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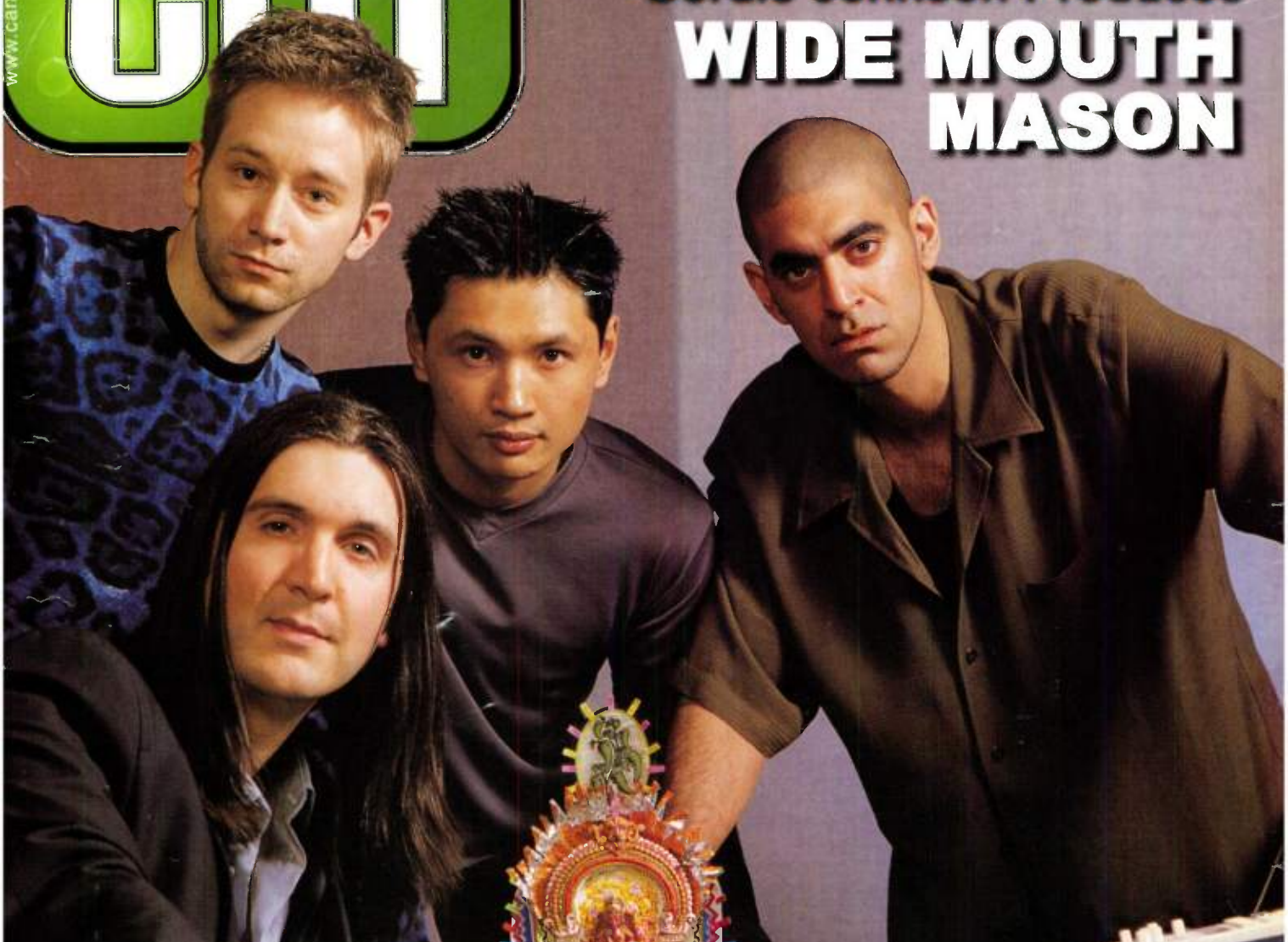
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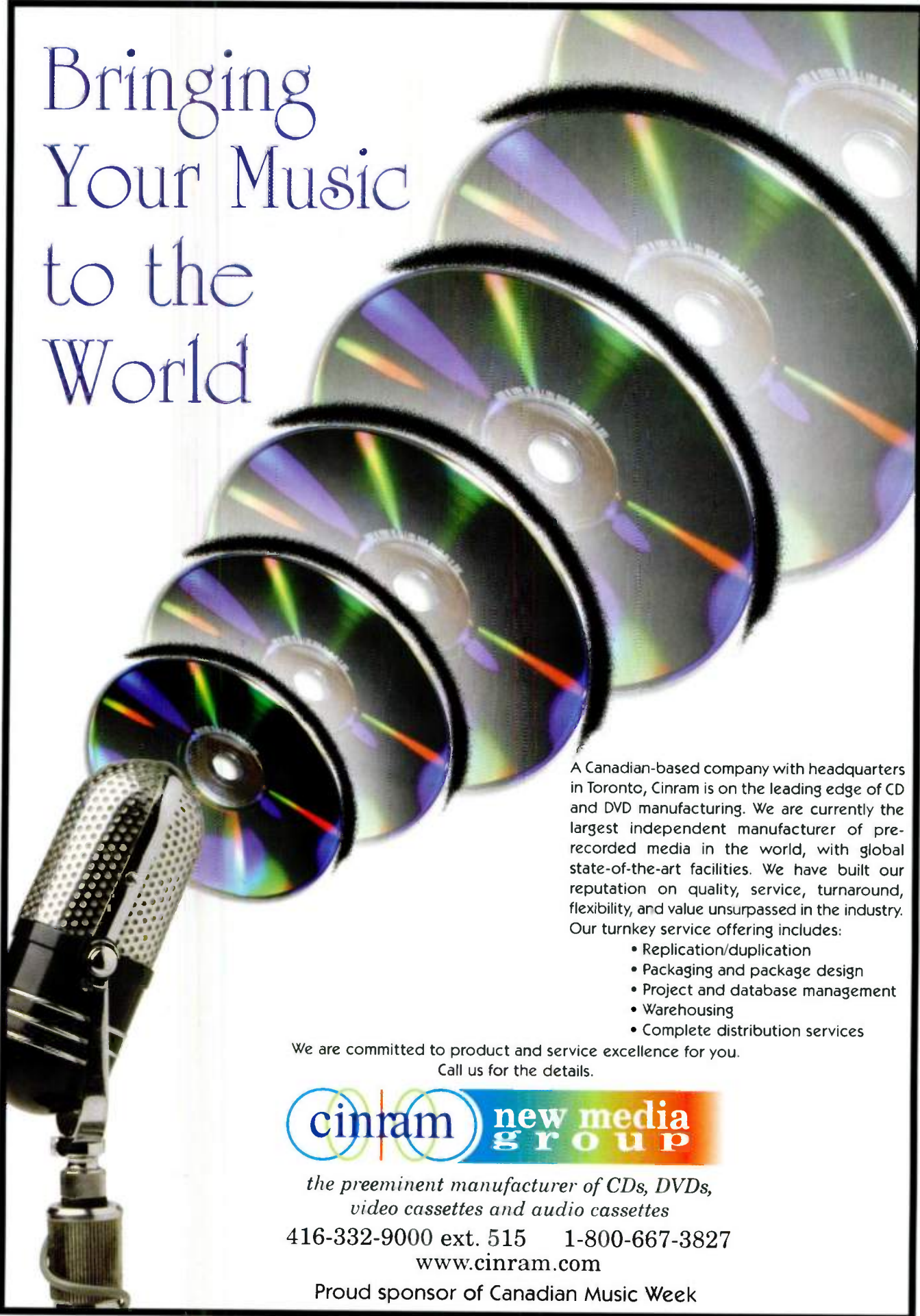
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A stack of several compact discs (CDs) is shown, with a vintage-style microphone positioned at the bottom left, appearing to be part of the stack. The CDs are arranged in a descending staircase pattern from the top right towards the bottom left. The microphone is a silver, cylindrical, mesh-covered model with a black handle. The background is white, and the entire advertisement is framed by a black border.

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by Roy Timm



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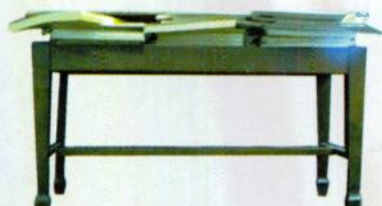
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#### FREE PRODUCT INFO

For more information on products advertised in *Canadian Musician*, please use the reader service card located opposite page 16

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Dear CM

I read with great interest the letter from S. Andersen regarding the Wellesley Sound Studios advertisement with the caption "Does your music need more balls?", with a picture of a female striking at a male's groin.

I think Andersen has some very valid points and that Margaret Borg of Wellesley Sound has just kind of laughed off saying that Andersen doesn't have a sense of humour.

Why is it always funny when a guy gets hit in the groin? They do it in movies all the time, and now in advertising. Any male who has been hit in the groin would know it is anything but funny.

And, on a more serious note, what if Wellesley Sound Studios ran an advertisement of a male striking at a female's groin with the caption, "You don't have to have a bird to get great sound" or something like that. We all know there would be feminist groups (and rightly so) left and right protesting about the violation of human rights.

It's okay to have humour in advertising, and to use sex, but we have to use our common sense too. I think cancelling the subscription to *Canadian Musician* was a little much, but I think some things should be thought through to their full effect before they are actually implemented.

There's my two cents on the topic. Other than that, I think *Canadian Musician* is a top publication, keep up the great work.

Thomas A. Ryerson  
Woodstock, ON

Dear CM

Your magazine is very good except for one small problem...

Dear Margaret Borg/Owners of Wellesley Sound,

Firstly, humour is purely subjective. What you may find funny could offend other people. Secondly, *Canadian Musician* didn't have the foresight to question the offensiveness of your ad prior to its publication. By cancelling his/her subscription, S. Anderson rightly projects the opposition to the magazine's advertising integrity. But what is important is that you are elated with the results of your ad's effectiveness to make you money. What does your ad have to do with quality sound recording? Absolutely nothing. It's just a quick pun. Why not show scores of beautiful naked men or women. This would surely mean more bookings, and more money. You see, without good taste, an ad could contain anything.

