally well on record. The demo tracks co-produced with Danja were taken into the studio with Fortman, where final guitars, drums, and vocals were laid down. "It was all multi-tracked – no live off the floor. We're not really the kind of band that does that." Though they pride themselves on a fiery live show, when it comes to recording they prefer to capture their onstage energy by focusing in on individual performances.

In some ways, Bouvier and Comeau have an unusual process just by virtue of the fact someone other than Bouvier is so instrumental in generating lyrics. Not all singers feel comfortable singing words written by someone else in the band. Those that do are generally in a writing situation where all concerned are like-minded on some level and have similar tastes and a great amount of mutual respect. The two have been writing together for a long time, and it allows both to contribute back and forth, song by song. Beyond the ease of long-time collaboration, the partnership has proven successful and gained the respect of the other band members. "To write with people, you feel very exposed. Even with the band – we're all really close – but you feel vulnerable when you play your initial thoughts for a song." With the band, he says, playing the songs together just acts as further fuel for inspiration, on stage and in the studio. "We see a record as being a soundtrack for a movie," says Bouvier. "You have an album you can listen to top to bottom and not get bored of."

Rising to the challenge to become a better player and songwriter, and to expand on the tools and resources he draws on, comes naturally to Bouvier. It's rooted, as it is for many musicians, in his early approach to learning and the circumstances that led him to choose the gig in the first place. Bouvier started out on piano. Seeing his friends learning, he begged his parents to help out. They provided lessons and bought a piano when it was clear he was taking to music. "They didn't have much money, so it was a big deal for them to gather the money together," he explains. His high school music program gave him a firm grounding in the mechanics and language of music – elementary theory, reading, and writing – tools he put to use immediately with his first band, with Comeau, at



Pierre Bouvier, Vocals



Chuck Comeau, Drums



Jeff Stinco, Lead Guitar

age 13. There he expanded his interests, learning drums, saxophone, expanding his guitar chops and, of course, singing. "My father taught me to play guitar. He played in a band when he was younger. It started from every side. The first band – there was no singer – we just played four chords over and over, that was our song." He became the de facto singer because somebody had to do it, he laughs, and he was the only one who could sing in key. That drive has stayed with him, fuelling the sort of process that made he and Comeau take the leap out of their comfort zone and approach this new record from every side.

Keeping up your chops and your drive to learn becomes a trickier matter when you're balancing the responsibilities and keeping a healthy, viable rock and roll band on the rails. Finding time to forget the business, the schedule, and just play for the love of it isn't always easy. "I probably should play more. My pattern is to go on the road and not play very much." That's not to say he isn't playing regularly, but finds the kind of single-minded focus he applies during the writing process can be edged out by the day-to-day of touring. It leaves him feeling rusty at first, when initially working up material for the next record. "For the first two or three weeks I'm like, fuck, I can't play anymore." The chops come back fast, and expand – and the break from regular practice can be a vital piece of an individual musician's continuing education.

"It's a way of keeping it fresh, not relearning, but creating some new habits. It allows me time to absorb music as a listener and to make a better record." For Bouvier it's about inspiration, unconsciously cataloguing the moments, sounds, and experiences that will play into the next bout of writing and arranging. That approach played into the initial evolution of Simple Plan, when Bouvier, between bands and not playing too much, found his way back into music, not necessarily by woodshedding, but by listening. "The best inspiration is to listen to a great record or to go see a live show." It's still a powerful motivator for him as a player, songwriter, and recording artist. "There's nothing more inspiring. It makes you want to get back home and write songs. You look at records by Green Day and Fall Out Boy, who, in the last year, have made outstanding records and pushed their own envelopes. You're like, 'fuck, we need to kick ourselves in the ass and make something that's going to beat this, or be as good.'"

And there it is. Not getting respect for what you do is irritating, to say the least. Particularly when you work genuinely hard for it and achieve a level of success that is the envy of many of your critics. It's one thing to have that inspiration hit home, another entirely to have the drive to turn it into something, put it out there and take a risk. It's an attitude that's integral to making a go of it for a living. "It's almost like a dare, you know? Someone puts out a great record and you're like, 'we gotta beat that.'" It's a willingness to step up, not only on record, but also in the face of an industry in flux. True to form, Bouvier sees the revolution that has shaken the industry in recent years as an opportunity...

"If I was back in school and could be in touch with my favourite bands the way that people are

in touch with us, I'd be stoked. It's a great thing." Leaving aside the impact on sales new tech and other factors have had industry wide, the artist's dialogue with audiences has become much more fluid since Simple Plan started in 1999. More than that, music, he believes, is actually becoming more important in peoples' lives. The ubiquity of MP3 players, holding thousands of songs in one hand, make it possible for an artist's music to be the soundtrack for peoples' everyday lives. Fans are more involved than ever. He sees it as a process of people becoming more in tune with what they want to hear, and what they like – of fans have becoming far more involved in the dialogue. "You can have immediate feedback from your fans. We put our new single out on a webcast and 30 minutes later, we have 1,500 comments about what they think."

Whether you're a fan or not, you have to credit the band with an excess of ambition and a powerful, innate drive to make music. Often, the people who embrace new technology and the opportunities presented by an industry in flux are the people whose fortunes are potentially most affected by it. Simple Plan have sold in excess of seven million records worldwide. That's a lot of scratch, but staying in the game isn't just a matter of keeping your individual brand fresh for your audience; it's about keeping them actively engaged. A quick look at Simple Plan's website shows that change of focus clearly – www.simpleplan.com, at the point of this writing, was mostly blogs, vlogs, and pertinent, up-to-date, up-to-the minute news and constantly updated content. The band provides context from everything from the great restaurant it found in Singapore, to a frank explanation of the release date being pushed back to February, 2008.

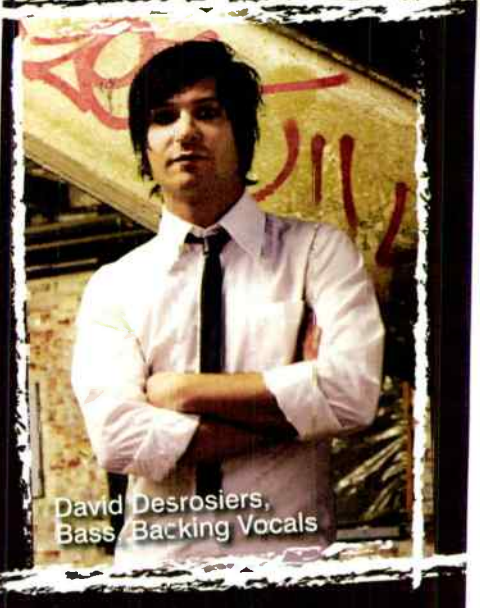
"It's a good thing for music and the industry is changing," he says. "People are diversifying the ways they earn their income." He's talking about product placement and sponsorships – alliances with businesses that, not so long ago, were seen as taboo, as selling out. This too presents artists with risks, but also opportunities, if they choose their partnerships wisely and link their base to products, services, and content that's of mutual interest.

In Simple Plan's case, they've taken matters into their own hands: a shot at their own charity, The Simple Plan Foundation, to aid teenagers in need; a clothing line – Role Model Clothing; and the Man of the Hour podcast – www.manofthehour.ca. It's not just an attempt to diversify, however. "It's also a way to keep ourselves excited, another way to be creative. It's a way to make it so you can continue doing this. It's always easier to keep playing music if you can survive and thrive doing it."

The climate in the music industry is constantly changing. "What's cool and what makes it harder at the same time is that people have all the tools they need to create their own record. Now, it's basically a song competition." But it's not just good songs, it's feeding a more sophisticated audience that's actively on the hunt for new music and increasingly distrustful of filters like the majors and corporations. "It's about ... what's the cool new flavour? What have you got that other people don't have? It can't just be a good song. It's got to stand out. It's got to be fresh. You've got to take every chance. You don't just need a record deal – you've got to have the



Sebastien Lefebvre,
Guitar, Backing Vocals



David Desrosiers,
Bass, Backing Vocals

push, the attitude, the freshness, the style. If you're slacking off on any of those things, it ain't gonna happen. It's a good, creative thing."

There's the element of risk again. "I think that when we first put out that webcast with the initial single, it's like, 'what are they going to think?' Are we going to get slagged for putting that beat in front of the song?" More to the point – were they going to get told off for weaving elements from other pop styles into their tried-and-true mix of crashing guitars and hook-aden pop punk? For his part, Bouvier sees the mix of influences on the record as bettering what they've done. All the elements that make their fans go nuts for them are still there, perhaps more evident for some of the subtleties surrounding them. "I think it's exciting to be a little bit nervous. In my opinion, this record is better than anything we've done before. Whether or not it's going to be more successful than before, there are a lot of factors that come into play. A lot of it is out of your hands. You gotta take some risks." ■



Kevin Young is a Toronto-based musician and freelance writer.

FOR MORE INFO ON SIMPLE PLAN GO TO WWW.SIMPLEPLAN.COM.

Despite her moniker, Die Mannequin's singer, Care Failure, seems destined for success.

Overcoming the odds, the 21-year-old singer has rallied against addiction and a vapid musical climate to attract the attention of music fans and the industry worldwide.



Die Mannequin

Getting Out Of The Garage

BY LONNY KNAPP

Emerging in her early teens as a member of The Bloody Mannequins, it was obvious that Care Failure possessed a rare and raw talent, and that she was a very troubled girl. Addicted to heroin, she was marked to become another rock-and-roll casualty. Since attending rehab in 2004, Care Failure has kept her demons in check and is now tapping into her full potential as an artist. A future that once looked bleak and uncertain now seems paved with opportunity. In fact, to an outsider, it seems like the world is conspiring to help Care Failure and Die Mannequin.

Industry heavyweights sincerely committed to the development and longevity of her career have aligned themselves with the project. Die Mannequin has recorded two critically acclaimed EPs on its own label, *How To Kill Music*, and has signed a matchless development deal with Warner Canada and a licensing deal with Cordless Recordings, an innovative, entirely digital, "record" label in the US. The band rapidly graduated from playing dingy rock clubs in Toronto and has toured in support of major draws such as Buckcherry, Deftones, and recently appeared as part of a packaged arena tour with Sum 41 and Finger Eleven. In 2006, the young band won over anxious crowds waiting to see the new incarnation of rock legends Guns n' Roses on the Canadian leg of the band's 2006 tour. Die Mannequin crossed the pond for a string of well received dates in Europe and is currently on a club tour in America.

The value of the incredible opportunities that seem to come so steadily to Die Mannequin these days is not lost on Care Failure. She remains humble and grateful.

"It's really nice to have people believe in me. Sometimes I just wonder 'why me?' My self-esteem wavers a lot. Sometimes I don't understand why people give a shit to begin with," Failure says.

Although Die Mannequin's journey from basement to arena was uncommonly swift, along the way they took steps common to every band trying to get out of the garage.

GETTING A BAND

Care Failure was a solo artist when she began work on Die Mannequin's first EP *How To Kill*; she wrote all the songs and played the majority of the instruments herself. Production team MSTRKRFT, which includes Al P and former Death from Above 1979 drummer Jesse Keeler, who played drums on the record, handled the production duties. When the session was done and a release date set, she found herself in need of a band.

"I picked these guys up at the pound," Failure says of her bandmates.

But in reality, it wasn't that easy. She had high standards and was seeking musicians who would commit fully to the project.

"Bandmembers don't have to be your best friends or the most technical players. They need to know when to be there and when to back off. Most importantly, they have to have heart. I needed guys who would wake up thinking Die Mannequin, go to sleep and dream Die Mannequin, and wake up and do it all over again," Failure says.

In the end she tapped old friends Pat M to play drums and Anthony Bleed for bass.

"I steal people," she says. "I've known Pat since I was 16. He used to be in a band called Plant the Bomb. But it was harder to find a bass player that worked for us. Anthony was in a band called Cheerleader 666, but was ready to try something new."

The band are now a tight unit on stage and off, living together in downtown Toronto in what Care Failure describes as a step up from a squat.

"We live in filth," she says.

Darrin Pfeiffer is President of High 4 Records, a radio personality on Toronto's Edge 102.1, and the drummer for California ska/punk band Goldfinger. He underlines the importance of finding the right group of guys or girls to play with.

"If you are a songwriter, you have to find musicians that will share or buy into your vision. You have to find people who are committed to playing shows in front of five people, living in shitty apartments, and surviving on Kraft dinner. Even if you are not the songwriter, it is a huge investment. You will be paying for gear, driving the van, and suffering along with the rest of the band. It's equal billing when it comes to paying your dues," Pfeiffer says.

GETTING YOUR FIRST GIGS

Once your lineup is locked down and the band is well-rehearsed, it's time to take the show on the road – or at least down the street.

Lying about her age, Care Failure started gigging in clubs when she was in her teens.

"I played a gig opening for an Iggy and the Stooges cover band. When the promoter found out how old I was, and that I skipped school to make sound check, he was afraid I would tell someone my age and get him in trouble. He told me he would



Yvonne Matsell



Paul Shull



Darrin Pfeiffer



Erik Hoffman

Die Mannequin

give us more gigs only if I promised not to tell anyone how old I was," Failure says.

Like many underage musicians, Care Failure encountered promoters who offer young bands a chance to play at real clubs as part of a Battle of the Bands. The promoters give each of the bands tickets to sell, and the band that sells the most tickets wins a chance to compete in the next round. It is an interesting business model: the bands sell the tickets, the promoters pocket the cash.

"I always thought that I should be pissed off at those guys, but I made a lot of good friends at those shows, and they helped make me what I am today," says Failure, who quickly adds, "Not that I am a big rock star or anything."

Yvonne Matsell is co-founder of the North by North East (NXNE) music conference, as well as talent buyer for The El Mocambo, the iconic club in downtown Toronto best known for hosting two Rolling Stones shows in 1977 recorded for release on the band's *Love You Live*

album. According to Matsell, many young bands are too demanding when looking to book their first gigs.

"I'm sick and tired of hearing from new bands that they only want to open for someone important," she says. "If I had a dollar for every time I heard that, I would be a millionaire."

Erik Hoffman is a promoter with Live Nation Canada and a booking agent for the Commodore Ballroom in Vancouver. He suggests bands stop looking to others for opportunities and start creating their own.

"Get a scene going of your own. Team up with bands in your community and start promoting and booking your own nights. Have a vegan buffet, a fashion show, or an art show. Do something different while still maintaining the integrity of your music. Get a buzz going first, and then let guys like me take it to the next level," Hoffman says.

Booking those first gigs is never easy, and finding a promoter who will take a chance on a band that they have neither heard nor heard of is easier said than done.

"One guy came in with his laptop and wanted me to put his ear buds in. I'm not going to do that. I need to really hear what a band is doing musically. By the way, verbal descriptions do not help me," Matsell says.

GETTING IT DOWN

If a band wants to land lucrative nights at trendy venues, it will need to give the promoter something to listen to. These days most musicians have some variety of computer-based recording software at their disposal, but just because a band can record itself doesn't mean it should.

"Some bands submit demos from the basement, and that's just not what I am looking for," says Matsell.

Murray Daigle, owner of MDS Recording Studio, has produced demos and records for acts such as Sum 41, Not by Choice, and Caution. He thinks that the key to landing gigs is a great demo.

"There are not a lot of bands out there with serious demos," he says. "Separate yourself from the 90 per cent of bands who have basement tape demos. Get into the one per cent and there is a helluva lot less competition."

Murray suggests hiring a producer with a proven track record.

"If you want to be successful, do what successful bands are doing. Most producers will work for anyone who can afford their day rate. A great producer will record a band on a four track and it will sound great. Your parents will hear the demo and say 'hey, this sounds like the radio,'" Daigle says.

GETTING BETTER GIGS

Once you have convinced a promoter to take a chance on your band, the pressure is on to get bodies in the club. Bands must be fierce promoters. Successfully filling a club with alcohol-consuming patrons is the first step in making the promoter happy, and making notoriously curmudgeonly promoters happy is a sure path to landing more gigs.

"If you rely on friends and family coming to see your shows, after the third show you won't have an audience. If the club is empty and bar doesn't sell drinks, then the bar goes out of business. That means there is one less venue in town that supports live music. Bands shouldn't worry about the industry and record deals; they should concern themselves with attracting an audience," Matsell says.

While getting people out is the first step, keeping them in the room poses another challenge. Music fans are not easily impressed, and a band must dig deep to impress jaded audiences.

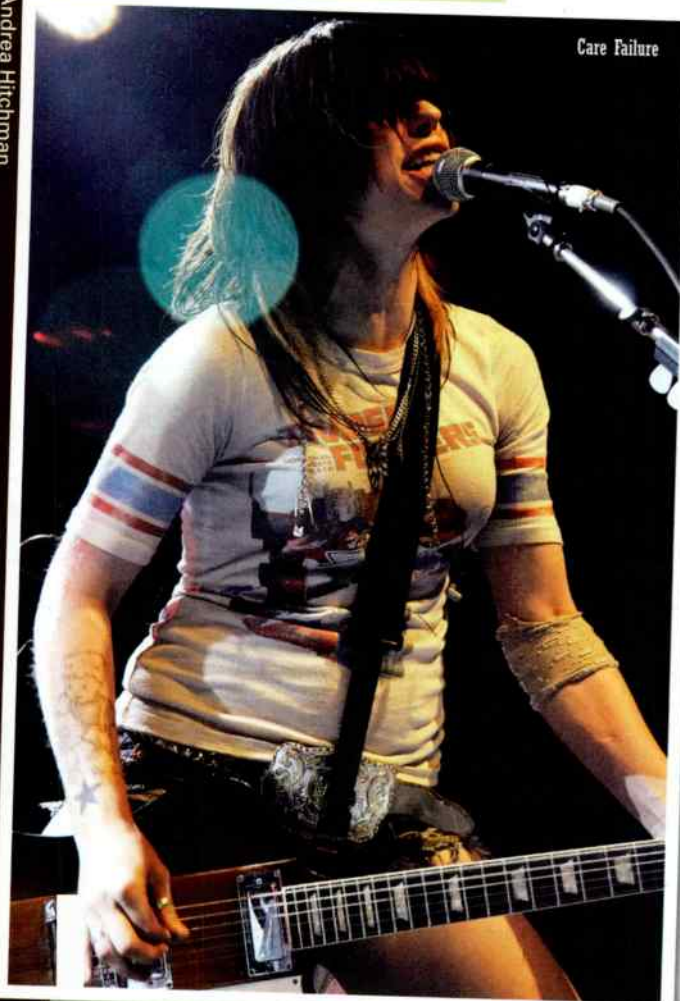
"You have to put on a great live show. If you have great songs but can't perform them live, you are finished," says Pfeiffer.

To improve your live show, Pfeiffer suggests video taping rehearsals and performances and reviewing the tapes with a critical eye, as well as borrowing ideas from your peers.

"Go and see live shows by bands you respect to get ideas. If you see a band do something that you think is cool, and fits into your style, incorporate it into your show," Pfeiffer says.

But there is no better way to improve your live show than performing on stage in front of a real live audience. A non-paying weekday

Care Failure



Andrea Hitchman

"YOU HAVE TO BE REAL."

residency at a small venue provides a band priceless stage experience while eliminating the pressure to draw big audiences. Rather than let the room sit empty, many promoters will happily offer the room to a band that can attract 10 or 15 drinkers to a bar on an off night.

Die Mannequin cut its teeth at Clinton's Tavern, an anonymous little venue in Toronto. A two-month stint of Tuesday nights was key in developing the band's electric live show.

"The residency at Clinton's was instrumental. It was an opportunity to practice being a band on stage and to try out new material in front of an audience," Failure says.

Whether the club was full or empty, Care Failure and her band performed like rock stars. Word spread, and soon record label reps, booking agents, and the media were dropping in to see the scrappy young girl and her band tear up the small stage. After, the band found itself negotiating a record deal and booked as the opening act for the Canadian dates of the Guns n' Roses 2006 arena tour.

GETTING THE BIG GIGS

During its stint opening for the eccentric front man's band, Care Failure never actually met Axl Rose, but her bass player got to know his security guards.

"He wasn't really approachable. He flew in his private jet and showed up right before the show and left afterward," she says. "After one show, our bass player, Anthony, patted him on the back and said 'good show' and was tackled by his security guards."

Die Mannequin landed the G n' R tour and other subsequent high-profile gigs after signing with S.L. Feldman and Associates, one of North America's leading talent-booking agencies. With offices in Vancouver and Toronto, the award-winning agency books tours for high-profile acts including Norah Jones, Sarah McLachlan, Nelly Furtado, and Sum 41.

Signing with S.L. Feldman and Associates opens up a whole new level of gigging opportunities to a band. But these big time agents are discerning, and only get involved with bands surrounded by a serious buzz.

Tom Kemp is an agent at S.L. Feldman and Associates, and responsible for Kardinal Offishal, Neverending Write Lights, and Joel Plasket: Emergency. He listens to the opinions of club promoters very carefully.

"I rarely sign a band from a demo passed across my desk; there needs to be a word-of-mouth recommendation. If a promoter calls me and says 'Band X did 500 kids in a church hall in the suburbs,' I am paying attention. The media can lie, record companies can lie, but crowds don't lie," Kemp says.

But even when a band is pulling impressive numbers in the club, Kemp is hesitant to get involved. He explains that the further on he gets in his career, the less likely he is to take a chance on a band. The project must meet certain criteria and a team must be in place for him to be interested.

"The project must have some chance at commercial success, and it has to have some sort of management attached to it. There needs to be the involvement of a label, manager, or someone who can make informed decisions on behalf of the band," Kemp says.

Few bands make it to a professional level without the assistance of a manager. But what can bands do to attract the attention of a manager, and what are managers looking for in new artists?

IF YOU WRITE IT THEY WILL COME

Paul Shull, a self-described former road dog, came off the road in 2003 to head Watch Dog East, a division of Macklam/Feldman Management dedicated to the discovery and development of emerging talent. In 2006, he struck out on his own and formed Shull Management, and soon after began representing Die Mannequin.

Paul receives 15 to 50 demos every week from bands looking for a manager.

"It's just too much," he says. "Don't send me crap. Only send it to me if it is amazing. I don't care about production quality I care about songs."

Pfeiffer listens to a slew of demos yearly from bands looking for a manager. He says that you can't always judge a book by its cover.

"I receive demos that are well-produced, that come in slick packaging with a great bio, but there is no disguising that the songs are shit," he says. "Kids want melody and lyrics they can relate to. They don't care about the compression ratio on the kick drum."

Writing a great song isn't easy, and there is no formula to help writers compose hits; even great songwriters have a hard time relating how it is done.

Ask Care Failure how to write a great song and she'll say, "Hell if I know. I'll let you know when I write one."

Murray Daigle says that if he knew the secret to writing great songs he would be a millionaire, but offers some practical advice: "If you want to write great songs, write lots of songs; people who write for a living write hundreds every year."

But Paul Shull is looking for more than just great songs. He is looking for bands and artists that have "it."

"You can't cultivate it," he says. "You either have it or you don't. When you see an artist and the hair on your neck stands up, when they walk into a room and the temperature changes and all of a sudden everybody starts paying attention, then they have it. Chuck Berry has it; Mick Jagger has it; James Brown had it; and Care Failure has it."

GETTING OUT OF THE GARAGE

Every night across the country, hundreds of bands pack themselves into foul-smelling rehearsal rooms and ill-equipped garages to bash away on drums, strum guitars, and scream into mics. All these musicians, whether they are a hobbyists, pros, or novices, have a dream. Perhaps the dream it is to play a huge stadium, or tour in support of their favourite band, or maybe just to impress the crowd at the local bar. Whatever the motivation, the fact remains: getting out of the garage isn't easy. It takes determination, drive, and luck.

Few bands will get the chance to perform at the level of Die Mannequin; those who want to have a long journey ahead of them. Die Mannequin didn't do it alone. Along the way, the band's powerful live performances, killer songs, and authenticity attracted help from fans, fellow musicians, and won it powerful allies in the music industry.

Victor Mijares is Die Mannequin's A&R representative at Warner Canada; he insists that Care Failure and Die Mannequin are the "real deal."

"These guys don't do it because it is the cool thing to do. They are true rascals and rock and rollers. These guys don't fake a single note they play," Mijares says.

Sincerity is a word that consistently comes up when talking about Die Mannequin, and is one of Care Failure's favourite words. Seeing her on stage, guitar slung low, screaming into the mic, you get the feeling that she means every word. This girl never phones it in.

So what is her advice to those trying to get out of the garage?

"You have to be real." ■



Lonny Knapp is a Toronto-based musician and freelance writer.

by Kevin Young

You haven't truly experienced the glamour of the road until you've spent some quality time squatting in the dank toilet cubicle of some dingy, basement club in the middle of nowhere, lightheaded, weak, and unsure which end of you is going to explode next.

The moment you get sick on the road you start looking for relief, and your travelling companions will be right there with you, offering a vast number of sure-fire remedies to sort you out. Some work. Others do more damage than good. To sort the good from the bad, we asked a variety of artists about their remedies, and asked a panel of doctors with specialties in the performing arts to weigh in with their own solutions and advice.

Road Re

Meet The Doctors



Dr. Grant Lum



Dr. John Chong



Dr. Marshall Chasin

Dr. Grant Lum, BSc, MD, CCFP, Diploma in Sport Medicine – Medical Director of Athletic Edge Sports Medicine, accredited in Family Medicine, he specializes in Sports Medicine. With performing artists, he deals mostly with problems occurring due to acute and chronic injuries like repetitive stress.

Dr. John Chong, MD, BaSc., M.Sc., DOHS, FRCPC, FACPM, ABIME, ARCT – Medical Director of the Musicians' Clinics of Canada. With a background in occupational medicine and a special interest in medical psychotherapy, he is widely recognized as the go-to guy in the music industry when it comes to treatment of musicians.

Dr. Marshall Chasin, AuD, M.Sc., Reg. CASLPO, Aud(C) – an Audiologist and Director of Auditory Research at the Musicians' Clinics of Canada in Toronto. He has authored over 200 clinically-based articles, several books, and lectures frequently on the subject of hearing loss.

Now, let's meet our musicians...