You have missed the point of quality advertising, Margaret, and violence has no place. Your ad is nothing more than sensationalist sexism, and S. Anderson is correct in assuming that if the genders were reversed, you would be using your new found profit for some good lawyers. If you want to make a "little noise" Margaret, reverse the gender violence in your next ad, and maybe this will show us that you really do have "balls"!

B. Lawrence

Dear CM

I agree with S. Andersen (Feedback letters Vol.XXII No.3) concerning the "between the lines" message of the Wellesley Sound Studios ad (Vol.XXII No.2).

The ad is offensive and stupid – an excellent example of juvenile locker room humour.

Is this what Wellesley Sound Studios is all about? As for the reply from Margaret Borg (Wellesley representative) her sneering, self-satisfied attitude speaks volumes about her company's philosophy and ethics.

Sincerely,  
Ian Hepburn, VanKleek Hill, ON

## Well Done!

Dear CM

Thank you for the great issue (May/June 2000). I have had a subscription for 7 years now, and your magazine is always improving. I especially wanted to thank you for including Tony Quarrington in the Guitar Summit 2000 and Showcase sections. Tony was my teacher for a couple of years and is a really talented guitarist. His teachings helped me a lot and he was quite inspirational. I hope you will continue to support Tony and other talented jazz musicians from Canada.

Sincerely,  
Chris Deeves



## Keith Scott's Biggest Fan

Dear CM

I wanted to let you know how much I enjoy your magazine, especially the article in the March/April 2000 issue with information on Bryan Adams' studio.

I'd love to see more information and articles in the future on Keith Scott, Bryan Adams' lead guitarist. Not only has Keith been a driving force behind Adams' music for the past 17+ years, he's also contributed to film and television scores, participated in many charity events in Vancouver and around the world and has been recently honoured with his own signature Gretsch guitar!

Looking forward to reading future issues!

Sincerely,  
Jennifer McDonald



### Correction

Last issue (May/June 2000), we incorrectly ran some advice in our Guitar column. It was suggested to use acid core solder to repair damaged cables, when it should have read resin core solder. There is a big difference between the two and acid core may cause damage to your equipment over a long period of time. Thanks to CM reader Allan Soifer for pointing out the error, and remember to use resin core solder for your electronic repair needs.





# How to Apply for Government Grants Pt. II

by Chase Sanborn

*This issue, CM brings you part two of two on what you should know to apply for an Ontario Arts Council grant. Grants are given individually by each province, so make sure you contact the Arts Council for the province you live in. Last issue, Chase Sanborn covered how to prepare your recording, and how to submit the form. Chase was a member of a selection committee for the Arts Council, and his advice continues here:*

## Budget

The amounts requested matter. The jury prefers to fund close to the actual request for fear the project may not go ahead with lesser funding. So don't automatically request the maximum, assuming the jury will reduce it. You may knock your proposal out of the running, even if it was received favourably.

Without going overboard, more detail is better in the budget. State it twice: once with just totals so that an overview is easy to see. On a separate page break down the expenses for musicians, studio time, ad costs etc. The more professional and realistic the budget looks, the more seriously your project is taken. *Provide exact figures!*

The jury looks favourably on personal investment in the project. If you don't believe enough in it to invest your own money, or a personal loan, why should we? A personal investment equal to the grant request is reasonable and looks good. There are too many worthy projects and not enough funding to fund the majority of any one project.

Do not inflate figures in your budget, hoping for bigger grants. This immediately reduces credibility. If I like two projects equally and one costs \$8,000 and the other costs \$50,000, which one do you think I'm attracted to? If your budget is large, there better be a good and well-documented reason for it. You better have experience and a realistic plan to market it. I want maximum results for my dollar. Prove to me that you are giving me good value.

## Commitment

The jury does not want to commit funds to a project that might not happen. Demonstrate your commitment to see the project through, however you have to do it. Grant money should be thought of as a helping hand for a project, not as the deciding factor on which it rests.

Show us previous accomplishments that indicate your ability to finish what you set out to do. A track record (previous releases, tours, future booking dates) shows that you know what you are doing.

## Bios

Keep it concise and to the point. Don't pad it with useless information. If you have limited experience, state that and express your passion and dedication to the project ahead of you. Let your demo speak for you.

Don't list every gig you've ever done and every band you've ever played in. When I was in grade seven I played in a band called 'The 21<sup>st</sup> Century'. Do you care? I didn't think so. Individually document any important credits. The others can be lumped together e.g. "I've played in most of the smoky bars in Toronto, and opened for Sting on his worldwide tour."

Don't provide extensive bios for your band members and producer. One paragraph on each, one page for all is probably sufficient.

## Marketing Plan

Don't lecture me on what a good marketing plan should contain and then tell me yours contains all of that. Be specific. Who have you spoken to? What concrete steps have

you taken to get your project noticed? Do some homework and get some contact names before you submit the application. Speak to them. I know you can't get everything in place before you have a product to shop around, but mainly I want to know what you've done, not what you plan to do. If nothing concrete is in place, don't provide me with three pages that say "I will get a manager, distributor, publicity agent and a record deal with Sony". You can tell me that in one paragraph. It certainly looks better if you have some specific people in mind, preferably that you've spoken to. That shows a realistic knowledge of the world you are attempting to enter.

While the grant program is designed to support artists, not Bill Gates, we still want to feel that you have a way to get your project out there, rather than funding 1,000 CDs that will languish in your Mom's basement while you wait for Sony to call.

## Supporting Materials

Positive press is good, of course, but I can't read 20 reviews. Pull out the best quotes onto a cover page (attribute and date them), and include the full reviews in a separate folder. Highlight the pertinent quotes on the reviews. Make it as easy as possible for me to quickly get an idea about what the press has said. Don't include listings that merely state the band is playing somewhere. That doesn't tell me anything. (Unless it's Carnegie Hall.)

*Letters of recommendation mean a lot!* Choose your authors carefully. The best approach is to use people who are well known in the industry, but only if they are very familiar with your work. The letters should be glowing with praise, but not because you are the brother-in-law or plan to use the author on the session. Choose people from outside the project who can write insightfully and intelligently about you and your proposal. I can't emphasize enough how many poorly written or non-informative letters we received. If the author is not well known, he needs to inform me, in as few words as possible, why I should listen to his opinion. They should be on letterhead, if at all possible, and typed. In most cases, some of the jurors assessing your project will not be experts in your particular style of music, so we need input from others who are familiar with the idiom and your music in particular. While the letters will obviously be biased, they should tell me something real. If you are asked for three letters, I don't need to read 10. Submit the three best. The letters do not need to explain why arts funding is necessary. You are preaching to the converted.

If you have a good press kit, it is smart to include it in the application to give us a sense of how you market yourself. I question the value of fancy covers for the proposal itself. I found myself tossing all the covers aside quickly to get at the material inside.

## Final Thoughts

I think the most oft-recurring theme throughout all this is *get to the point!* The philosophy of including mountains of material in the hopes that it will impress the jury is counter-productive. When I pick up a 60-page application I let out an audible sigh for the time involved sorting it all out, and for the trees that gave their lives that this application should be so wordy. If your project has merit, it will largely speak for itself. Your job is to quickly guide me to the important information, so that I can make an informed decision about all aspects of the project in the limited time allotted.

Good luck!

*Chase Sanborn is a Toronto-based trumpet player/instructor who regularly writes Brass columns for CM.*



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Best Regards,

Jim Norris  
President



# Setting Up Your Own Publishing Company

**S**o you're thinking of starting your own publishing company. Well, first things first, there are a few things to be considered before making this decision.

It is important to decide if it is the right time for you to set up a publishing company. When a song is played on the radio, television, videos or movies, and when someone manufactures a record, tape or CD a band receives publishing monies. Therefore, if you do not have a record contract and you're not hearing your songs on

the radio, you may not need to have a publishing company. It would be a more appropriate time when you have a record contract or get radio airplay so that there is money for your publishing company to collect.

As a music publisher you should have the ability and resources to maximize the circulation, the impact, and the financial profitability of your songs. It is the business of exploiting your music commercially through licensing your songs, to allow others to use the rights, and collecting the revenue.

The major advantage to running your own publishing company is, you are able to keep 100 per cent of royalties earned from your songs and retain 100 per cent of copyright. However, keep in mind the more successful a song becomes, the larger amount of work is involved and it is necessary to do your own deals with foreign sub-publishers.

If you are ready to start your own publishing company you should first send away for the forms. Contact The Society of Composers, Authors and Music Publishers of Canada (SOCAN), Head Office (416) 445-8700, to request an application for publisher membership. SOCAN is a non-profit organization that pays songwriters and publishers when their works are publicly performed. It is Canada's only performing rights organization. When applying you must establish that you have an office in Canada and that you have been assigned either: at least five copyright musical works written or co-written by a SOCAN member or by a Canadian, or at least one musical work that has been featured on a commercial recording, to be eligible for membership.

When choosing a name for your new company, be sure to select some alternate names, in case your first request is unavailable. Consult SOCAN regarding your company name choices prior to registering with the provincial government and becoming a SOCAN member, by completing a Clearance Form indicating your company name choices in order of preference.

Once you have been accepted as a member of SOCAN, they will issue membership contracts to be signed and returned and you will be required to provide a copy of your company's official Business Registration Certificate. You will be charged with a one-time \$50 processing fee (plus GST) which must be paid to SOCAN at that time.

Once you are registered with the provincial government, you must then open a separate bank account in the name of your company, to cash or deposit cheques in.

It is important to examine the best way for your compositions to make the company money. A song earns money from four main sources: Mechanicals, public performance, synchronization and print. Mechanical royalties are when monies are paid by a record company to a song's copyright holder for the right to use the song in devices serving to reproduce the composition mechanically, that is vinyl, cassettes and compact discs. Fortunately, there is a company, similar to SOCAN, that performs this function as well. The Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) is a non-profit mechanical and synchronization music licensing agency, which represents the vast majority of music publishers doing business in Canada. You can choose to do it yourself, however, membership is open to any music publisher and you may prefer to have them license the songs for you. You simply register by requesting an affiliation form from CMRRA, (416) 967-7272. The next source of income is Public Performance. Almost every time any version of a song is performed publicly, whether live or on record, in concert or over radio or television, the copyright holder is entitled to public performance royalties. A synchronization license is to permit to use a song in a movie or television show. Print revenues come from sales of sheet music. In addition to these four main sources, there is foreign sub-publishing. Do your best to work on each of these forms of exploitation in some way.

A publishing company is charged with collecting money, but you can have SOCAN and CMRRA to collect the money for you. So if you feel it is the right time to operate your own publishing company, go for it.

For more information, check out the following Web sites: [www.music-law.com](http://www.music-law.com), [www.musesmuse.com/robcarter-art.html](http://www.musesmuse.com/robcarter-art.html), [www.socan.ca](http://www.socan.ca), and [www.cmrra.ca](http://www.cmrra.ca).



Photo by Kevin Mazur

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# CHANGES

## Wild Strawberries Wrapping Up Album

The Wild Strawberries were busy mixing their new record in late April 2000, expected to be released "sometime in the summer" according to Roberta Carter-Harrison. The album, tentatively titled *Twist*, was totally recorded and mixed at the home of Roberta and Ken Harrison, in their newly finished home studio in Toronto, ON. Roberta and Ken spent 11 months with a Mac and some old microphones recording demos that became final recordings.

Their friends Brian Minato (bass, guitar, production), Ash Sood (drums, percussion, bgs, oenophile), Craig Ross (guitar), Matt Brubeck (cello) used some air miles to fly to Toronto to play. They were joined by the Toronto rhythm crew Dennis Mohammed, Andrew Aldridge, Chris Lamont. Ed Tuton flew up from New York with his track ball to mix 6 songs in 4 days. Ken and Jaymo spent the next week cleaning hard drives and mixing the rest of the record. Sounds quite simple when described this way.

Check out the band's Web site at [www.wildstrawberries.com](http://www.wildstrawberries.com) for more details as they update the site.



Producer/bassist Brian Minato and Roberta Carter-Harrison, vocalist of the Wild Strawberries at the band's home studio.

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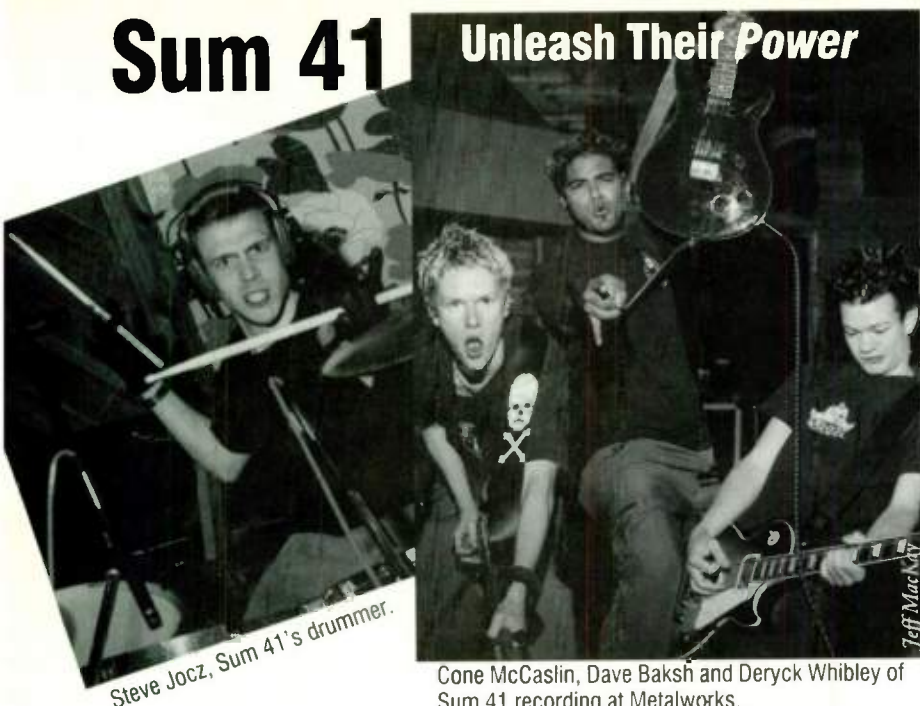
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# Sum 41

## Unleash Their Power



Steve Jocz, Sum 41's drummer.

Cone McCaslin, Dave Baksh and Deryck Whibley of Sum 41 recording at Metalworks.

The members of Sum 41, an Ajax, ON-based band, have been busy young lads. They're on the verge of releasing two albums in one year – a feat not accomplished by most bands. The first album, titled *Half Hour of Power*, featuring 11 tracks, was released June 13/00.

The band, featuring members Deryck Whibley – guitar/lead vocals, Dave Baksh – guitar/vocals, Cone McCaslin – bass/vocals, and Steve Jocz – drums/vocals, has been playing together as a band for just under two years, but have two CDs and two Warped tours under their belts. "*Half Hour of Power* is a medley of rap, metal and 'bunk' rock because it's not punk, we're not mad at anything – it's just bunk," states Deryck. "We don't care about titles like that." Dave pipes up "Nobody really cares in this band."

How did the band get started? Steve and Deryck got together first, playing in several bands over a five-year period. "I've known Deryck forever," says Steve. "We stole Cone and Dave from other bands. It was actually like a systematic plan to destroy all the other competition in Ajax, and that way we eliminated every other band, and created a super band called Sum 41. I was stolen from another band as well... so basically Deryck steals from other bands."

Principle songwriter Deryck pipes up "This is the band, this is how it will stay [these four members] for a while. The next few months anyway." The band started out playing basement and back yard gigs, where they honed their skills.

Managed by treble charger's Greig Nori, the band is about to play a variety of dates on the Warped tour once again. Nori, who's own band treble charger

is now managed by Nettwerk Management, has also hooked Sum 41 up with Nettwerk, who picked up the fledgling band as well. Nori, who the band seems to love, has managed the group full-time for a year, was described best by the band:

Deryck: He's been great so far.

Steve: He's a swell guy.

Deryck: A stand-up guy.

Not ones to wait long, the band chose to record a second, full-length CD at Mississauga ON's Metalworks Studios once again this past spring. This second CD won't be released until next year, which frees the band to tour continuously over the next year. The band chose Metalworks to record once again because they're extremely comfortable at the studio, it's close to home for them, and most importantly, they're impressed with the people running the place. "It's got Gil, from Triumph," exclaims Cone.

"They gave us all these plants as presents. It was like 'thanks for coming, here, have some plants.' It's like a jungle in here – lots of foliage," says Steve.

Not ones to take their work lightly, the group has to impress themselves before they're happy with a recording. "*Half Hour of Power* is perfect in every way," jests Deryck. "We're just making the new album even more perfect. Greig Nori worked on the *Half Hour of Power*, and now Jerry Finn, 'Finbad', is working on the new album. Finn did the last Blink-182 album, [*Enema of the State*], MXPX's latest album, *Marvellous 3*, Green Day..."

Asked if the band is happy with their debut CD, Steve stated "We LOVE the *Half Hour of Power*. We're our favourite band."

"Yeah," shares Dave, "The *Half Hour of Power* is in heavy rotation in my car."

Signed with Island/Def Jam out of New York, the band stuck with Aquarius here in Canada. They specifically left Canada out of their deal so they could stay with Aquarius who were, as Deryck stated "the first label to show an interest in us and they got us our first Warped tour dates, so we wanted to stay with them."

Check out [www.sum41.com](http://www.sum41.com) for more information.

## Leahy Receives Don Messer's Violin

CBC Records has recently released an album steeped in history, with one of Canada's fiddle champions stepping in to record classics originally recorded by fiddle/violin player Don Messer. Frank Leahy recently was honoured by being selected to receive

Don Messer's violin out of several candidates, and has not taken the task lightly by recording his first album with the violin.

The Messer family selected Frank Leahy to inherit Don Messer's violin in 1997. While the violin will forever be Messer's, Leahy brings it out of a 25-year retirement and features it as his 'co-star' on *Don Messer's Violin*, the recently released CD.

Don Messer was a man who lived and loved music and whose influence and memory live on as one of the most important historical musical icons of Canada.

CBC Records has recently released a CD containing 17 "tunes" made famous by Don Messer, some of which were made famous by the 1960s CBC Television hit show *Don Messer's Jubilee*. Through some curious arrangements, Don's music has expanded to include traditional, classical, country, swing and jazz.

Frank Leahy is known as one of Canada's most talented

fiddle/violin players. He has achieved notoriety not only as a musician, but also as a composer, actor, playwright and producer. These many different roles in an ever-growing career has had some critics calling him a renaissance man because of his different artistic endeavours as a producer, writer and actor. His approach to the traditions of fiddle playing has been described as innovative, because he is as much at home as a champion 'fiddler' who is a master of the full gamut of clogs, jigs, and reels, as he is in other musical forms played on the 'violin', such as jazz, swing, big band and classical. It is for these reasons why it is difficult, if not limiting, to call him a 'fiddler'.

"I can still remember as a young boy watching *Don Messer's Jubilee* on Saturday night," says Leahy. "The violin you hear on this album will always be Don Messer's violin. I am humbly proud to play it for a while, until it is my turn to pass it on to someone else."

For more information, contact: CBC Records, [www.cbcrecords.cbc.ca](http://www.cbcrecords.cbc.ca).



Frank Leahy



# Events

## Beaches Jazz Festival Ready To Roll

The 12<sup>th</sup> Annual Beaches International Jazz Festival will echo with music and merriment when the festival celebrates its 12<sup>th</sup> anniversary. Since 1989, President and Producer, Lido Chililli, along with the support of the Beaches community, has cultivated this local festival into one of Toronto's most anticipated events of the summer, attracting both Canadian and American tourists. Beaches Jazz continues to be one of the few remaining free jazz festivals and one of the leading festivals for promoting Canadian musical talent.