Aaron Solowoniuk, drummer – Billy Talent, **Gordie Johnson** – Big Sugar/Grady, **Joe Keithley** – D.O.A., **Kiyomi McCloskey**, lead singer/guitar – Hunter Valentine, **Alex Norman**, vocals/guitar – Illscarlet, **Jay Ferguson** – Sloan, **Becky Ninkovic**, lead singer – You Say Party!, We Say Die!, and **Matthew Good**. Some have toured extensively, others are just starting out, but all agree

that it's the little things that are most likely to take you out of action. It's not all big-ticket items like falling off the stage – it's fatigue, colds, flu, bad food, and changing climates. Oh, and sticking your drumstick in your eye.

Sweating The Little Things

Making the effort to take care of yourself is at the core of all our participants' comments. The first word goes to Dr. Chong: "Become your best friend, your trainer, your dietician, your manager, your accountant. Take care of business, focusing on factors which impact on health."

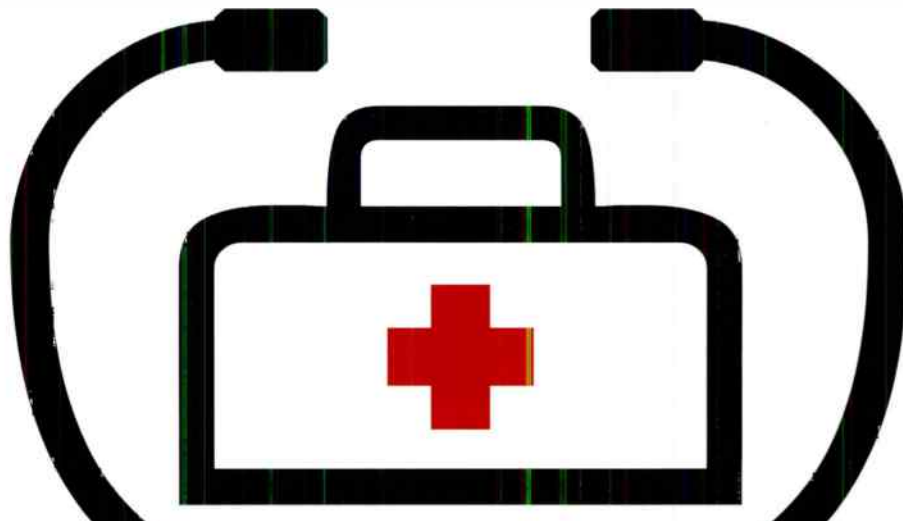
Being accessible is important. It's also the easiest way to pick up viruses from random humans: signing things, shaking babies, kissing hands. It's a Catch 22 that requires blunt honesty at times, and prevention is the fix of choice. "Most of my fans know if they want a picture, or want something signed, they can go to the tour bus and I'll be more than happy to sign something," says Matthew Good. "If someone looks ill, you ask them politely, 'Look, are you sick? I can't get sick.'"

"Wear gloves," suggests Gordie Johnson. "A bottle of hand sanitizer, or the near obsessive washing of hands also works wonders." The alternative? "You can become a total recluse and hide in the bus, which, to fans, means you suck." On a bus, driver permitting, you can get a good night's rest. Sleep is critical as both remedy and prevention. Of course the bus, and your bandmates, aren't exactly sanitary. "Put your name on your water bottle. That one tug from someone else's water is guaranteed sniffles."

Buses, vans, airplanes – all are glorified, mobile Petrie dishes. "One of the biggest ways of keeping transmission down on a tour bus is to keep the temperature down when everyone's sleeping. When it's warm, it's a great way to spread things," says Good. Complainers can wear a sweater to bed.

When you do get some hideous virus, and you will, regardless of how careful you are, your schedule is not your friend – you'll have little time to recover and pressure yourself to perform anyway, out of pride or financial reality. So how do you get well, and fast, and, failing getting well, how do you get through the night?

When you're asking your body to acclimatize to ever-changing scenarios, temperatures, and climates, "it boils down to physical fitness," says Dr. Lum. The better shape you're in, the more you reduce your rate of injury and illness.



medies



People try all manners of remedies: cough medicine, hydration, sleeping every chance you get, various vitamin concoctions, teas with honey, taking a steam, and cod liver oil. "Under extreme circumstances," says Johnson, "I've resorted to a nearly toxic concoction of Buckley's, mixed with Wild Turkey Bourbon. During a gig it will definitely help you get your falsetto back. When the situation is not as dire, a swig of orange juice between songs will get your throat back in shape. I've tried all the various fallback remedies for singers, from Slippery Elm to tea with honey, but I find that the acidity in orange juice clears your vocal cords and promotes fresh salivation. I've done upwards of 28 nights in a row, two-and-a-half hour shows without a breakdown. Go OJ." Clearly, Johnson's pretty hard to hurt. "Food poisoning is the only affliction that ever derailed the train. I once got a hospital emergency room to shoot me full of Gravol/Demerol. That got me back up on my feet and over to the venue. I only lasted four songs and the show had to be made up after a few days and a nice rest in a hospital bed."

One of Becky Ninkovic's common complaints is indigestion and intestinal discomfort. She suggests taking a probiotic supplement that promotes healthy bacteria in the intestinal tract daily. "I take grapefruit seed extract every morning. I listen to my body and learn to read the signs." It's a trial and error process, but paying close attention, she believes, will lead her to a diet and lifestyle that will keep her functioning in top form.

Our doctors agree with casting a wide net over multiple lifestyle and health issues to maintain good health. Also, not surprisingly, they shy away from dressing up quick fixes as cure-alls. Prevention is key; keep temperatures in the van or bus down, cut down on person-to-person and object-to-person transmission of bugs by rigorous hand washing, alcohol hand sanitizer, and using disinfectant wipes on any surfaces you're working on. "There is no magic bullet," says Dr. Lum. "It's not like I would say, 'take a B12 shot once every two weeks and then you can do it.' Honestly, that kind of advice is crap. What you're telling people is that no matter what your underlying reason is, if you have these symptoms, here's the cure. That's just out and out wrong."

Dr. Chong concurs. It's not his job to throw WD40 and Duct Tape — drugs and quick fixes — at people, he says. It's to keep musicians in peak health, and working, long term.

Vocal Issues

The litany of voice troubles is long and painful. Some are self-inflicted, says Jay Ferguson: "There's a late night and you wake up and your voice is gone. Why did this happen? Well, maybe because you were up until four in the morning singing Ramones covers."

Others include dehydration, acid reflux, the common cold, strain, screaming over inadequate monitors, laryngitis, improper technique, jet lag, and environmental irritants like smoke, changing altitude, and temperature. Being "most wanted" by media, fans, and industry alike doesn't help. The rest of us can get through a night with common illnesses, but losing your voice is death on stage. During a European tour, Ninkovic suffered a ten-day bout of laryngitis/flu/cold without a day off. "I felt a tremendous push to keep going, to prove something to myself." It worked out and prompted a boost in confidence, but wearing your voice out is a dangerous gamble.

If you do opt for a quick fix, research any potentially negative effects it could have on performance before slugging it back. When it comes to specific remedies, our professionals are, understandably, somewhat cagey: ginger tea, honey, cod liver oil, sleep, liquids, a selective vow of silence — all possibilities. But what's the best advice? "The key, really, is hydration and the rest," says Dr. Lum.

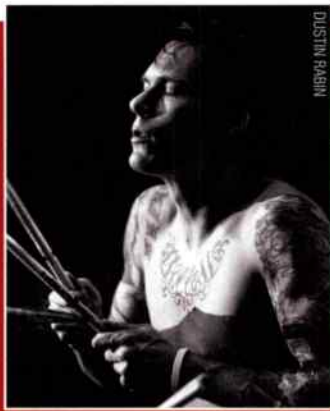
It's a matter of technique, proper training, limiting stress, and knowing what you're treating. If you use the human voice in a natural way, and you're in the best shape, mind and body, you're less likely to invite trouble. "So you don't have to be throwing all these quick remedies at it," Dr. Chong adds.

When a medical solution isn't an option, get creative — play shorter sets, duck problem songs, or hand vocals to BG singers. "We played a show in Montreal and Chris couldn't sing at all," says Ferguson. It was awkward, but an option in Sloan's case, if only a stopgap.

In all cases, it's a marathon not a sprint. Consider: if you sing tonight, is there a chance of sustaining an injury that might take you out for months? Or will you pay a price, but have time to patch up and continue? "You don't need an expert opinion if you feel like crap and know this is a date you could cancel and it wouldn't be catastrophic. Listen to your body," says Dr. Lum.



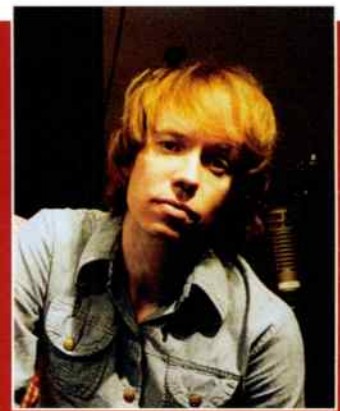
Matthew Good



Aaron Solowoniuk



Kiyomi McCloskey



Jay Ferguson

Road Remedies

Stress

Stress is often at the root of other health issues. When the real world and the tour collide because of troubles back home, or personalities collide on tour, the pressure to keep going can get unwieldy. "Controlling stress," says Dr. Lum, "that's a big one."

"Recent scientific evidence suggests that a lot of stress goes to the right hemisphere of the brain," Dr. Chong explains. "Specifically into the right Insula area, which is basically the emotional mixing board, and then lays it into the hard drive, called the Anterior Cingulate Cortex. Pain is registered there, worry, anxiety, all the troubles." A lot that goes wrong gets memorized, he says. "The actual therapeutic process is to create a coherent narrative of one's life. So the patient can actually see how this does not make sense medically." Once the mind processes this information: "Then one rehabilitates, adapts, stabilizes, and reintegrates back into function."

As an overall checklist for sustaining health, Dr. Chong offers the following acronym – **ABCDEFG**

A for ALLOSTASIS – "Stress management: managing work, personal, family, and financial stress meticulously."

B for BODY WORK – "All the Tiger Woods stuff. Whether you do Yoga or Pilates, I don't care. It's all good."

C for CREATIVITY – When you're happy and creative, you're likely to be a much healthier musician.

D for DIET – Obviously, eat well, chances are better you'll be well.

E for Exercise – That doesn't mean hitting the gym and competing with body-builders; it means staying active and having fun doing it.

F for FATIGUE – "A tired musician will run down, stress, they'll break down body parts, especially their immune system, and they'll have issues – whether they end up with a repetitive strain injury or a viral infection."

G for GOALS – "Setting personal goals and putting health on the map, focusing on the factors that impact your health."

He also recommends meditation, in whatever form, even just taking time out to breathe, to rest. Not easy when living cheek to jowl with your band, but necessary.

Watch Your Ears

No discussion of remedies for performance-related injury is complete without looking at hearing loss. Though many musicians see it as inevitable, it isn't. Early detection and prevention are important. Get checked annually by an audiologist. Look into controlling the volume you're exposed to using a properly set up in-ear monitor system. Wear plugs, not just one, both – if the foamies kill the vibe for you, drop the 200 bucks on a pair of custom-molded ones designed for performance. "Hearing loss is utterly preventable," Dr. Chasin says. "There's no inherent reason why a 50-year-old musician should have hearing loss." For a more detailed interview with Dr. Chasin go to www.canadianmusician.com. Also see www.musiciansclinics.com for technical information and resources.

Fatigue And Repetitive Stress

For Billy Talent drummer Aaron Solowoniuk, the killers are fatigue, shin splints, and carpal tunnel. Sleeping whenever possible, taking Advil, and wearing a splint for a couple of weeks helped, but "the only way for things to get better is to stop touring for a bit," he says.

Fatigue is pervasive on tour. It can result from countless variables, facilitate and aggravate illness and stress, and lead to long-term physical issues. To cope with them, all the basics apply – rest, fluids, diet, and avoiding, or at least limiting, use of drugs and alcohol. Again, there's no magic bullet. In some cases, a prescription for sleeping pills, or off the shelf medication like Sleep-eaze might help, or for chronic pain, various painkillers. But if fatigue is related to a specific injury, "we need to get into the nitty-gritty of treating that injury," Dr. Lum says. "If people are fatigued because they're not sleeping as a result of pain, there's pain management. If pain is interfering with their ability to concentrate, that's another thing – that maybe ties in with the psychological or emotional component of injury and pain. Fatigue is a funny symptom. It could be anything from an undiagnosed illness like thyroid disease, HIV, or lesser things: flu, colds, and the nocturnal lifestyle most musicians have."

When it comes to muscular, tendon, and joint problems that occur because of repetitive stress – shin splints, carpal tunnel, rotator cuff problems, tendonitis, and trigger finger – there's an acronym, **RICE** – REST, ICE, COMPRESSION, ELEVATION. Or it's modification – **PRICE**. The "P" is for PROTECT. On off time, immobilize the area that's irritated or inflamed so you're not interfering with your activity, but you're helping reduce inflammation.

Dr. Lum suggests three factors to examine when looking at possible treatments:

- 1. Why it came up in the first place.** Often the volume of activity – touring, practicing a lot – may be too much. As for mechanics/technique – even a pro can pick up sloppy habits, and may need to see someone with experience analyzing the biomechanics of movement to critique their technique and offer alternatives.
- 2. General health and diet.** For example, some artists who become vegetarian simply delete meat from their diet and don't replace necessary proteins. A lack of protein makes it harder to heal injuries. Proteins are the building blocks for tissue regeneration.

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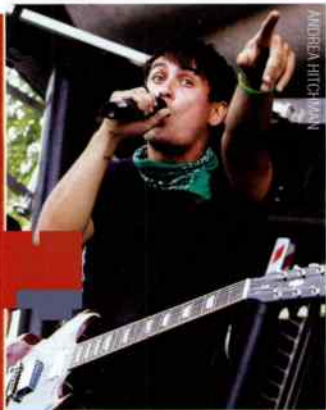
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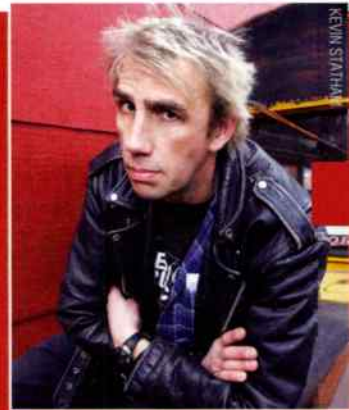
Alex Norman



Becky Ninkovic



Gordie Johnson



Joe Keithley

3. What you're doing to manage inflammation vs. what you're doing to create it. If you're volume of playing is high, and you can't cut it down, "you should take 800-1000 mg a day in order to achieve a good anti-inflammatory effect," says Dr. Lum. Taking a couple here and there only treats pain, not the underlying inflammation in the tissue.

Ongoing treatment involves a variety of options: Manual Therapy, Physiotherapy, or Chiropractics, for example.

Right, Very Nice, But I'm Worn Out Because I'm Hung Over. How Do You Cure That?

Our artists suggest greasy breakfasts, ibuprofen, shots of Jager, multiple Caesars, gallons of water, Gatorade, painkillers, or going back in time and refusing those last four shooters.

The most bulletproof remedies?

From Gordie Johnson: "Save your drinking for when you get home from tour, and there's nothing at stake. When you're on tour it's your job to be fit for the show. If, however, you choose to deviate from this path, a breakfast mixture of equal parts Guinness stout and orange juice, mixed with a raw egg oughta smarten you up."

And Dr. Chong: "Get up at 5 a.m. and walk for an hour to flush it out, drink lots of water, eat a good breakfast, take a hot shower. You'll feel a lot better by 8 a.m."

Advance The Date

There are some issues you hope you never face. "On an early US tour with Big Sugar," says Johnson, "our friend and drummer, Walter 'Crash' Morgan, suffered congestive heart failure during our set. About half a dozen people rushed the stage – doctors, nurses, or ambulance drivers who happened to be at the show, but it was too late." Nothing can adequately prepare you for something like that.

So, if there are specific fears related to your health, be prepared with a disaster plan. Set up contacts in every city you can. Find out where the nearest emergency department is, if there's a health care network that spans that area, or if there will be health care professionals on site. If you have serious allergies, ALWAYS carry an EpiPen. And be specific in your rider about food allergies.

Go further – don't overlook ongoing, routine maintenance like health exams, regular tests, and so on. Find a health professional accustomed to dealing with performers. Adopt the attitude that your health is important, and a regimen of routine care. Being prepared for known quantities also helps you deal with the unexpected – the big stuff...

Matthew Good is no stranger to the big stuff. "I have a lung ailment called Sarcoidosis." One of the results is lowered immunity, and in the past Good would get Bronchitis 2-3 times a year, making it impossible, at times, to perform. In one way he's lucky: "There's two ways the disease goes, from my understanding: either you can deal with it, or your lung walls harden into concrete and you suffocate. Luckily, for the majority of the time I've had it,

it's been benign." Good also had a nodule on his vocal cords during MGB's tour for *Beautiful Midnight* that required surgery.

More recently, an accidental overdose of medication landed Good in Emergency. He used the experience to fuel the writing process for his latest release, *Hospital Music*. These days, he's far healthier. "Before I was diagnosed with Bi-polar disorder and had a lot of manic energy, I was thin as a rail and didn't really eat – also a problem with regards to keeping immunity up."

Even if he'd never had ongoing issues, he'd still suffer all the usual on stage mayhem. "I've cut the shit out of my hands, chipped teeth, and all the rest of that. I've even been electrocuted." The electrocution happened at an outdoor concert near Edmonton, during an electrical storm. Good didn't even realize what happened, initially. "I played three songs stunned out of my fucking gourd." The incident bought him some quality time with a heart monitor, post show, and left him with a small scar, but it could have been infinitely worse.

Weather isn't the only volatile variable. Early in Sloan's career, Jay Ferguson caught a thrown pint glass in the chest. "It hit, cracked and, on the way down, cut my arm." He got off with the cut, and a bruised sternum, but, again, only with luck.

Joe Keithley's Sudden Death Records recently released the *Smash The State* DVD featuring D.O.A tour video from 1978-81. "So people can see how punk rock really was, instead of how they imagine it," he says. How it was, was brutal, but they cancelled very few shows. As you might imagine, Keithley and co. have suffered some serious onstage wounds: Keithley catching his guitar with his forehead or jaw, after tossing it up in the air; repeated shoulder dislocations that sometimes prompted him to ask virtual strangers to pop it back into place; bassist Randy Rampage lost eight teeth in one go when a fan rammed a mic stand into his face; former drummer Ken Jensen, now deceased, jabbing himself in the eye with his own drumstick. It was the final song of the night, the last few snare shots, but, with no time to spare between then and the next gig, he didn't see a hospital for about 24 hours. Miraculously, there was no permanent damage, but doctors ordered him not to watch TV or read, and to lie prone when not drumming for the remaining weeks of tour.

War stories aside, you have to want to take care of yourself on and off tour. One reason some musicians may avoid diagnosis, says Dr. Lum: "Fear. There are a lot of performers that, the moment they see a physician think the first advice they're going to give is to stop. In fact, people who do what I do, our job is to keep you going."

"Being blasé about your health doesn't cut it if you want to have a long, successful career," says Dr. Chong. And many musicians die relatively young. "I'm trying to stop musicians from dying from cancer, heart disease, obesity, diabetes, the whole comprehensive package."

You might think, with such a comprehensive package of health issues, Good might find the overall gig particularly hard. "Sometimes," he says. "But most artists have one thing or another. They're touched in some way. You deal with it. You have your good days and bad days, but when you come to the point where you understand what it is you're dealing with, it's a lot easier to tackle on a daily basis." ■



Kevin Young is a Toronto-based musician and freelance writer.

6th cup of coffee...in the last two hours.

10am already? crap, you're late for work!

dust bunnies collected from the last time your girlfriend cleaned your desk. it's been a while.

How mix you'll actually give to your buddy after he hears your first mix. He'll never figure out why your system sounds better than his.



cus' footprint left over from your last mixer. it's really nasty, dude...you should clear it.

ever since your buddy borrowed them, they haven't smelled like soap. Be afraid, be afraid, the VERY afraid!

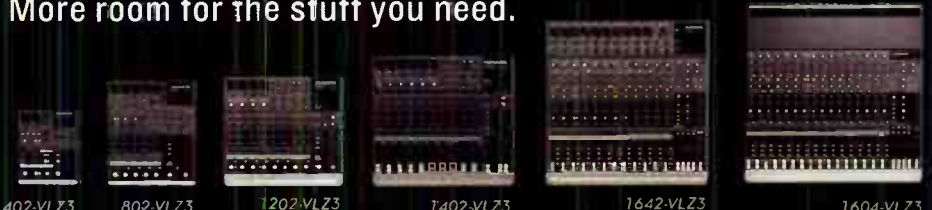
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World Radio History

2002 Music

by Vivian Clement

Music involves perception, memory, emotion, motor control, all the learning aspects. It brings together a lot of different functions in a very coherent way
— Robert Zatorre, McGill University, Montreal 2002.

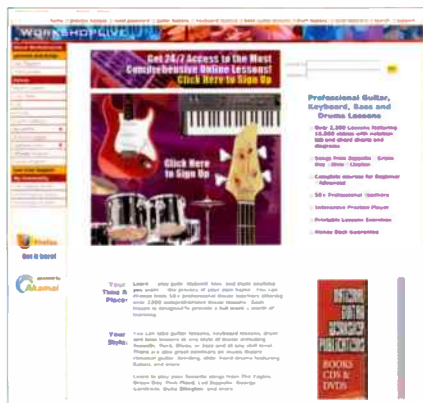
Education

Around this time of year, resolutions bring about the promises of change. Many of these promises have to do with music. The new guitar given for Christmas finds its way on the lap of a young aspiring musician who takes on the challenge of learning some new chords. Long-forgotten music books once stacked inside a piano bench are taken out and read. And dreams of developing a recording music studio begin to unfold as someone commits to embark on an audio engineering course. Whatever musical aspirations unfold, there are plenty of methods and systems available to make one's musical journey successful.



Music Education

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The Internet

There are many ways to educate oneself when it comes to music. The Internet has provided unprecedented accessibility to music resources from around the world. Being self-taught is no longer as limited as it once was. In the past, information was strictly available through schools, books, and teachers. But currently, with the advent of online lessons, would-be musicians can effortlessly study any instrument of their choosing. As well, there exists a plethora of DVDs and CDs created by very established musicians. These products available in every style imaginable can be delivered right to someone's door. This user-friendly technology has brought about a global paradigm shift, where not only can participating musicians exchange information on any possible musical subject, but can also have access to learning to play any song they desire.

Although the Internet has assisted self-taught musicians in many ways, there are those who still stick to traditional methods of learning. Katherine Filipeos, classical/pop guitarist and A.R.C.T guitar performance graduate of the Royal Conservatory of Music comments: "The Internet is a good way to learn. So are method books. Unfortunately, many who do this eventually hit a wall and come in for lessons to realize that they have developed bad habits." Although the Internet is a phenomenal resource for the self-taught musician, going it alone apparently has its limitations.

The Internet is not merely used by self-taught musicians, but also by those actively studying with a teacher as well as by those pursuing post-secondary education. Needless to say, we have only scratched the surface of the Internet phe-



nomenon, and there is a good chance that it will continue to affect every aspect of the music industry.

Private Teachers

There are literally thousands of private teachers in North America alone. Many professional musicians have parallel careers as music educators. They are easily found teaching in music retail stores, dedicated music schools, as well as colleges and universities; furthermore, there are plenty of teachers who have set up studios and teach from their own homes for students in their surrounding areas.

Mike Murley, who is described as an engaging, lyrical saxophonist, holds a teaching position at the Department of Music at York University, and has also been a visiting member of faculty at the prestigious Banff Centre for the Arts. He maintains a busy schedule as a sideman with the David Braid Sextet, the Rob Mc-



www.musiclessonz.com



www.instrumentmaster.com



www.guitarlessonworld.com

As a chief executive of a technology company that thrives on creativity, I want to work with people whose imaginations have been unleashed and who tackle problems as challenges rather than see them as obstacles. An education enriched by the creative arts should be considered essential for everyone."

— John Sculley, former Chairman/CEO, Apple Computers Inc.

Connell Tentet and the David Occhipinti Quartet, among others. When asked how important it is to have the right teachers, Murley explains: "It is extremely important to have teachers who inspire you and point you in the right direction at an early age. I was very lucky to have wonderful teachers and parents who supported me as well." He also emphasizes how music education has assisted in his performing career. "If you mean my personal music education I would have to say that I was well prepared by my teachers for a career in music. I am referring to purely musical aspects of being a musician, not the business side. I did also receive some guidance about non-musical aspects of the business from many of my teachers."

When seeking out a private teacher, it is essential to find the right fit in regards to the student/teacher relationship. Some teachers take a more disciplinary approach, which is consistent with more traditional institutes, and other teachers have a more relaxed, modern method of teaching. A good idea is to first of all determine what your musical goals are. If you are looking to simply learn tunes and some basic concepts on your instrument, begin by going to your local music stores and enquire about the type of teachers available. If you desire more formal training, you can look at musical institutions that teach more traditional methods. Many qualified

schools exist, but it will be necessary to find out what is available near by. Look for ads in the classifieds of your local newspaper or ask friends and associates for referrals. Community centers or churches may have billboards with contact information of experienced teachers.