From 7 to 11 p.m. nightly on July 27th through 29<sup>th</sup>, the popular mile-long StreetFest, a unique attraction to the Beaches Jazz Festival, will feature over 40 bands performing calypso, new age, Latin, fusion, blues, Cajun, and of course, jazz on selected street corners, balconies and rooftops on Queen Street East between Woodbine and Beech Avenues, in Toronto, ON.

On July 29 and 30 from noon to 6 p.m., Master of Ceremonies and Musical Director, Bill King will welcome an array of local and international artists to the Alex Christie Bandshell at Kew Gardens.

For more information, contact (416) 423-6605.

## Recent Canadian Certifications

Courtesy of Canadian Recording Industry Association. [www.cria.ca](http://www.cria.ca).

### **Prozzak, *Hot Show By Prozzak***

Sony Music – 3x Platinum (300,000)

### **Chacra Artists, *Pachelbel With Ocean Sounds***

Chacra Music – 2x Platinum (200,000)

### **Big Sugar, *Heated***

Universal Music – Platinum (100,000)

### **Edwin, *Another Spin Around The Sun***

Sony Music – Platinum (100,000)

### **Prairie Oyster, *Different Kind Of Fire***

BMG Music – Gold (50,000)

### **Jann Arden, *Blood Red Cherry***

Universal Music – Gold (50,000)

### **51<sup>st</sup> Maritime Fiddle Festival**

Dartmouth, NS, July 5-10, 2000  
(902) 434-5466 (PH/FAX),  
whebb@fox.nstn.ca,  
<http://fox.nstn.ca/~whebb>

### **Huntsville Festival of the Arts**

Huntsville, ON, July 6-22, 2000  
(705) 788-2787,  
[www.huntsvillefestival.on.ca](http://www.huntsvillefestival.on.ca)

### **Billboard Dance Summit**

New York, NY, July 12-14, 2000  
(212) 536-5002, FAX (212) 536-1400,  
[www.billboard.com](http://www.billboard.com)

### **Vancouver Folk Music Festival**

Vancouver, BC, July 14-16, 2000  
(800) 883-3655, FAX (604) 602-9790,  
[info@thefestival.bc.ca](mailto:info@thefestival.bc.ca), [www.thefestival.bc.ca](http://www.thefestival.bc.ca)

### **Beaches International Jazz Festival**

Toronto, ON, July 27-30, 2000  
(416) 698-2152, FAX (416) 698-2064,  
[beach@beachesjazz.com](mailto:beach@beachesjazz.com),  
[www.beachesjazz.com](http://www.beachesjazz.com)

### **Hillside Festival**

Guelph, ON, July 28-30, 2000  
(519) 763-6396, FAX (519) 763-9514,  
[hillside@freespace.net](mailto:hillside@freespace.net), [www.hillside.on.ca](http://www.hillside.on.ca)

### **Mill Race Festival of**

### **Traditional Folk Music**

Cambridge, ON, August 5, 2000  
(519) 653-1424,  
[www.amsasolutions.com/millrace](http://www.amsasolutions.com/millrace)

### **Earth, Air, Fire & Water:**

### **Celtic Roots Festival**

Goderich, ON, August 11-13, 2000  
(519) 524-8221, FAX (519) 524-8221,  
[celtic.festival@odyssey.on.ca](mailto:celtic.festival@odyssey.on.ca),  
[www.celticfestival.on.ca](http://www.celticfestival.on.ca)

### **Festival of Friends**

Hamilton, ON August 11-13, 2000  
(905) 525-6644, FAX (905) 525-8292,  
[info@creativearts.on.ca](mailto:info@creativearts.on.ca),  
[www.creativearts.on.ca/fof.htm](http://www.creativearts.on.ca/fof.htm)

### **Summerfolk**

Owen Sound, ON August 18-20, 2000  
(519) 371-2295, FAX (519) 371-2973,  
[gbfs@log.on.ca](mailto:gbfs@log.on.ca), [www.summerfolk.org](http://www.summerfolk.org)

### **New Brunswick Summer Music Festival**

Fredericton, NB, August 23-26, 2000  
(506) 453-5008, FAX (506) 453-4697,  
[nbsmf@unb.ca](mailto:nbsmf@unb.ca)

### **CKCU Ottawa Folk Festival**

Ottawa, ON, August 25-27, 2000  
(613) 230-8234, FAX (613) 230-7887,  
[ottfolk@on.aibn.com](mailto:ottfolk@on.aibn.com), [www.ottawafolk.com](http://www.ottawafolk.com)

### **International DJ Expo 2000**

Atlantic City, NJ, August 28-31, 2000  
(516) 767-2500, FAX (516) 767-9335,  
[www.djtimes.com](http://www.djtimes.com)

### **Country Music Week 2000**

Edmonton, AB, September 8-11, 2000  
(905) 850-1144, FAX (905) 850-1330,  
[country@ccma.org](mailto:country@ccma.org), [www.ccma.org](http://www.ccma.org)

### **8<sup>th</sup> Annual Cutting Edge Music Business Conference and Roots Music Gathering**

New Orleans, LA, September 20-24, 2000  
(504) 945-1800, FAX (504) 945-1873, w,  
[www.imusicxpo.com](http://www.imusicxpo.com)

### **Ontario Council of Folk Festivals Annual Conference**

Barrie, ON, October 22-24, 2000  
(519) 442-3696, [cff@icomm.ca](mailto:cff@icomm.ca),  
[www.icomm.ca/~o](http://www.icomm.ca/~o)

### **Montreal Drum Fest 2000**

Montreal, PQ, November 3-5, 2000  
(450) 928-1726, FAX (450) 670-8683

### **Percussion Arts Society International Convention (PASIC)**

Dallas, TX, November 15-18, 2000  
(580) 353-1455, FAX (580) 353-1456,  
[percarts@pas.org](mailto:percarts@pas.org), [www.pas.org](http://www.pas.org)

### **Midwest International Band & Orchestra Clinic**

Chicago, IL, December 19-23, 2000  
(847) 729-4629, FAX (847) 729-4635,  
[midwestc@wwa.com](mailto:midwestc@wwa.com),  
[www.midwestclinic.com](http://www.midwestclinic.com)

### **International Association of Jazz Educators 28<sup>th</sup> Annual Conference**

January 10-13, 2001  
(785) 776-8744, FAX (785) 776-6190,  
[info@iaje.org](mailto:info@iaje.org), [www.iaje.org](http://www.iaje.org)

### **Canadian Music Week**

Toronto, ON, March 28- April 1, 2001  
(416) 695-9236, FAX (416) 695-9239,  
[info@cmw.net](mailto:info@cmw.net), [www.cmw.net](http://www.cmw.net)

### **2001 AFIM Convention and Tradeshow**

Los Angeles, CA, May 2-6, 2001  
(606) 633-0946, FAX (606) 633-1160,  
[info@afim.org](mailto:info@afim.org), [www.afim.org](http://www.afim.org)



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# Web Page Optimization

Before you submit your site to the search engines, it is important that your Web pages are optimized for best placement. If they are not optimized, you will not receive the best placement and the resulting traffic.

Web Page optimization is the process of setting up your Web site for submission to the search engines in such a way that you will gain a high ranking within the search results. This is a technique used by many of the most popular Web sites.

Optimizing your Web pages can help you to improve your ranking within the search engine results and should be an important part of your Web site promotion strategy. When optimizing your pages you should not only optimize your front page but every page that you intend to submit as this will give you a far better chance of a higher ranking.

Search engines each have their own set of criteria for sorting Web pages on their databases, and

how you present your pages for indexing will influence where you will be positioned within the search results. The ranking criteria varies from search engine to search engine, although most of them score the page on the following general rules:

- Keyword Placement
- Keyword Weight
- Keyword Prominence
- Total Number of Words Used
- Site Popularity

How well you incorporate important keywords into your Web pages, consistent with each of the search engines' ranking criteria will determine your site's rank. Since there could be thousands of pages with the same keyword or phrase, it is important you rank near the top of the results. If you do not get it right you could be penalized by the search engines and not get listed at all. If you don't want to spend any money, you could visit each of the search

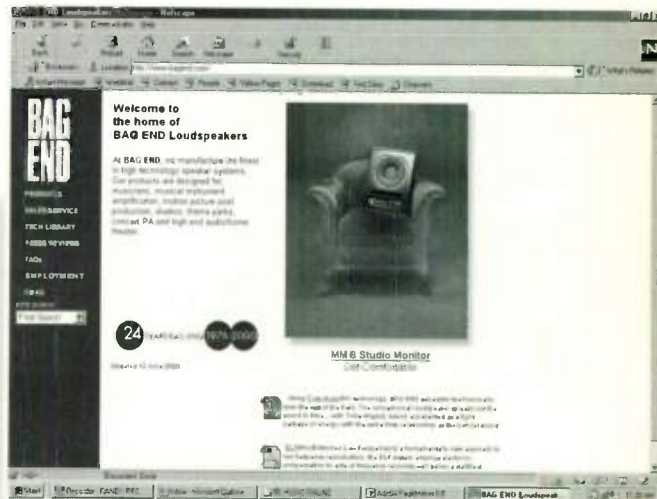
engines and establish their individual criteria and then modify your pages and meta tags to suit each of them. This is very time-consuming, and often difficult to keep abreast of as the search engines regularly change their submission criteria.

The best method for optimizing your pages is to use software designed specifically to do this. Not only will it save many hours of your time, but will also make the whole process more manageable. There are a number of software products available but one of the best available is Web Position Gold. Its many features include automatic tracking of all your search engine rankings and analysis of your Web pages. It generates easy-to-understand, engine-specific reports telling you exactly what changes are needed to improve your search engine positioning. To learn more about Web Position Gold, visit [www.webposition.com](http://www.webposition.com).