Post-Secondary Education

Undoubtedly, there will always be a percentage of musicians who will choose to enter a post-secondary institution in order to follow a career path in music. Over the



MARK KELSO

Drummer and percussionist Mark Kelso is one of the most sought-after musicians in Canada. He discusses how students take what they've learned in post-secondary education and apply it to the music that is prevalent today: "Ultimately that depends on the individual. I think most of the students are aware of modern musical styles, so that's not usually a problem. Hopefully they check out the rich musical history that

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Music Education

past decade, the musical programs being offered have greatly increased. The degrees and diplomas being offered range from music teacher, performer, or composer, all the way to audio engineer or entertainment lawyer. Although the most common courses offered are for teaching or performing, it is worth exploring the nu-

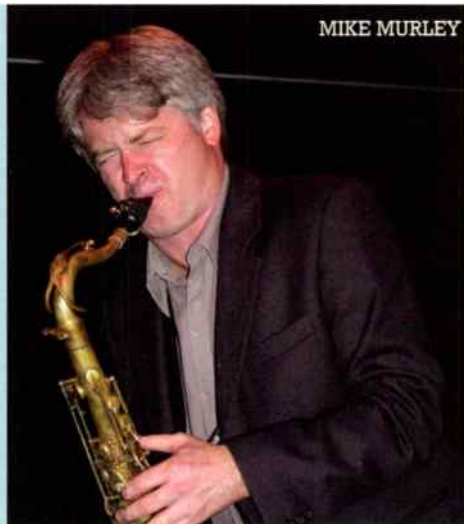
merous options presently available.

So what should you look for when deciding on the right college or university for your musical education? Spend time on the various websites. Find out what types of programs are being offered and who the teachers are on the faculty. Mark Kelso is Head of the Percussion Department at

So at what age or when should music education finally stop? Kelso asserts: "Never. A friend of my Dad is in his 80s and a few years ago he went back to school to brush up on his keyboard chops! To paraphrase Bruce Lee, 'life is like flowing water – when it stops it goes stale,' so don't waste time, for time is what life is made up of. We need to keep our minds and bodies active to be healthy and continuing the learning process is one way to do that."

Humber College. He has played drums with such artists as Gino Vannelli, Holly Cole, The Brecker Bros, Herbie Hancock, Olivia Newton John, Hilario Duran, and Soul Stew. Catching up with Kelso during one of his hectic times of the year, he has this to say about finding the right school to attend: "The reputation of the school is

Mike Murley has performed on nine Juno Award winning recordings and has been named Saxophonist of the Year eight times by the Jazz Report Awards and National Jazz Awards. When asked how a musician succeeds in the music business in today's competitive market, he has this to say: "Be prepared to do any gig in any style of music, especially when you are first starting out. Eventually you will figure out your strengths and more particular directions to pursue. You will likely become involved in aspects of the business outside of performing, i.e. teaching, composing/arranging, and/or producing. The more skills you have, the more options you will have. www.mikemurley.com.



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JOHN PAGNOTTA

a major draw for music students ... you need to consider your financial situation. Going to university is more expensive than college. There's also the diploma vs. the degree argument as well." Take a look at the courses they are offering. Colleges tend to be more hands-on and interactive while universities focus more on academia.

Kelso also sees the impact that experienced musicians can have on stu-

dents: "Having played for audiences of 25,000, done the circus, loaded my gear in through the back alleys of all the major hotels in the city, played with major jazz icons, done studio work and lots of Jewish and Italian weddings, as well as toured the world, I can give the students a lot of practical answers to many different areas of the business. Also, being well-versed in many styles means I can give a hands-on application to what I teach."

To reiterate, being clear on your own personal goals is crucial, as well as knowing beforehand what your ultimate goals are when you graduate. In addition, seek out professional musicians you may know or have access to, and enquire about their musical education and success.

For Canadian post-education institutes See the following link: www.excel-ability.com/Music/Programs/MusicSchools/MusicSchools-Canada.html.

Careers In Performance

Of course the largest segment of musicians entering post-secondary schools will

The arts create jobs, increase the local tax base, boost tourism, spur growth in related businesses (hotel, restaurants, printing, etc.), and improve the overall quality of life for our cities and towns. On a national level, non-profit arts institutions and organizations generate an estimated \$37 billion in economic activity and return \$3.4 billion in federal income taxes to the U.S. Treasury each year."

- American Arts Alliance Fact Sheet, October 1996.

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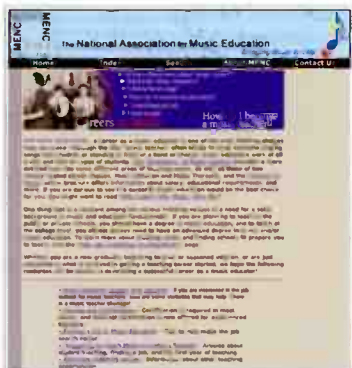
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www.alleducation.com



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www.edu.gov.on.ca/eng/teachers

be looking to become performers earning their living playing music. Kelso feels that once a musician leaves post-secondary musical education most of them want to make a living playing their instruments. "There are definitely others who want to pursue teaching instead of performing. Nowadays there is also the production/songwriting element too. Fillipeos adds: "A person aspiring to become a working musician must have three main qualities: passion, perseverance, and discipline. The artsy fartsy attitude that many musicians have will not pay the bills. We all start music with a dream and inspiration, but to gain experience one should be prepared to make sacrifices. This can include playing in a wedding band to develop musicianship skills or sustaining some sort of music diploma to land a job teaching. Every job comes with things that are not so fun but must be done." Fillipeo states that musicians have a tendency to want to stay in their basement apartment writing all day, hoping that a multi-million dollar record deal will fall from the sky directly on their doorstep. "My advice is to be a realistic dreamer." And if you are seeking a career in music, Kelso has some wise advice: "Be as good as you can be on your instrument; be smart and learn the business; look at the music you want to play and go to the best place to play that kind of music; and, ultimately, love what you do! Stay current with your knowledge of musical styles. Don't have any misconceptions about the music business – it's tough but can be extremely rewarding on many many levels. I wouldn't change what I do for anything." Kelso also comments on the different fields of music musicians are entering once they have left college and how they can be fully prepared. "The world music scene is definitely a lot stronger in Toronto and other major cities in Canada, so checking that stuff out is beneficial in my eyes." He notices that the home studio scene is still breaking new ground, but is



www.educationworld.net/tc_cda.html

Laurel Trainor is a professor at Hamilton, ON's McMaster University, Department of Psychology, Neuroscience, and Behaviour. She has done pioneering work on the development of music perception using behavioural, EEG, and MEG methods. Among other interests in her research, Prof. Trainor explores how specific musical training affects how the brain gets wired up. In a recently published report, Trainor and Erin Hannon, (University of Nevada, Harvard University) say, "an increasing number of studies suggest that music lessons profoundly influence the developing brain, making music training a promising model for examining learning..." Remember hearing in school that listening to Mozart while studying increased your IQ? There's more to it than that, according to the report: "Although much excitement was generated by initial reports of enhanced spatial reasoning after passive listening to Mozart, subsequent research shows the so-called 'Mozart effect' to be of short duration (minutes) and dependent on modulation of arousal and mood. Indeed, even upbeat rock music can improve performance more than slow classical music."

So, contrary to some opinions circulating during the early years of rock n' roll, we can assume that rock music is not actually rotting your brain. We'll take the latest research at face value and say that music education does wonders for the abilities of young children. But what about adults? The jury is still out, according to this report: "...it remains for future research to determine the precise effects of different kinds of musical experiences at different ages."

What some of you may find encouraging is that this report seems to downplay the idea of "the gift," or innate musical talent in favour of music education and learning: "...most individuals acquire basic musical competence through everyday exposure to music during development. Such implicit musical knowledge enables listeners, regardless of formal music training, to tap and dance to music, detect wrong notes, remember and reproduce familiar tunes and rhythms, and feel the emotions expressed in music. Recent work also suggests that explicit musical instruction, in addition to enhancing music-specific knowledge, substantially affects development of basic behaviors and neural processes in a range of domains and modalities." Nurture over nature; training over talent. We're all born with the ability to hear and appreciate music; it's hard-wired in, but there's no doubt that a musical education gives one an edge in life.

Erin E. Hannon and Laurel J. Trainor, "Music acquisition: effects of enculturation and formal training on development," *Trends in Cognitive Sciences*, November 2007 Vol. 11 No. 11, pp 451-498.



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World Radio History

Music Education

"Studying music encourages self-discipline and diligence, traits that carry over into intellectual pursuits and that lead to effective study and work habits. An association of music and math has, in fact, long been noted. Creating and performing music promotes self-expression and provides self-gratification while giving pleasure to others..."

—Michael E. DeBakey, MD Leading Heart Surgeon, Baylor College of Music.

ultimately a fantastic way to network in the recording scene. "I recorded drum tracks for Olivia Newton John's new Christmas CD in my basement! Myspace.com is a really hip way to promote yourself and your music and get connected to musicians all over the world. I get hits from drummers in Italy and Spain and Turkey on mine – it's really incredible. Don't complain about changes – adapt and survive!"

Careers In Teaching

Oftentimes, principals of schools contact universities and colleges informing them about jobs that are available.

John Pagnotta is a freelance saxophonist who has taught in public and

Catholic schools for 20 years. Currently, he teaches privately at Earle Haig/Claude Watson School of the Arts. He states that as a music educator he has a very powerful effect on his students. "I have opened their ears by showing them a different pathway of getting from point A to point B. There are many skills that we work on in music that are applicable to life, like persistence, diligence, focus on problem areas, how to build from strength, and how to build skills in a methodical way." Pagnotta notes that being a teacher is really about communication and different approaches on how to say things. He enjoys being a teacher because "You can take all those concepts, you teach and apply them to everyday life

or business and professional life. When I as a music educator make those connections with kids, it can be very powerful. If you can create that connection by using something that they are interested in, something that they want to excel at, then those ideas and concepts are always more powerful."

Part of being a music teacher involves lesson planning and preparation, as well as developing curriculums for classes. Also, teachers review and evaluate how well a student is doing and are able to motivate them to reach new musical heights. Music educators need to be good problem solvers and have great people skills. They also are involved in concert preparation for their students. In order to be an effective teacher, you must also have mastery of your own instrument and a basic understanding of other instruments. Reading music is also an important component of teaching music in addition to music theory and music history. For more information on music teaching requirements visit www.musicachievementcouncil.org.



Vivian Clement is a jazz/blues guitarist performing in the Toronto area and recording in her studio, "Exodus Studios" in Mississauga, ON. Her website is www.viviandclement.com or www.exodus.ca.

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Interpretive Lyric Writing

by Luther Mallory

Songwriters use lyrics to make a point and to give a song a specific purpose. The style in which you choose to make your own point in your lyric writing will drastically change the way you write, what you write about, and who may or may not get it.

Let's consider that at least 60-70 per cent of music listeners are passive music listeners – meaning they're generally non-analytical of the music they listen to. They take the honest approach of "if it sounds good, then it's good." They don't particularly care why it's good. Their ears like it and that's enough. Passive music listeners are also responsible for deciding what music is going to be most popular, precisely because they're the majority. Well, pop music is popular with passive listeners because you can't **not** get it; you don't have to work too hard to get what Whitney meant when she sang, "I will always love you." The small remaining percentage of music consumers are active music listeners. These people concern themselves very much with why music is good and absorb everything about what they listen to. Active listeners often look elsewhere for a bit more of a challenge. They are the music fans who want to play lyrical detective, and by writing interpretively, you're catering to those active listeners.

Literal writing means writing lyrics that are straightforward, with no disguises, to make your point effectively. Avril Lavigne wrote, "I don't know who you are but I'm with you." Okay, so she doesn't know who he is but she's with him. Got it. Pretty straight up. **Interpretive** writing, however, is about building visual images for your audience and pushing them toward the point you're trying to make – but never defining it for them. Where literal writing survives only on complete clarity, interpretive writing insists on being unclear, making up for its ambiguity by being rich in imagination and image. Bernie Taupin wrote beautiful lyrics for "Tiny Dancer" by Elton John. It seems obvious that there is a love theme there, but I haven't got a clue what exactly he's singing about. Even the mention of a "tiny dancer" creates an intriguing image and although I don't completely get it, the song makes its point.

Making a point. This is a serious rule of songwriting for me, whether you're writing literally or interpretively. In interpretive lyric writing, the point doesn't have to be obvious; it just needs to feel like it exists. If you're making a statement, give your audience a chance at figuring out what you mean. Sometimes the point may just as easily be that arbitrary hook seemingly designed to torture you but does indeed give a song its purpose. "Who let the dogs out?" I don't know, but thanks for asking. Perhaps the best place to make your point is in the chorus. The verses in "Penny Lane" by the Beatles are loaded with colourful lines about the fireman and the banker and the pretty nurse, and none of it means much of anything to me except for that triumphant chorus. The guy is enjoying observing the people and what they're up to on the street. That's a point enough for me. But the reason I keep wondering about those lyrics is nouns.



Nouns are an interpretive lyricist's best friend. Nouns are things, and things are generally something you can picture, and something you can picture creates interest. Remember the Backstreet Boys' hit song "I Want it That Way"? This hugely popular song does not work on a visual level. While it makes its point it is almost completely noun-less. Here's an absurd experiment to demonstrate the power of the noun using lyrics inspired by "I Want it That Way": "I love you girl/let's be together for always/I'm totally serious." Here's the re-write using nouns: "I love you girl/let's combine our sword collections/I'm totally serious." Alright, so those are the worst lyrics in all of fake-lyric-writing history, but the point is the same. The first version requires no interpretation and the second version immediately intrigues. Characters start to develop in your imagination, which are interpreted by you based on how you personally deciphered that lyric, and your brain poses questions: Will she go for it and combine their collections? Who even has a sword collection? How many swords constitute a collection? ...Gravely important questions like those. It's all about creating the image that asks questions of your audience. Hopefully yours is better than that.

Interpretive lyrics are for the very invested music listener, but can work for the passive listener too. Be as colourful as you want, but make sure your song has a purpose that can at least be sensed, and use nouns to create images in the brains of your listeners. Like everything else, writing interpretively takes practice to move from writing what sounds like gibberish to writing interesting, purposeful lyrics.


Luther Mallory sings and writes songs for Crush Luther, and is the Director of A&R for High 4 Records.

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Recording On A Tight Budget

by Chris Tedesco

Good quality recording hasn't become that much cheaper over the years. Because of this, home recording has become more popular. With a tiny investment, you can get some decent-sounding recordings right on your computer. When artists want to use a large studio to make records, then budget becomes a very real issue.

The goal is to get the best-sounding recording possible with your budget. Sometimes, sacrificing a bit of sonics for performance will get you further. Paying a good producer to help you with the music will benefit you more than paying a good mix engineer to mix the project. For a lower budget, recording certain aspects at home will give you more time to get the performances right rather than sweating the clock at a larger studio.



What will you be using the recording for? To shop around to labels, to sell at live performances and pass around, or both? Figure out how many songs you want to record based on the intended purpose, budget, and the "calibre" of your set.

Choosing Your Route

If you want to shop the songs to labels or private investors, there are no set rules. Major labels today don't want to spend any money in the development of artists, so a full album should be a good idea. What happens if they ask you for more material? Shopping an EP should also do the trick, but do they want to release six songs instead of 12 when the cost of reproduction is the same, for example? With regards to private investors, they want to hear good songs, which includes sonics.

Record your strongest songs and abandon the idea of filling up an album with just that – fillers! If you're selling them or giving them away at shows, a good quality demo could be right for you. Most people wouldn't buy a CD with less than five songs on it. And we're back at square one! However, you can record three songs with a lot better quality and performances in the same time you allocated to record five or six.

Budgeting Your Project

There are ways to get a good recording with a lower budget. Doing it all at home is not the answer unless you have next to no money. Even though home recording has come a long way, a well-built and well-equipped studio with a great engineer has yet to be surpassed. By the time you rent equipment and learn how to use it effectively, you may have wasted money that could have been put towards a larger studio. In home recording, you still have to deal with rooms that are not acoustically tuned, isolation issues, and terrible live floors.

One way to do it is to budget for two days at a larger studio. On the first day, you could track all of your drum parts and whatever else that you can fit in, like bass guitar or some guitar overdubs. Then, spend as much time as you'd like at home tracking the rest of the instruments and the vocals and get the performances right. When you're ready, use the second day at the studio to mix. The studio should end up costing you between \$1,800 and \$2,000, which will end up sounding a lot better than spending that much money on rentals.

The other way is to track live off the floor in a larger studio. Take one day of studio time to set up, record, and mix. This will end up costing you about \$1,000, but you will be able to get more songs out of it. Also, this frees up cash if you need to rent instruments or to use towards artwork and duplication. The following chart could be used to set a budget for your project.



Choosing A Studio

Find a studio with great equipment, an excellent engineer, nice rooms, and, of course, a good vibe. Also, you should look for a studio that is willing to help your cause – a place where they don't mind going that extra mile for you to try and get your project on the road. There still are a few studios that support artists with smaller budgets, and if the owners are interested, spec deals are also an option.

At DNA we try to encourage independent artists to inquire about studio time even though they have a tight budget. If only the rich could afford to record music, there is a major problem. We would like to see more independent bands making good-sounding records, and if we can help – all the better.

DNA Studios is owned and run by Chris and Dave Tedesco and hosts Steve Chahley as Chief Engineer. Contact: www.dnafacilities.com.

Getting The PA Up & Running

by Ken Friesen

A friend called me from a club in Saskatchewan the other day. The soundman hadn't shown up and he needed to get the PA running, so this is what I told him...

Take a deep breath. Let your fear guide you. If you don't know what a device does, don't mess with it. For the purpose of this article, we will assume you have a basic understanding of sound system functions and that everything is plugged in properly.

The first thing to do after finding all the power switches is to zero the entire system. This includes putting all faders and sends to zero, flattening all equalizers (on the console and graphics), pans to centre, gains down, filters out, comps and gates at unity, and check any settings on self-powered boxes. This may seem unnecessary or scary since it "worked last time," but it really can save a lot of grief – and will stop you from building on the mistakes that previous users may have made. Any messing with amp racks, crossovers, or more serious system set-up should only be attempted by lab-coat-wearing, factory-trained personnel.

To get the monitors working, start with the lead vocal. Use the solo function and set the input gain so it is filling the meter when you bark into the mic as loud as your singer will at maximum. SLOWLY bring the send level up in their floor wedge until it is on the verge of feedback. This will be centred on one frequency, and you will need to identify it and pull it down on the graphic equalizer. If you have not trained yourself to identify frequencies, you may need to cut them one at a time to find the troublemaker. Most often the first frequency to feedback is in the 800 Hz range. It is a common practice to GENTLY boost rather than cut to find the frequency. BE CAREFUL. This is the time you are most

likely to induce a huge blast, which can damage the system, your ears, and anyone else in the room. I usually call out "fire in the hole" and clear the stage of all other potential victims before starting this process. You can use the roof of your mouth or the palm of your hand to cup the mic and make it feedback easier. Continue to bring up the level until it wants to feedback again. Find and turn down the next problem frequency. After you have done this a third time, stop. Having found the first three "rings" and turned them down an appropriate amount, your monitor is about as loud as it is going to get. You may find making little smiles on your graphic EQ around these centre frequencies helps. For wide band tone adjustments, use the EQ on the input strip. If you have matching monitors and mics, you should be able to copy the settings to the other inputs and mix equalizers as a starting point. Use your ears. If they don't sound the same, then start from scratch for each mix.

With equalization, less is more. You will often find the frequencies that want to feedback are multiples of each other (octaves) and it is helpful to learn to convert Hertz to musical notes. Having every slider on the graphic pulled down is a bad sign.

Now it's time to do the front of house. Once again, step one is to zero all settings. I've been carrying a disc with the same four songs on it for about ten years now. I play about 30 seconds of each just to make sure the system is working properly. Unless you are a strong enough tech to do something about it if there is a problem, don't bother. Take the lead vocal mic and plug it directly into its correct channel with any inserts plugged in. Solo it and set the input gain appropriately. If you understand compression, set it up too. If not, then



unplug it. Bring up the master fader SLOWLY. Use the graphic equalizer to ring out the feedback and for whatever adjustments need to happen to make it sound like you, only louder. If the system is stereo, do one side and then match the other. The room will have a resonant frequency in the low end that will need to be cut.

This is the time to get the PA as loud as it will go so when it is turned down (please) it will be stable. I like to take this opportunity to thank the diners for their patience and work on my stand-up routine. Avoid yelling "check, one, two." It is boring and irrelevant. Be sure to test all your effects before taking the mic back on stage.

You are now ready to start mixing. Just remember: if it's feeding back don't panic, you can always turn everything down.

Ken Friesen enjoys amplifying, recording, and broadcasting good music in both the analog and digital domains. Contact: ken@kenfriesen.com.

Legal Aspects Of Independent Recordings Part I

by Paul Sanderson

The proliferation of independent recordings released makes this set of legal issues highly relevant, particularly in view of the fact that most musicians who release independent recordings are not aware of the numerous legal issues involved. A number of the key legal aspects to independent recordings are outlined and discussed below.

COPYRIGHT

a) THE MASTER

Copyright of the master recordings is owned by the maker of such recordings. This is typically the entity that pays for such recordings, such as the record company, unless there is an agreement to the contrary.

In the case of independent recordings, it is often either a musician individually, or a musical partnership in the form of a musical group who would be the maker, and therefore owner, of the recording.

b) THE ARTWORK

Other copyright aspects with respect to recordings include copyright ownership to the artwork, and any and all materials which may be printed on the CD inserts.

For example, in many cases, the artwork is often done by a friend or a graphic artist who is an independent contractor. In the absence of an acknowledgement in writing assigning or licensing the copyright to the artwork, the copyright will remain with the artist who created it; therefore, it is advisable to obtain an agreement in writing with respect to ownership of this copyright. This is particularly important if the artwork is also used on T-shirts, for example, or if copyright to lyrics or other literary works is included on the CD materials, consent should be obtained from the copyright proprietors, such as in the case of a poem which is reproduced on a CD insert, consent should be obtained from the owner of such copyright.

c) COPYRIGHT REGISTRATION

One should also consider registering copyright to the sound recording and artwork, although copyright registration is not required under The Copyright Act.

d) MECHANICAL LICENCES

The issue of who pays mechanical royalties and to whom they are payable are relevant to the songs that are on the record. In particular, if a song is "covered," a mechanical licence must be obtained from the copyright proprietor and the applicable mechanical royalty paid.

This can be done under a mechanical licence from the Canadian Music Musical Reproduction Rights Agency (CMRRA), for example, and in some cases from SODRAC (Société du Droit de Reproduction des Auteurs, Compositeurs et Éditeurs du Canada) depending on who has the right to administer such musical copyrights.

CONTRACTS

a) GENERALLY

There are a number of contractual issues, including: (i) obtaining copyright clearances for samples; (ii) copyright clearances with respect to the artwork and other literary works that were used with respect to this independent recording; (iii) the contractual issue of who should be entitled to a share of record sales income.

b) PRODUCER

A producer is often entitled record royalties in addition to producer fees. Producer royalties are typically in the range of one to three per cent of suggested retail list price for records sold and not returned.

c) PERFORMERS' PERFORMANCES

Also, one should acquire the rights in writing to use the performers' performances, such as background vocalists or background musicians' performances on the recording since there is currently copyright in a performance under the Copyright Act.

d) ARTWORK / PHOTOGRAPHS

In cases where artwork or a photograph is used, proper consent or a model release should be obtained from the appropriate party.

e) MANAGEMENT

A manager by custom, and often by a written agreement, is legally entitled to a percentage of the artist's record sales



royalties and the artist's mechanical royalties accruing from sales of such recordings.

f) LOANS

In some situations, a loan may need to be paid back either to a private investor, or government funding agency, and this raises a contractual issue as well. A loan agreement stipulating pay back provisions and interest is often entered into.

Paul Sanderson is an entertainment lawyer who entered private practice after having spent several years as a professional musician. He has practical experience as a songwriter, guitarist, keyboard player, and is a publisher and writer member of SOCAN. He is also the author of Musicians and the Law In Canada, now in it's third revised edition.

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Check out the March/April issue of CM for **Legal Aspects Of Independent Recordings Part II**

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World Radio History

Line 6 Spider Valve Series

Line 6 has announced a new line of tube-based guitar amps dubbed the Spider Valve series, a collaboration with tube amp designer Reinhold Bogner.

Spider Valve amps will be available in three versions. The Spider Valve 112 pairs a 40 W Class AB tube amp with two 12AX7 preamp tubes, two 6L6 power tubes, and a single 12" Celestion Vintage 30 speaker.

The Spider Valve 212 features the same power amp and tube array, but with two Celestion Vintage 30s.

The Spider Valve HD-100 packs two 12AX7 preamp tubes, four 6L6 power tubes, and 100 watts into a stylish head, with a matching 4x12 cabinet loaded with Celestion Vintage 30s for accompaniment.

All models feature 12 channels of modelling, as well as modulation, delay and reverb effects, programmable presets, an on-board tuner, tap-tempo, noise gate, and more.

For more information, contact SF Marketing Inc.: 514-780-2070, FAX 514-780-2111, info@sfm.ca, www.sfm.ca.



SKB STAGEFIVE PROFESSIONAL PEDALBOARD

SKB has announced the release of its SKB-PS-55 stagefive Professional Pedalboard, designed specifically for use in live and studio performance applications.

The SKB-PS-55 stagefive is an all-in-one product that organizes, securely transports, and powers virtually any stompbox or effects unit. The board's electronics have been designed to accommodate different configurations of pedals, as two 1.3 A VAC jacks, two variable DC jacks to allow any voltage from 4 - 12 V, four standard 9 VDC jacks, one 18 VDC jack, one 24 VDC jack, and two 9/12 VDC jacks are included.

All DC jacks have polarity switches, and the power is filtered, regulated, and short-circuit protected to provide the cleanest, most consistent signal. A detachable main power cord with a 115/230 VAC power supply is also provided so the stagefive can be used domestically and internationally.

Other features include a built-in cable tester, a headphone amp for silent practice, and a buffered preamp for long cable runs or different types of pickups. The board comes complete with pedal power cables, and features a hard shell for transportation durability.

For more information, contact B&J Music Ltd.: 905-896-3001, 800-268-8147, FAX 905-896-4554, 800-777-3265, bjmusic-kmc@kaman.com.



Washburn Joe Trohman Idol Series

■ Washburn Guitars recently announced the addition of the custom-made Joe Trohman Idol Series of electric guitars with a modern single-cutaway style, designed by the company and the Fall Out Boy guitarist.

Washburn's dual WB630 high-output humbuckers and Voice Contour Control (VCC) allow for an array of tones. The VCC is a coil-splitting system that allows players to incrementally blend humbucking and single-coil pickup sounds without the hum normally associated with single-coils. The end result is a contemporary look and sound influenced by the pop-punkers' lead guitarist.