## Resources

- If your Web site needs more life, you can find over 5,000 scripts at **Script Search**. The scripts are organized by function but can also be searched by keyword. Check it out at [www.scriptsearch.com](http://www.scriptsearch.com).
- **Vandoren-Paris'** Web site now includes a new Woodwind Chat Page. Here musicians can post questions, read advice from other musicians and answer questions posted. To get involved, visit [www.vandoren.com](http://www.vandoren.com).
- **Zildjian** has redesigned their Web site at [www.zildjian.com](http://www.zildjian.com). Featured are artist news, product information, an artist database, Promowear for sale, a virtual factory tour, and educational resources for band directors and music teachers.
- **HMV Canada** is joining forces with Cyber-surf to offer free Internet services and e-mail accounts for life. HMV3web installation CDs are available at Toronto and Vancouver area HMV stores. For more information, visit [www.hmv.com](http://www.hmv.com)

- **Bag End Loudspeakers** have redesigned their Web site and have made it more user-friendly and informative. The site, located at [www.bagend.com](http://www.bagend.com), now includes a complete catalogue with a separate specification page for each product, press review and an FAQ section.
- **E-mu/Ensoniq** has launched the E-mu/Ensoniq Network, a set of steaming radio stations, powered by WiredPlanet. The Network provides two channels of programming — *E-Mu Eclectic* featuring a variety of original compositions by E-Mu or Ensoniq users and *The Insider*, which offers music and demos composed in-house on E-Mu/Ensoniq gear. Drop in at [www.emu.com](http://www.emu.com).
- **Music Books Plus** has greatly expanded their catalogue and now features online over 4,000 books, videos and CD-ROMs on music, recording, audio, songwriting, MIDI, multimedia and the Internet. You can join the electronic newsletter or request a printed catalogue online at [www.musicbooksplus.com](http://www.musicbooksplus.com)



- **Norris-Whitney Communications** operates **The Music & Audio Connection**, the international online resource for music enthusiasts, musicians, music and audio professionals. Included are classified ads, products for sale, company showcases, discussion forums, associations, music education, music and audio resources, career information and file libraries. New additions are the Calendar Plus personal information systems and Music News, updated daily. Updates to the site are available by electronic newsletter. Visit at [www.musicandaudio.com](http://www.musicandaudio.com). For more information, e-mail to [info@nor.com](mailto:info@nor.com), FAX (905) 641-1648 or call (905) 641-3471.

Music Online is a regular department of CM, featuring news and highlights of music online including the Internet, the major online services and music related BBSs. If you have questions, comments, news, or suggestions, please e-mail them to [jnorris@nor.com](mailto:jnorris@nor.com), FAX (905) 641-1648 or mail them to our St. Catharines office.

# Marantz PSD230 CD Player



by Ron Skinner

The PSD230 is the latest portable Compact Disc player by Marantz, and at first look it seems to be just another professional quality portable CD player – just like thousands of other CD players on the market. But the PSD230 is a CD player that is designed specifically with the practicing musician in mind. And while the PSD230 does all of the things a normal everyday CD player does it is also capable of doing much more. This CD player does what musicians have long been waiting for. It has the ability to change tempo without affecting the key of a song and change the key of a song without affecting tempo.

The average person might think that these functions are a bit over the top and not at all useful; but, ask any musician what they think of this and you will get quite a different opinion. For years musicians have been struggling with the dilemma of playing along with music being played at regular speed.

Imagine the frustration of a novice violinist trying to learn Paganini at regular speed or a drummer trying to play along with Neil Peart after only a few lessons. In the past, musicians got around this by slowing down the playback speed of cassette machines and record players. This of course slows down the tempo but it also lowers the pitch of the song. That means tuning your instrument down to be in tune with the slowed down record. Each time you speed the record up, you have to tune your instrument. This problem is made even worse for singers. A singer can easily change the pitch of a recording by increasing or decreasing the speed of a record or tape but then they are left singing at the wrong tempo. The PSD230 makes all of these

problems a thing of the past. Simply put in a CD and adjust the tempo up or down without affecting pitch or change the pitch without changing tempo.

There are, of course, limitations to how much the pitch or tempo can be adjusted with the PSD230. The maximum increase or decrease in tempo is 50 per cent while the pitch can be adjusted by 1/16th-note values up to one octave. These limitations are, for the most part, just technical limitations. In the majority of applications, a musician would rarely find the need to increase or decrease tempo or pitch more than what is allowed by the PSD230.

In addition to the ability to adjust tempo and pitch, the PSD230 has many more useful functions. A loop function is included, allowing the user to play a section of a song over and over. This gives musicians the ability to rehearse a short segment of a song until they feel comfortable. A Mic/Line input is also available for the connection of a microphone or an instrument. This input can be easily mixed in with the CD to allow a musician to play along while using the internal speaker or headphone jack. In addition to these functions, there is what Marantz refers to as the "Voice Reduction System". When using this function; the lead vocal of a pre-recorded song can be greatly reduced. This feature is a great tool for singers who are practicing without a band.

Other features include both analog and digital outputs for connecting the unit to a stereo or sound system, a 3-band equalizer and a LED display of all of the CD player's functions. There are also some great accessories available for the PSD230 and for a couple of hundred dollars you can have a

complete system which includes a very durable carrying case, a play/pause foot pedal, handheld microphone and a miniature infrared remote.

All in all I think that Marantz has done a great job with the PSD230. They have designed a CD player specifically designed for practicing musicians. The unit is quite compact and easy to carry. All of its functions are very well laid out and easy to operate. My only complaint is that the "Voice Reduction System" is not all that it is cracked up to be. The description of the "Voice Reduction System" in the literature included with the PSD230 might lead people to believe that vocals can be seamlessly removed from recordings. This of course is not the case and the results varied from recording to recording. In most cases when using the "Voice Reduction System" you are left with a pretty horrible sound. The vocals are gone but so is almost everything else. But to think that this little unit could achieve this would be expecting a miracle and the "Voice Reduction System", in some cases, works well enough to allow singers to practice with pre-recorded songs.

It seems that when designing the PSD230, Marantz thought of everything a musician would need – durability, portability and functionality. Marantz set out to give the practicing musician a very powerful tool with the PSD230 and they succeeded.

For more product information, contact: Contact Distribution Ltd., 38 Thornmount Dr., #1, Scarborough, ON M1B 5P2 (416) 287-1144, FAX (416) 287-1204, contact1@netcom.ca, www.contactdistribution.com.

*Ron Skinner is co-owner of Big Smoke Audio in Toronto and also works as a freelance recording engineer and producer. He can be reached by e-mail at heading\_north@hotmail.com.*

# Soundscape Mixtreme 2000

ROAD test

by Andrew Wyse

## Digital Power Pack for Windows 95/98/NT

Seven years after launching their award winning SSHDR1 Digital Audio Workstation, Soundscape Digital Technology Ltd. remains one of the most respected manufacturers of professional digital recording/editing/mixing equipment in the industry. Since 1993, thousands of SSHDR1s have been shipped around the globe, into their homes at some of world's leading recording studios, film and television post-production houses, radio broadcast facilities, and project studios. In 1998, following the huge success of the SSHDR1, Soundscape ventured into the "prosumer" market when they introduced the Mixtreme, a 16-channel, 24-bit PCI digital audio card with its own powerful on-board DSP capabilities.

Aimed at the beginner/intermediate level DAW user, Soundscape's new Mixtreme 2000 Digital Power Pack offers a complete digital recording solution for Windows-based PCs. The "Power Pack" bundles the Mixtreme card/V2 Mixer software together with their iBOX 2-Line (a 2-channel, 20-bit AD/DA unit), some high quality digital effects plug-ins, Emagic's Micrologic AV Mixtreme, and a few other popular "lite" version software titles:

ACID Style from Sonic Foundry – used for loop manipulation, ships with a large loop library  
Nemysis Gigasampler LE featuring "Gigapiano" – virtual sampler application  
Soundforge XP 4.5 – wave file editor  
"SurReal" from Seer Systems – analog "soft synth"

Let's see how it all fits together...

### Mixtreme PCI Digital Audio Card with Soundscape V2 Mixer Software

Mixtreme technical specs:

- Uses Motorola's 56301 DSP for mixing and effects processing
- Digital input and output via 2 x 8 channel TDIF (TASCAM digital interface) ports
- Wordclock/Super-clock In/Out (via RCA connectors)
- Optional S/PDIF In/Out board – plugs onto main PCI card
- Optional Video Sync board (planned) – plugs into main PCI card
- Internal sample clock rate – 10 kHz to 50 kHz
- Locks to Wordclock from either TDIF port or external input (or to 256x Super-clock)
- Comes with an adapted version Soundscape's V2 Mixer software
- Uses either ASIO drivers (for Cubase VST), or MME drivers for Windows 95/98/NT

Installation of the Mixtreme hardware, drivers, and software was extremely straightforward, as I had expected. The accompanying manual is excellent, and covers the procedures quite thoroughly. The card, which plugs into an empty expansion slot in your PC, holds one of the TDIF ports. The second, along with a connector for a planned future MIDI port, is located on a bracket, which mounts in

another available slot. If you don't have a second free slot, the connectors can be removed from the bracket and mounted in the knock-outs on the back of your computer's chassis, provided that the Mixtreme is located in a slot which is close enough (within about one foot) for the ribbon cables on the connectors to reach the card. The iBOX 2-Line, capable of delivering fairly good quality conversion for the money, connects to the card's TDIF port with a supplied six-foot-long ribbon cable.

Soundscape's excellent V2 Mixer software, adapted for the Mixtreme, provides a well thought out, no nonsense interface that allows convenient access to all of the card's functions. It is so easy to use. You can either load (and edit, if you choose) preset mixer configurations, or create your own right from scratch. A modular, object-oriented approach allows you to build almost any conceivable mixer console with ease, as long as you stay within the limits of the unit's processing and memory



resources. Processing (P), and memory (M) usages are constantly monitored in the bottom right hand side of the screen by percentage indicators. For example, the most basic module or "element" of a mixer setup is a mono-in, mono-out channel (with a level meter, solo and mute buttons, and I/O assignment) which uses up P=0.7%, M=1.4% of the Mixtreme's total DSP power. Add a mono 2-band parametric EQ module and the numbers are P=2.7%, M=2.6%. These values can increase quickly when you start adding more complex effects to the setup. I found the best way to use the mixer was to create one channel at a time with whatever elements I needed, instead of using fully loaded preset configurations that often commanded a larger percentage of resources than necessary. Manually muting elements of a preset mixer setup that are not in use frees up resources, but that's too much work!

The Soundscape Audio Toolbox is a highly useful multi-effects kit for use within the mixer environment. The Toolbox includes Chorus, Dynamics,

Delay, and Dithering plug-ins. All are extremely high quality and consume relatively small amounts of DSP resources.

Soundscape's decision to use the well-known Motorola 56301 chip in the Mixtreme allows third party developers to easily create effects plug-ins for use within the mixer configuration. Wave Mechanics Inc. has a reverb plug-in developed specifically for Soundscape products, which is included with the Power Pack. It does sound excellent – very natural, but it devours a huge chunk (about 42%) of available DSP.

### Micrologic AV Mixtreme Edition

Micrologic AV Mixtreme, which provides 32 tracks of audio/MIDI recording, integrates very nicely with the Mixtreme. Each channel of Micrologic's mixer has a 3-band EQ (fixed high and low bands with a sweepable midrange), as well as sends for two global effects. There is no DirectX plug-in support, but the program does have a few basic proprietary effects – reverb, stereo delay, chorus and flanger.

A standout feature of Micrologic, is the ability to do full mix automation. Curiously, the V2 Mixer software doesn't support automation (it's apparently on the list of Soundscape's future plans), so any automated mixes must be created within a sequencing application.

Micrologic uses the Mixtreme's low latency MME drivers, but there is still a noticeable delay when monitoring back the source signal during track playback.

To help this problem, The V2 Mixer has a "mix input always" checkbox for each channel of the Mixtreme. When activated, the source signal coming into the channel is mixed with the track's output and sent to the Mixtreme's outputs, instead of being routed only through the computer's processes.

### The Verdict is In

Overall, the Mixtreme 2000 Digital Power Pack is a good value – an excellent starter package that exhibits extremely stable performance, while encouraging user creativity. It is an extremely flexible solution, which could easily expand as the needs of the user do. It's definitely worth checking out.

For more product information, contact: GerrAudio Distribution Inc., PO Box 427, 2611 Development Dr., #8, Brockville, ON K6V 5V6 (888) 462-8346, FAX (888) 329-4377, info@gerr.com, www.gerr.com.

Andrew Wyse is a Toronto-based songwriter/keyboardist/saxophonist and can be reached by e-mail at range@netcom.ca.

# Audix OM-2 Microphone

by Ted Barker

## The Recipe For Buying A Great Vocal Mic

In addition to my other endeavours, as a sound technician I work with at least 50 different bands a year. One thing that is changing from even 10 years ago is that musicians and vocalists are buying microphones rather than renting or counting on "house gear." All too often the microphones that performers have chosen for themselves are not ideal for their application, will not survive being dropped or were purchased based on an evaluation that was flawed in some way. For these reasons I hope the publisher will indulge me while I talk a little about how to evaluate mics in general and how I tested the Audix OM-2. *CM* readers are mostly singer and or players, many of whom may not be at the pinnacle of success (yet!) and who may hope to find equipment that works both on stage as well as in a recording studio. This makes sense right? WRONG! Any studio that has the audacity to take your money and does not have a selection of very high quality microphones on hand is a studio that you do not want to be recording in.

But what about my do-it-yourself-whiz-bang-digital-multi-track home studio you ask? Any good live performance microphone will give you a result that is on par with most of the home recording artist gear currently available so buy a microphone that is right for the other 51 weeks of the year. Now, how does one select a top-notch vocal microphone without access to a good recording facility or a laboratory? First you figure out how much you can spend on a new mic. If you are not into a three digit figure than buy used or better yet keep on saving your money. Next you need a really accurate set of headphones that cover over your ears to greatly reduce the outside noise. The reason for this is that we cannot trust the findings of a listening test done in a music store's acoustic environment. It is probably a busy and possibly noisy place and the speaker that you are listening to may have a frequency response characteristic that may compliment one mic while making another sound terrible.

If you want to comparison shop in more than one store, odds are that you will not be able to listen to the same system in both, the stores will be different sizes and there will certainly be different sound absorption and reflection characteristics. For the same reason that some of us can sing opera in a tiled shower yet turn stomachs on Karaoke night, acoustic conditions are too varied from one store to another to be able to trust our own ears. This is why buying speakers is such a nightmare. The headphones will give you a constant acoustic condition from store to store and some acoustic isolation in a noisy shop so you can hear the microphone for what it is. Ideally you have use of a digital mixing console as most of them have peak hold input and output metering that will ensure absolutely equal level comparison. This is very important as not all microphones have the same output

and because we humans perceive that the louder sound is the better sound, we might buy the loudest microphone instead of the best sounding microphone. Make sure that you don't engage any equalization effects or dynamics processors in the evaluation. Set up three mic stands close together so you do not have to move much to get on the next mic. This will again keep the test parameters fair, as all three mics will be in a very similar acoustic condition. Hook up the mic that you are considering buying to channel 1 and for comparison purposes use another mic from another manufacturer in the same price range in channel 2 and lastly the third mic in channel 3 should be at least double the price of your budget so you can see and hear what you might be missing. Tap on the body of each of the microphones to establish if any of them have excessive handling noise and make a note.

Next use a word like "test" repeated several times while keeping your own internal level control constant to measure two other characteristics. The first is essing, which is an unnatural exaggeration of certain sounds that will become apparent with words that use the letters CH and S. Essing problems usually indicate that the mic does not match the vocalist. Do not interpret this as a flaw of the mic unless it happens with more than one person. The next thing to check is off-axis response. Begin speaking directly into the mic and work your way to the side or 90 degrees off-axis. You will find some mics get very muffled or quiet off-axis. These mics will not feedback easily, however they will make you stay directly in front of the mic or else you will not be heard. Sing or speak into each mic keeping notes on tonality or how well bass, midrange and high-pitched sound are faithfully reproduced as well as any observations with respect to colouration, openness, transient performance and dynamic capabilities. Pop characteristics can be evaluated by using words with the letter P in them.

Sometimes pop can be reduced or eliminated with the aid of a windscreens that can be purchased for the mic that you chose. Feedback rejection requires that you use a loudspeaker and that you have an understanding storeowner. In this test you are just trying to figure out which mic starts to feedback first, but you must consider that feedback is partly due to acoustic conditions and therefore is subject to change. Here is how the Audix OM-2 did in my test scenario.

## Rating System

0	Back to the drawing board
1	Needs work
2	Adequate
3	Good
4	Very Good
5	Excellent

## Construction - 4

The OM-2 has a slim-lined body that has some weight to it. The capsule is rigidly mounted below a seamless sphere cut acoustic foam pop filter that is covered by a spring steel grill ball that is said to have 10 times the tensile strength of other types. The finish is an attractive zinc alloy, black e-coat that I take to be similar to a powder coat and should hold up very well.

## Published Specifications - 3

Transducer
Dynamic Pickup Pattern
Hypercardioid Sensitivity,
71.5 dB Frequency Range
50 Hz to 16 kHz Maximum
SPL > 140 dB

## Sonic Performance - 4

The Audix OM-2 has a pleasing tonal character without the mucky or boomy low frequency traits that my comparison mic exhibited. The mids and highs are smooth and open sounding although as soon as I heard the mic I immediately went looking for a response graph to confirm that the rise in the high end was supposed to be there. The OM-2 has good feedback rejection although it appears that the manufacturer limited off-axis response to achieve this.

## Value for Your Buck - 3

Typically I like products that are made in North America or the UK and the Audix OM-2 is no exception having been built in the US. The Audix OM-2 can hold its own against anything in its price range and the cosmetics grow on you really fast. I look forward to evaluating more from Audix in the future.

For more product information, contact: CableTek Electronics Ltd., #114-1585 Broadway, Port Coquitlam, BC V3C 2M7 (604) 942-1001, FAX (604) 942-1010, peterjanis@cabletek.ca, www.cabletek.ca.

*Ted Barker is an independent audio consultant and production specialist based in Toronto, ON.*



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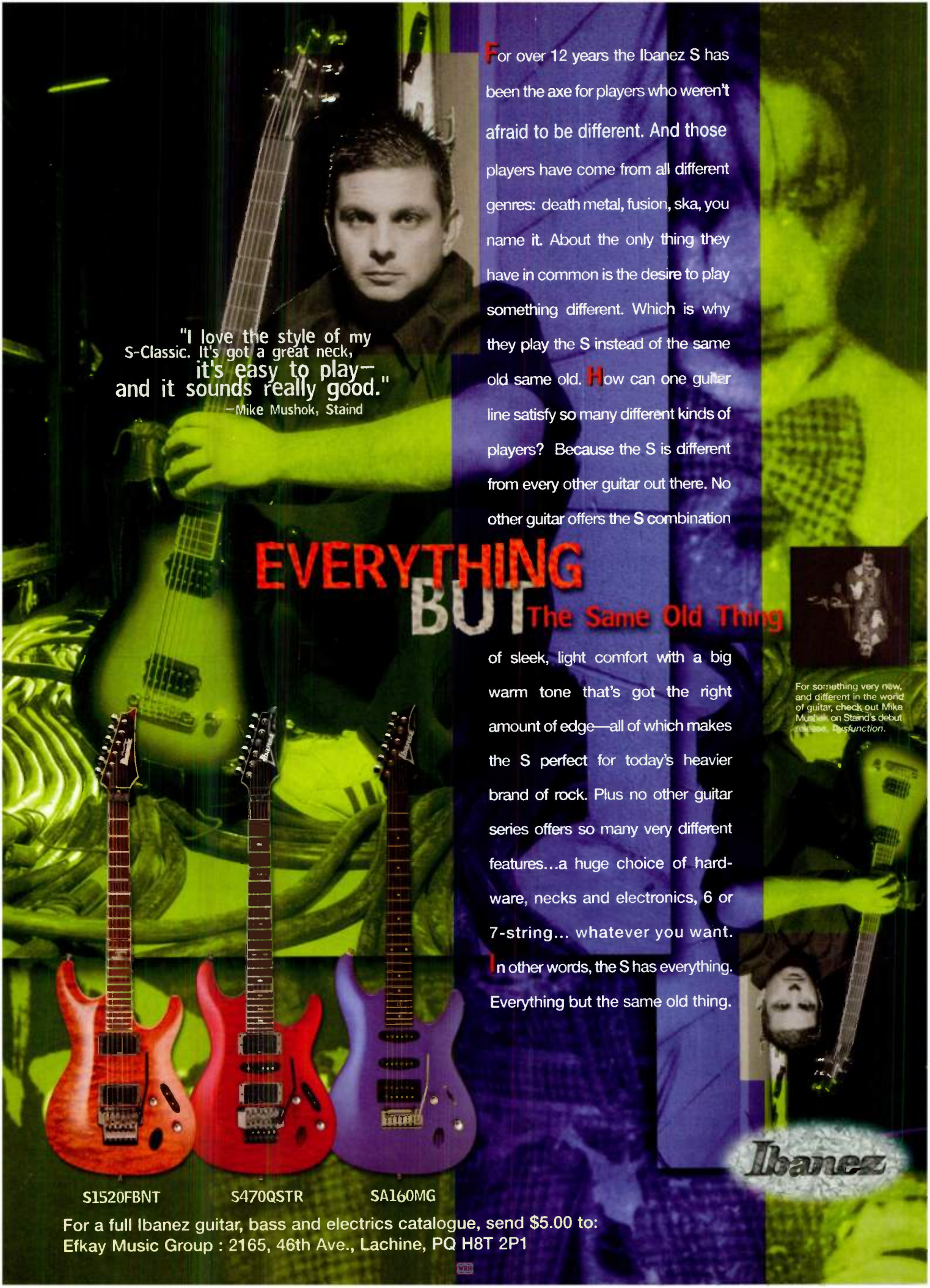
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Ibanez