The guitar features a 24-3/4" scale and 14" fingerboard radius. Some of the series' other features include a one-piece set maple neck, rosewood fingerboard, Grover 18:1 tuners, and an adjustable bridge with stop tail-piece. The guitar is currently available in both black and white.

For more information, contact Erikson Music: 514-457-2555, FAX 514-457-0055, info@eriksonmusic.com, www.eriksonmusic.com.



SABIAN Alu Bells

■ SABIAN has turned to aluminum to craft its new Alu Bell percussion instruments, available in 7- and 9-inch sizes. The bells feature a dome shape and narrow striking edge.

Aside from creating a clear and musical bell-like response, the aluminum is very lightweight, which contributes to its ability to produce long, sustaining notes. The sharp accents provided by the bells make them ideal for the kit of jazz, Latin, or hard rock players.

Every bell is individually created using traditional sand casting methods, giving the metal a rough surface. They are also quality protected by the SABIAN One-Year Warranty.

For more information, contact SABIAN Ltd.: 506-272-2019, FAX 506-272-1265, sabian@sabian.com, www.sabian.com.



NADY USB-1C CONDENSER MICROPHONE

■ Nady Systems recently announced the introduction of its new condenser mic: the USB-1C. Using the supplied USB cable, the mic connects directly to any computer with a USB 2.0 (or higher) input port for easy operation.

The USB-1C is ideal for creating high-quality recordings of vocals, acoustic instruments, and ambient instrumentation, as well as podcasting and online communication. The mic features a large pressure-gradient condenser gold-sputtered diaphragm, and FET preamps for warm, natural reproduction of subtle to powerful audio sources. Full frequency response, minimal self-noise, increased dynamic range, and maximum SPL capacity are also featured.

The rugged, compact construction with protective mesh grill and internal shock absorption offers the mic added durability. A 10' USB cable is included. The USB-1C is also available with added optional Sony ACID Music Studio 7 software. The mic, used in tandem with ACID Music Studio, allows users to share music however they choose – burning CDs, uploading to the web, podcasting, or exporting to MP3 players.

For more information, contact LC-Group: 450-755-6091, FAX 450-753-5298, info@lc-group.ca, www.lc-group.ca.



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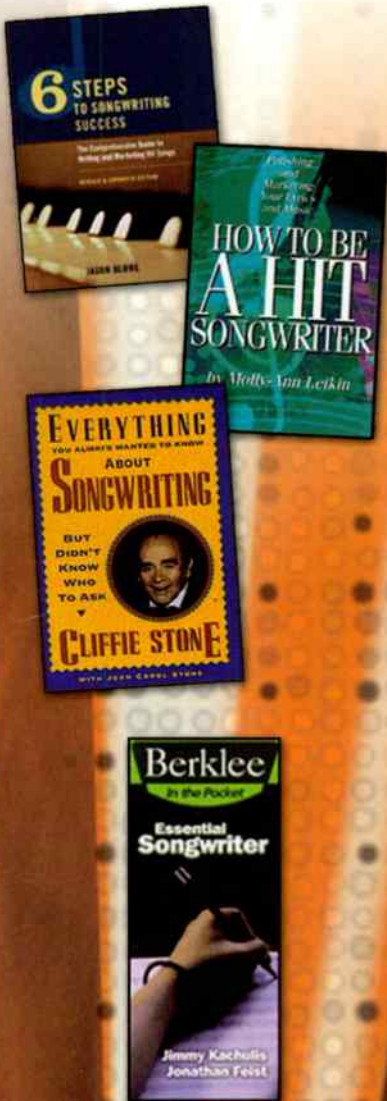
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DIGIDESIGN ELEVEN AMP EMULATION PLUG-IN

■ Digidesign has released Eleven, a guitar amp emulation plug-in for Pro Tools, Avid, and Digidesign VENUE systems. Providing access to a collection of vintage and modern amp sounds, Eleven's tone-shaping flexibility and realistic sound quality are ideal for recording and live guitar amp sounds.

The program boasts carefully selected emulations based on amps and cabinets from Vox, Fender, Marshall, Mesa/Boogie, and Soldano, as well as several custom Digidesign creations inspired by other revered amp designs.

To deliver realism, Digidesign consulted with some industry guitar players, recording engineers, and music facilities. Eleven comes preloaded with a broad selection of easily accessible amp model configurations, and allows independent selection and bypass of the amp and miked cabinet models for user-created sounds.

For more information, contact Digidesign: 650-731-6300, FAX 650-731-6399, prodinfo@digidesign.com, www.digidesign.com.

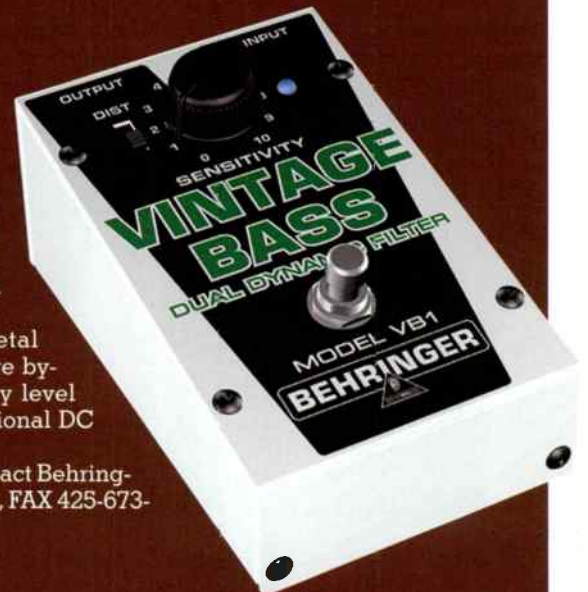
**Behringer VB1
 Vintage Bass Filter**

■ Behringer has released the new Vintage Bass VB1, a dynamic bass filter which adds funk-style punch to bass lines and solos.

Variable sensitivity dials in the desired amount of sweeping filter action, while switchable distortion adds harmonic content.

The VB1 features all-metal construction, a true hard-wire bypass footswitch, LED battery level indicator, and battery or optional DC power operation.

For more information, contact Behringer Canada Ltd.: 425-672-0816, FAX 425-673-7647, www.behringer.com.



Tanglewood Heritage And Evolution Series Acoustic Guitars



Heritage TW70-H

■ Tanglewood Guitar Company has announced the launch of Heritage and Evolution, two new series of guitars from the UK acoustic guitar brand.

The Heritage series are all solid wood guitars constructed from quality tone wood, with features including: ebony fingerboards and bridges; walnut or flame maple bindings; abalone rosettes and inlays; and B-Band A5T electronics on acoustic-electric models. The guitars come shipped in a deluxe case with humidifier.

The high-end Heritage series model, the TW70-H grand auditorium style guitar, features a solid cedar top, 3-piece solid rosewood with flamed maple insert back, solid rosewood sides, and deluxe 4-ring abalone rosette with herringbone accents.

The entry-level Evolution series models are cedar-top dreadnoughts, offering quality features at an attractive price point.

For more information, contact SF Marketing Inc.: 514-780-2070, FAX 514-780-2111, info@sfm.ca, www.sfm.com.



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TAMA SUPERSTAR HYPER DRIVE DRUMKIT

■ Tama has updated its Superstar Hyper Drive Series of drumsets with new finishes and specs for the 4-, 5-, and 6-piece configurations.

The 6-piece set features an 18" x 22" bass drum, 5.5" x 14" snare, 6.5" x 10" and 7" x 12" toms, with 12" x 14" and 14" x 16" floor toms. The bass drum has no holes in its shell for accented punch, a feature common in all configurations.

The drums also come in new finishes exclusive to the Superstar Hyper Drive models, including Liquid Metal for the SX line, Brushed Burgundy Metallic for the SK line, and Gray Pewter and Dark Desert Burst (pictured) for the SL line.

For more information, contact EfKay Music Instruments Ltd.: 514-633-8877, FAX 514-633-8872, www.efkaymusic.com.



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Mackie SRM450v2 and SRM350v2 Active Loudspeakers

■ Ten years after launching the SRM450, Mackie has announced the next generation of its SRM Series Active loudspeakers: the 450v2 and SRM350v2.

In addition to the active electronics and durable polypropylene cabinet featured in the originals, the new models feature high-tech Class-D, fast-recovery amplification, and switching power supplies along with a lightweight neodymium woofer and an all-new titanium dome compression driver.

The SRM450v2 is 11 lbs. lighter than its predecessor, and now cast in a midnight blue enclosure. Other features include a servo feedback-controlled woofer, multi-cell horn aperture, and HF waveguide, along with a built-in, phase-accurate 24db Linkwitz-Riley electronic crossover.

The SRM350v2 features a 10" Neodymium long-throw low frequency transducer, electronic time correction, phase alignment, and EQ for studio-quality sound.

For more information, contact LOUD Technologies: 425-892-6500, FAX 508-234-8251, www.loudtechinc.com.



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Roland Portable CD 2e SD/CD Recorder



■ Roland has released a slimmed down, battery-run portable version of its CD-2 direct-to-CD recorder, dubbed the CD-2e.

Based on the most-used features of the CD-2, the CD-2e boasts a smaller body, and can now be powered for up to six hours of continuous recording and playback with six AA alkaline batteries. A new remote control allows for recording and playback control from a distance. This offers flexibility when

recording with the CD-2e's two built-in condenser mics.

For connections, the CD-2e features line inputs and outputs to connect a number of peripherals, including external mics. In addition to recording directly to 74 min and 80 min CD-R/RW CDs, the Roland CD-2e is also a Flash recorder that supports the use of both Standard SD and High Capacity HCSD cards. The unit is also compatible with WAV recordings made on SD cards from

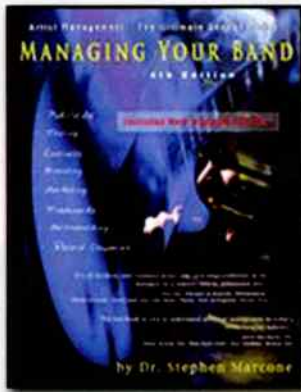
the EDIROL R-09.

Other features include a sound and visual metronome, a chromatic tuner that will work with both acoustic and digital instruments, a slow playback function without pitch alteration, and pitch alteration without varying playback speed.

For more information, contact Roland Canada Ltd.: 604-270-6626, FAX 604-270-6552, contact@roland.ca, www.roland.ca.

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Levy's Argyle Tear Wear Straps



■ Levy's has announced an expansion on its Tear Wear line of shredded guitar straps with new designs featuring argyle patterns.

The straps are constructed with heavy cotton webbing and leather ends. Pictured is model MC8TWA, available in four colours.

For more information, contact Levy's Leathers Ltd.: 204-957-5139, FAX 204-943-6655, levys@levysleathers.com, www.levysleathers.com.

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CME M-Key MIDI Keyboard

■ CME is now shipping its new M-Key portable MIDI controller in North America. M-Key is a 49-key MIDI keyboard featuring a thin, full-action, semi-weighted keyboard, a joystick control, a mobile phone sound module, trigger pad, knob controller, U-CTRL, and speaker.

M-Key also snips with the CME MusicPack, a CD-ROM with free versions of popular professional audio software including Magix Samplitude SE, Arturia Analog Factory SE, Waldorf Edition LE, a TruePiano demo, Keytosound Remedy VST, and Musicator MW5 UF Edition.

For more information, contact Kaysound Imports: 514-633-8877, FAX 514-633-8872, m@inn@kaysound.com, www.kaysound.com.



Planet Waves Tru-Strobe Tuner



■ The new tabletop Tru-Strobe tuner released by Planet Waves enables musicians to fine-tune any stringed instrument using the exacting method of the strobe.

The tuner offers true strobe technology that will ensure that the unit will perform with precision, boasting an accuracy of +/- 0.1 per cent – up to 15 times more accurate than traditional electronic tuners.

Featuring a heavy-duty, die-cast design and convenient table-top placement, the tuner is ideal for studio use or on the road, where accuracy competes with clutter, noise, and poor lighting. The simple design promotes ease, while the readout is bright and clear.