# stand out



BASS

I have to share with you something I've noticed that is sad, but true. Musically, the general public expects very little from us bass players. I know some of you are rejoicing but most of you hate this fact as much as I do. That is why I've always used it to my advantage.

When I was growing up I could never figure out, that whenever a round of solos were taking place, why did everyone but the drummer stop playing or get really quiet whenever I had to solo? I always thought that if I'm keeping the energy up to back their solos, they should keep the energy up to back mine. After time, I realized that if the musicians I'm playing with aren't in my regular band where I can tell them what I want when I solo, then I have to live with it. Think about it ... When a keyboardist solos, he is able to comp the chords in his left hand while blistering a 100-mile-an-hour lead line on his right hand. The guitar player hits a switch and his instrument goes into a distortion that makes anything he does sound great. The drummer, as long as he can keep a beat, has the first instrument ever created to his advantage. When we step up, everyone else shuts off so the audience can hear every little thing you do ... and if you haven't got much to say, unfortunately you say it loud and clear.

I feel that if the band is going to shut off when I solo, great, because they would probably just get in my way anyway. Here are a couple of things you must learn to make sure when it's your turn to solo *Stand Out*.



Roy Timm

by Orin Isaacs

- 1 Learn to solo like a lead instrument. Why? Because no one expects it. This is not easy to do and it will take you years before you get a handle on it, but when you do, trust me, it's a great feeling to actually make your bass sing the blues over a blues line.
- 2 Learn to comp. Why? Because no one expects it. What I mean by comp is learn to play the chords that dictate those great solo lines. That's what the keyboard player just did for his solo, try to out do him. And finally, the most dangerous trick in the book...
- 3 Stop the band and unleash your thumb. Why? Because no one expects it including the musicians on stage.

I actually got to the point where I didn't want the band to play at all. I would stop the band and just have the audience clap on the 2s and 4s of the beat. Think about it ... if I'm going to take a solo where I know I'm gonna eventually work my way up from a funky thump groove into a blistering display of 16<sup>th</sup> note triplets that would make Victor Wooten proud, why would I have a drummer step all over me? This works great if you can pull it off because you actually get the audience involved. They become a part of your solo.

Start slow and funky and do not play the same bass line to the song - alter it or come up with something fresh. Believe it or not, less is more at this point. Pull your thumb out of the holster and slowly start into a slight flurry of notes. Make sure that after you've done your run or lick, that you get back to being slow and funky to make sure they, the band, knows that you know what you're doing. Double up the speed and intensity to the point where you

only have about four bars left for overdrive. Go for the kill, cue the drummer for the last four bars that you've saved for your ego filled 16<sup>th</sup> note triplet, hammer-ons, double thumping and whatever you can throw in the solo. The big finish comes when you hit the fourth bar of overdrive, the audience is going wild, your hand is about to fall off, you then cue the rest of the band to hit the chorus of the song, and once again you come off looking like the man.

Please don't try this at home. Remember, in front of an audience is the only way to truly *Stand Out*. Until next time, mad love to all my bottom dwellers.

*Orin Isaacs is the Bassist/Musical Director of Open Mike with Mike Bullard which can be seen nightly on the Comedy Network and CTV. Check out his album entitled Where I'm From in stores and online. Orin can be reached online at orin@mocamusic.com.*

# P

# Read It! Play It!

Greetings! Once again fellow drummers, I would like to discuss the importance of reading music. Throughout the past few months, I worked as a Musical Director and Entertainer on a world cruise that introduced me to 27 countries around the world. Experiencing a diversity in culture has enriched my knowledge and repertoire of many styles of music from all parts of the world. As a performer, 90 per cent of the music requires reading. Regardless of the type of chart, it is mandatory that I read and play the material accurately without always having the opportunity to rehearse.

Throughout this article, I would like to discuss the necessity of learning to read music, along with some valuable tips on sight-reading.

## Why Read?

People are often unaware that drums can be written out musically in notation form just like a piano chart. Reading drum set music is potentially easier than any other musical instrument. Why? A staff of music consists of five lines and four spaces where the notes are placed. Each line and space represents a certain drum or cymbal. Unlike piano and other instruments, we will not have to worry about accidentals, including sharps and flats. Having to read more than one stanza at a time is unlikely, unless your only reference is a piano chart which would consist of a treble clef and bass clef section. Learning to read basic drum set notation, requires that you understand the value of the notes.

Throughout my teaching practice, I have discovered that many students are simply interested in learning to play by ear. Strictly improvising! Acquiring a natural feel for rhythm is an important asset, but it does not fulfill the responsibility of a well-rounded musician. Remember, legibility will provide flexibility and choice. Complicated rhythm patterns will become simplified when you see them written, instead of trying to play them by ear. I have justified that reading is necessary through experimenting with my own students. I will record a busy drum groove, then observe how long it will take them to figure out the piece without reading. Most of the time they become frustrated spending up to an hour trying to learn the part. The following week I will give them the part written out, which usually takes five to ten minutes for them to learn it.

It's really that simple to read and take advantage and learn the wonderful language of notation.

## Tips On Reading Charts

Reading charts is important to practice and understand. If charts consist of several loose pages, it is important to tape them together. The charts will then remain together and will be easy to fold. Next, concentrate on the outline of the song. I call this "reading the map." Search for details, including repeat signs, first and second endings, is there a coda? It is crucial to notice every last detail of the music! When playing a chart, be sure you are on the same page with the other players. Let's say the piece is a standard tune

from "The Real Book". In this book the drum parts are not written out, however, you are given a basic melody score which many instruments can use including piano, guitar, saxophone, etc. It is important to understand the type of style which is sometimes listed at the top of the chart e.g. "Bossa" or "Medium Swing". Learn and understand these styles of drumming and apply them to the song. (This involves learning some basic theory which is a great asset.)

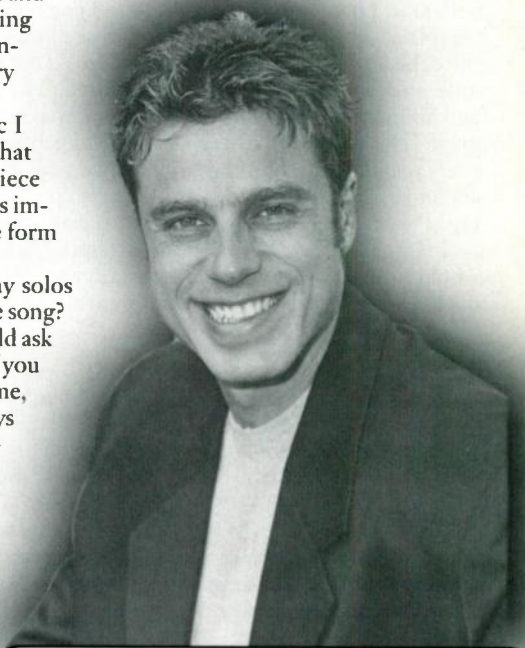
About 50 per cent of the music I played on the cruise ship required that I understand the groove of the piece ahead of time. Like I said, it's always important to know the tempo and the form of the song in advance.

Is it an AABA form? How many solos are going to happen throughout the song? These are some questions you should ask if you don't know the song. Even if you are playing the chart for the first time, and you miss certain shots, it's always important to never lose your position in the piece. Let's say the drum beat and the fills are complicated, and you feel you can't cut it the first time around. Simplify the music - focus on sections at a time. It's important to practice the piece in order to master the music.

For drum fills or shots in the song, and the fill is written on many drums and you feel you can't nail the parts right away, just play that rhythm on the snare. Let the bandleader or guest artist know that you will work on getting the exact drum parts down later. The key aspect is to play the correct notation and follow the proper rhythm. The icing on the cake can come later. At least you were able to play the song through smoothly and will perfect it by show time.

It is important to use a pencil and eraser in order to make notes on the chart for your own reference. Never use a pen. Also, if you are able to photocopy the chart for yourself just to use for the performance, using highlighters will be great for marking fills, certain shots, the coda, and etc. Never make

a mess with the original chart as it belongs to someone else. While on the cruise, if we rehearsed a chart, I would make notes on what I felt needed improvement. I would often mentally review areas of the music in my cabin, just reading over the chart.



by Jeff Salem

Plenty of times the band didn't even get a chance to rehearse. Practice all styles to become fluent and confident with them in order to tackle any particular groove.