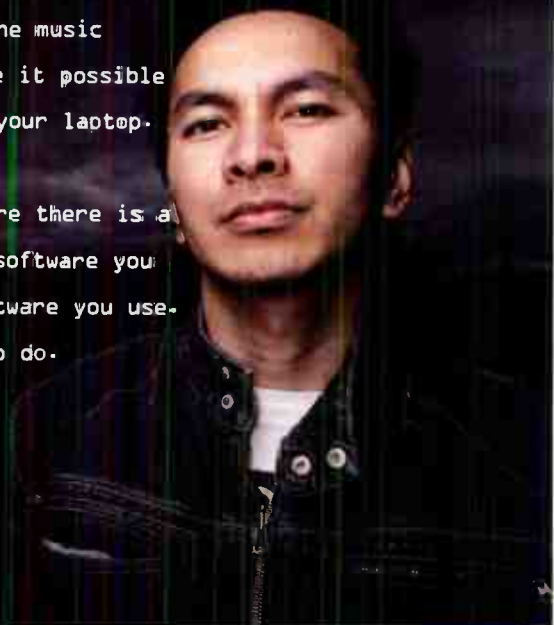
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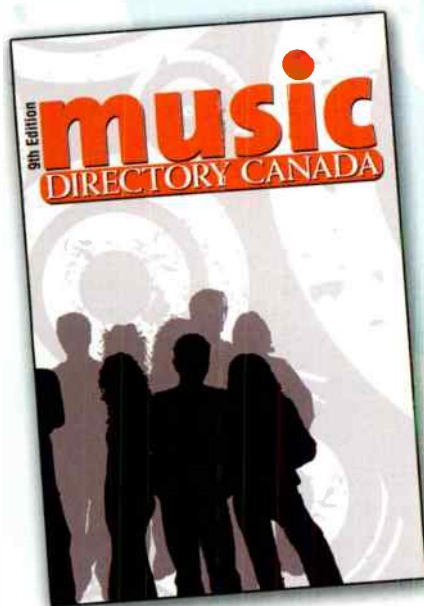
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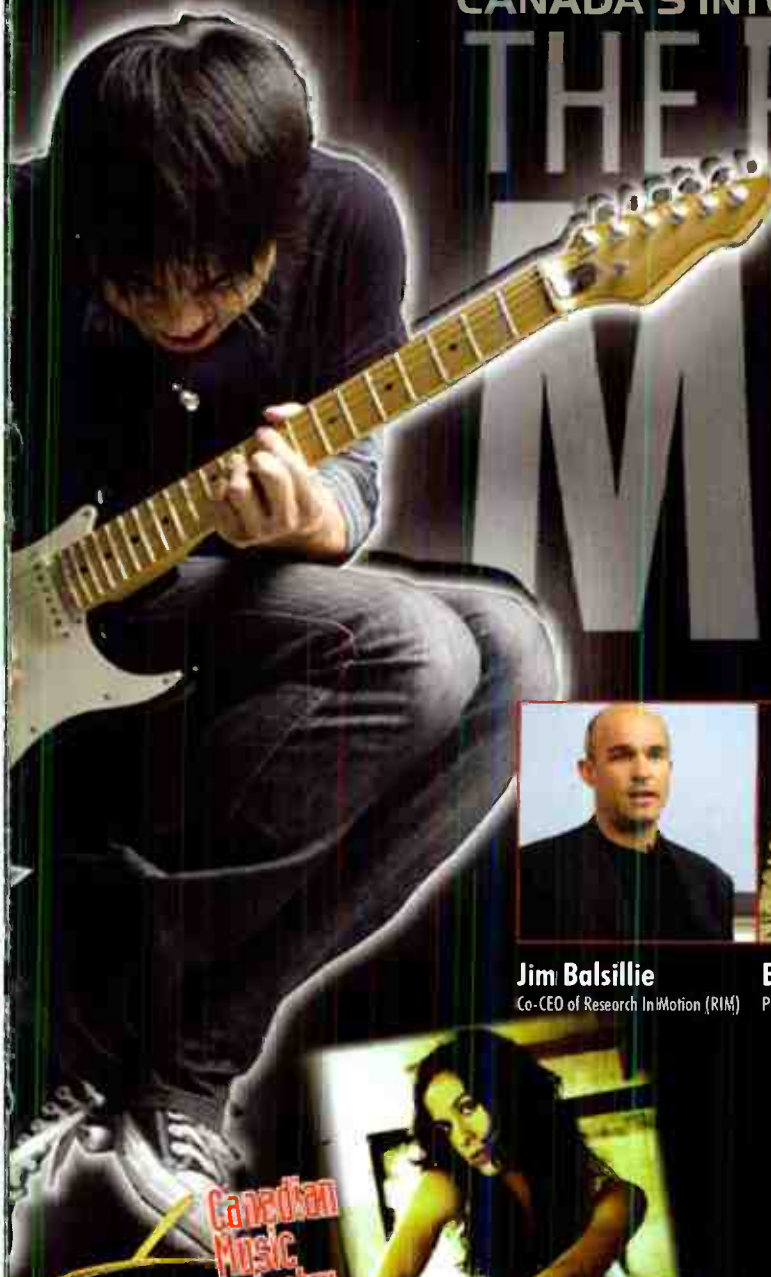
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by Doug Gallant



LORI NUIC

Who: Lori Nuic
Where: Toronto
What: Alternative Soul
Contact: lorinuic@yahoo.com

The mention of her name doesn't generate instant recognition yet but there's a good chance many of you have already heard what Toronto's Lori Nuic can do to a piece of music with those very impressive pipes of hers.

In a relatively short time, Nuic has racked up some serious credits, winning both the Flow 93.5 Honey Jam Hook-Up Prize and the Canadian Music Week Urban Star Quest. She nailed down a spot singing back-up vocals on *Canadian Idol* and caught the right ears at the Rhythm of the Future talent search.

Now she's coming after you with her debut CD *Red Book Chronicles*, a gutsy, groove-driven set of soul, R&B, funk, and rock tunes that showcases her talents as a singer and songwriter.

Nuic co-wrote 10 of the 12 songs on this set, collaborating with a team of writers that included Nelly Furtado's guitar player, Adrian Eccleston, hip-hop star Saukrates, and Colin Munroe, all of whom also played a role in producing this record.

Lyricaly, her material focuses primarily on the ups and downs of love and relationships. But that merry-go-round isn't her only focus. One of the album's best songs looks at how to make the best of a bad situation over which you have no control.

That others have already begun to recognize that is evidenced by some of the opening spots Nuic has secured. Simply Red, Raul Midon, Jully Black, Shawn Desman, and Divine Brown have all used her to open for them. And why wouldn't they? At various times her voice reminds me of Chaka Kahn, Angie Stone, and the aforementioned Nelly Furtado. If you've got a pulse, Nuic will find it.

QUARTETTE

Who: Quartette
Where: Toronto
What: Folk/Roots/Country/Bluegrass
Contact: S. Brock, 35 Fraserwood Ave, #1, Toronto, ON, M6B 2N6, www.quartette.com, service@quartette.com

You've got the desire to mix things up a little on your new record.

Who do you call? You call Colin Linden. Working with Linden, Quartette's four critically acclaimed singer-songwriters, Sylvia Tyson, Cindy Church, Gwen Swick, and Caitlin Hanford, have crafted a record in *Down At The Fair* that will delight long-time fans and probably add new followers to the fold.

The quartet's desire was to work within a grittier context than they had traditionally done. That's clear from the lead-off track, "Down At The Fair," and the track that follows, "Twenty Shades of Blue," both of which feature some very tasty guitar work by Linden. "Who's Foolin Who" also follows that rootsy/bluesy path.

But while it's certainly got plenty of grit, *Down At The Fair* does not, by any stretch of the imagination, constitute a radical departure from the norm for Quartette. Yes, you do hear more electric guitar, more punch than you've come to expect from the band, but this is not The Band taking Dylan down electric avenue.

And if you're looking for more of what you're used to, the soulful roots/country numbers or those pure folk gems with those gorgeous four-part harmonies, they're there. Just listen to "Sing A Song of Sadness" or "Marie Antoinette."

There's actually a lot of variety on this record. And I suspect that will always be the case with Quartette. How could it be otherwise when you've got four artists with such diverse tastes and influences.

They also got help from some other ace sidemen, including guitarist/banjo player Carl Jackson, fiddler Stuart Duncan, mandolin/accordion player Fats Kaplan, and keyboard player Richard Bell, who's since died.



NEW PORNOGRAPHERS

Who: New Pornographers
Where: Vancouver
What: Indie Rock
Contact info: Joanne Settingington, Indoor Recess, 416-703-5217, joanne@indoorrecess.com

Ten years after coming together for the first time in the studio to make bright, shiny new music, Vancouver indie rock powerhouse The New Pornographers are still a creative force to be reckoned with.

Challengers, its fourth album, finds principal songwriters A.C. Newman and Daniel Bejar once again making music that is both cerebral and intuitive. This time out it's also somewhat less frantic than its predecessors.

Challengers has been described as the band's most organic-sounding record to date. A most accurate descriptor, and it certainly applies when describing the instrumentation they went with. They relegated the use of what they describe as "beepy synth" to the back burner, opting instead to go with a sound built on "real instruments." Essentially, they've opted for basic guitar, bass, piano, organ, mandolin, and percussion, augmented, when it seemed appropriate, with a full string section, harp, and flute.

The melodies are bright, infectious, and highly memorable, suggestive of the heyday of acts like ELO and Fleetwood Mac. There are nods to Roxy Music and to The Move, the band both Roy Wood and Jeff Lynne played with before ELO. I can almost hear the influence of Blackberry Way.

Lyricaly there are songs about love and sex, hope and joy, good times and not-so-good times.

Much of the album was recorded in Brooklyn, a city Newman has spent a good deal of time in of late and which provided the inspiration for some of the songs here. Other recording was done at band member John Collins' studio in Vancouver and two other Vancouver studios.

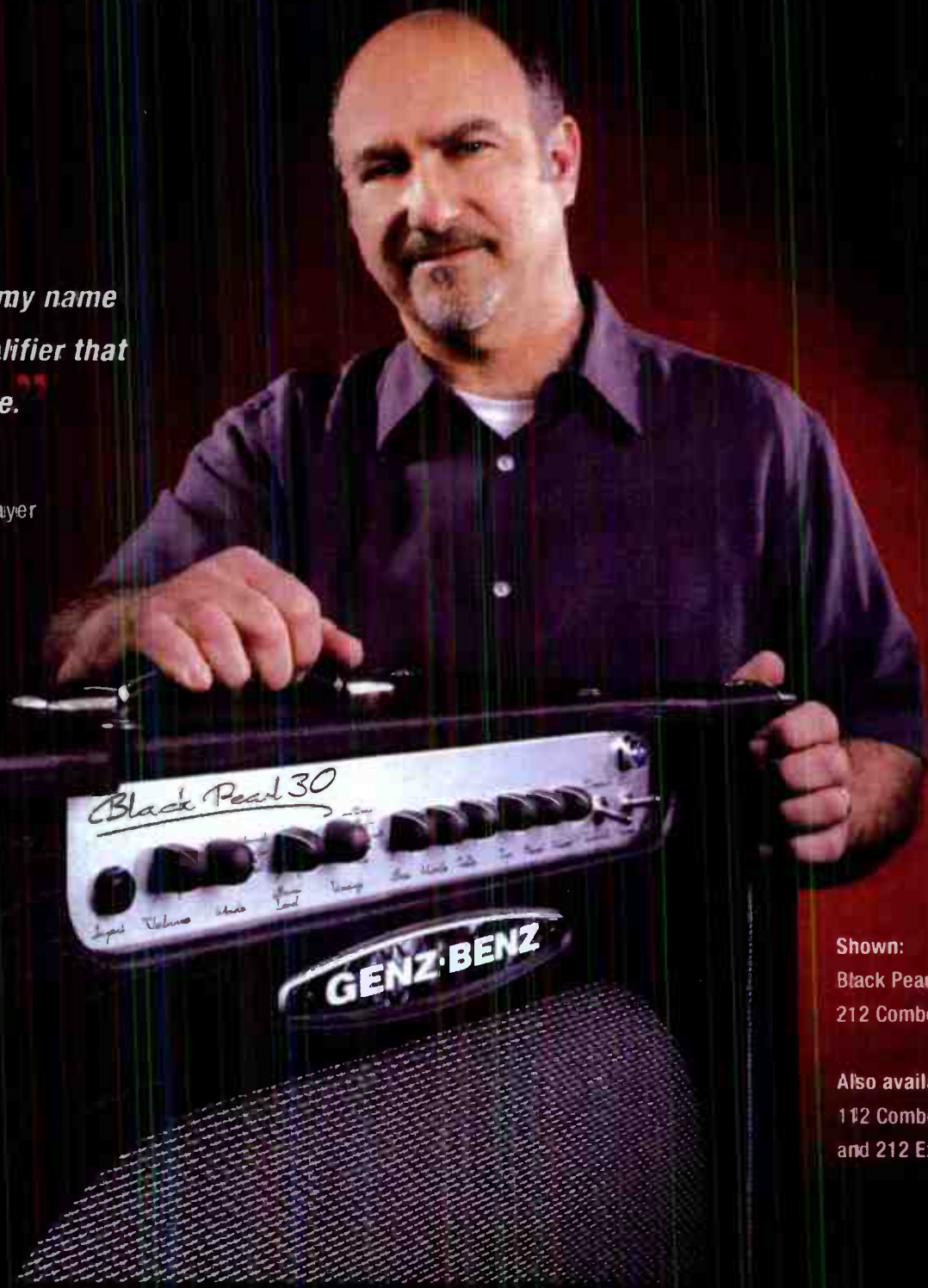
Doug Gallant has been a reporter and entertainment writer with *The Guardian* since 1975. In a career spanning four decades he has developed, researched, and written profiles on more than 3,000 artists from every conceivable musical genre. Gallant produces a weekly entertainment column for *The Guardian* and is a regular contributor to CBC Radio's *Mainstreet*. He has sat on juries for *The Juno Awards*, *The East Coast Music Awards*, *the Maple Blues Awards*, *FACTOR*, *CBC's The Great Canadian Music Dream*, and *the Polaris Music Prize*.

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