Remember, keep your eyes wide open, listen closely to all the other musicians (including yourself), always smile, and most importantly, to have fun throughout your journey!

*Jeff Salem is currently involved with the Educational Seminars in Percussion (ESP) program, where he performs drum clinics at schools sponsored by Sabian, Vic Firth, Pearl Canada and Drummers Choice. Jeff freelances with many artists through the Toronto area and maintains a teaching schedule at Drummers Choice. Check out his Web site at [www.interlog.com/~jsalem.html](http://www.interlog.com/~jsalem.html).*

# rise above the reed

# W

# WOODSTOCK



by Dave Koz

**T**his issue, *CM* brings you an interview with Dave Koz, a saxophonist from Los Angeles, CA. *CM* had the opportunity to discuss many things with Dave, including how to find the right reed and his practice schedule...

**Dave:** Yesterday I was just at my reed company, Rico, for three hours trying to find better tone, trying to find out what exactly works for me. Because they're such natural substances – made out of cane and bamboo – every reed that you put on is different and can be one of the biggest frustrations of a musician. I've found that in my career, in my life, my life is a lot better if I rise above the reed. Actually rise above equipment in general because there's always going to be a better mouthpiece out there. There's always going to be a better reed. You know your saxophone might be good, but you know that the equipment is just a vehicle. I found that out the hard way in the 10 years that I've been making records and touring.

**CM:** Do you think a good musician should be able to drive a new vehicle, so to speak?

**Dave:** Well that's a very good way of putting it. After a certain point people don't listen to the horn or the mouthpiece or the reed. It's really about what's coming through from deep down inside the person who's making the music. I learned a really good lesson from Tom Scott, who's one of my mentors and I worked with him earlier in my career and I just couldn't believe it. I would spend hours trying to find the perfect reed and he

would just take the saxophone out of the case and slap on the first reed out of the box. Now I could tell that it might not be the best reed, but he didn't let it bother him, and nobody else could tell. To everybody else it was just Tom Scott playing the sax. It was really a great lesson to learn, and that's something that I feel is really important. I'm kind of trying not to get bogged down in the technical aspects of what being a musician is, and concentrating more on the communicative aspects. That seems to be the way my head has been going for many years now. In other words, I think getting a chance to play in a garage band with a bunch of other musicians is way more beneficial than if you were spending two hours doing that versus two hours sitting alone in a practice room going over scales. Technique is important, but music to me is not really music until it's *made* with somebody else.

**CM:** What do you do to warm up on a daily basis when you're touring versus at home. Do you warm up that seriously?

**Dave:** Truthfully, I do warm up. Especially before a show – and I make sure I have a reed that's gonna last me the show at least. I've never really been Mr. Technical Saxophone Guy. When I'm going out to do my own show I really feel like it's important to be prepared on a much more broader level of making sure the music is all there and the band knows what we're doing and the set order is right. I feel it's more than just people coming to see music – that's certainly the first order of business – but people are

spending their hard-earned money to come see a show and they want to be entertained. There's got to be a real flow to that. My mind flutters between making sure that my stuff is okay and then also what about the show ... what kind of show are we putting on here? What's the set order? What songs should we be doing? Where am I going to talk and how's it going to go? I feel, especially with our show, it's very much a 50/50 with the audience. It's kind of like one of those driving vehicles where you learn how to drive and there's steering two wheels. I've got one wheel and the audience has another wheel. I like to be really, really open during our shows to experience whatever might happen, because that's what makes it fun night after night – especially if you're generally doing the same music every night. Having those varieties ... the change of venue, the change of audience, the change of personality between us and the audience ... that's what makes it different night after night.

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# B

# studying etudes

## Etudes

Etudes are the perfect place to combine articulation techniques, phrasing, dynamics, and style. There are many, many etude books on the market, suited to all levels of players. You should work on etudes that challenge you and will require some work to perfect, but that don't send you into the depths of depression trying to make it through the first line. When practicing etudes, I have several rules that I insist upon.

## Make Music

This really says it all. While everything we play, including the first notes of the warm-up, should be played musically, when we move to the etudes we are playing a piece of composed music containing much more than the printed notes. Far too often, I hear students race through an etude, content to achieve some success with the technical challenges posed. As in all music, there are many more considerations, such as tone, phrasing, dynamics, style, and emotion. Anything played without these elements is just notes, not music.

## Remember

The world doesn't need more notes, but it can always use more music.

## Whoa, Nellie

To practice an etude with some of the above named musical considerations it will be necessary to start with a tempo substantially slower than the recommended one. (If you can sight-read an etude up to tempo, you need a more difficult etude.) The tempo at which you play an etude should be the tempo at which you can play the most difficult part. Search out the toughest parts of an etude, and work on them first. Then set your metronome at that tempo and work on the rest of the piece. Little by little, you can bump up the tempo, confident that you can make it through the whole piece without slowing down.

## Iron Out Every Mistake

This is a big one. You cannot let any mistake go by. This includes not only glaring errors, but every little kack and mis-centred note. If you get in the habit of allowing sloppiness into your playing, then that is how you will always play. Listen to recordings of yourself critically, to find out how many errors you are letting go by, and then develop the ability to listen just as critically as you practice.

When you do make an error, fix the mistake first, and then roll back a bar or two and play from there. Ninety nine times out of a 100, a note is missed as a result of what came before it. If, as many players do, you stop and re-start on the note you missed, you are not addressing the problem, and will more than likely miss the same note again next time.

Think of it as ironing pants: you get rid of the individual wrinkles first, and then run the iron up and down the length of the fabric to smooth out the whole leg.

Practicing in this way is tough and requires determination, but you will improve much more by really working out three lines of an etude, than by slogging through the whole thing in a sloppy manner.

## Play As If Someone Is Listening

Even if you can only get through a few bars at a time at a slow tempo without stopping to fix a mistake, perform those bars. Listen to someone else practice. It is more satisfying to hear someone work over and over at something until it is right, than to sacrifice accuracy in order to keep going.

## More, Please

Maintain a stack of books nearby and keep working on new material in different styles. Work on an etude until you have a pretty good grasp of it and can play it in a musical fashion, and then move on to another. Etudes are excellent for working on your sight-reading.

The following is a list of some of the better known etude books:

- Sigmund Hering: Hering has a number of etude books, many suited to the intermediate player. While not as musically inspiring as some of the others on this list, for many players these are at just the right level.
- Arban's and St. James: The grand methods. They contain everything, including many wonderful etude studies. I tell students that when they can play everything in these books, I will study with them.
- Herbert L. Clarke Technical Studies and Characteristic Studies: The Technical Studies contains a series of exercises and a short etude based on each exercise. Study #2 from this book is probably the most familiar trumpet exercise of all time. The Characteristic Studies contains an etude in each major and minor key, and some of Clarke's famous cornet solos. Though challenging, these are well designed for the instrument, and are great to play.
- Vassily Brandt - Etudes for Trumpet: These well-known etudes provide excellent practice in tonguing. Good work-outs in an orchestral style.
- Giuseppe Concone - Lyrical Studies: Lyrical studies should be a part of your daily routine, to develop a flowing style and beautiful tone. The Concone studies are so well known that all lyrical studies are sometimes referred to as Concone.
- Marcel Bitsch - Vingt Etudes
- Theo Charlier - Etudes Transcendantes: These two French etude collections are in a more modern style, and are very challenging. They are so musical, however, that any

effort expended in working on them is well rewarded, and players often enjoy playing out of these books even if they are above their level. An excellent resource is David Baldwin's recordings of both of these etude books, distributed by the International Trumpet Guild.

• The Complete Harry Glantz: An excellent book of etudes by Toscanini's favourite trumpet player. Includes memoirs and some great pictures.

• Edwin Franko Goldman: Practical Studies for the Trumpet: Though not as well-known as some of the others in this list, this book contains some nice etudes that present a challenge, but are not exceedingly difficult.

• Walter M. Smith - Top Tones for the Trumpeter: Despite the title, this is not a book of high-note exercises, but a collection of very tough etudes. Think you've got it all together? Dig into these.

• Max Schlossberg - Daily Drills and Technical Studies

• William Vacchiano - Routines  
While neither of these books are technically etude books, they are so good that they should be included in any list of this type. Schlossberg has been around since the earlier part of the century, and is the bible for many players. His book consists of eight groups, each of which contains many drills. Picking one drill from each group provides a great workout in a variety of styles. In Routines, Vacchiano, (a student of Schlossberg at Julliard), has done the organizational work for you, providing nine practice routines which each contain short pieces in many styles. He incorporates many excerpts from the classical repertoire into the routines, and stresses key fluency. This is a fabulous book.

The above list is by no means exhaustive, but it is a good start towards a well-rounded collection of etude books. You should certainly aim towards owning some or all of these books.



by Chase Sanborn

Chase Sanborn is a Toronto-based musician and teacher that you can find online at [www.brasstactics.net](http://www.brasstactics.net).

make

# MIDI sound more human



I have assembled a series of tips for musicians working in MIDI and digital recording medium who want to put that spark back into their creative process. If you are tired of hearing your recordings coming out "flat" or missing the human edge simply because you are utilizing digital technology, here are some suggestions for studio applications that can help your creations come to life.

**1.** If you are trying to recreate the punch of early '70s analog synthesizer recordings, try running your favourite vintage synth module through an amplifier and miking it. You will be surprised at the difference in tone and natural compression that comes from a bass amp or keyboard amplifier. Also, remember that the analog synths of the '70s were not touch-sensitive. Try turning the velocity up to 127 and hear that wussy PCM sample roar to life!

**2.** Most PCM-based synth modules make extensive use of internal digital effects to mask the inadequacies and loop points of the original samples. Needless to say, the tiny on-board chorus/reverb/flange/echo chip is rarely of the highest quality, and the end result is similar to putting the signal from your \$2,000 super MIDI module through a \$100 multi-effects unit. Try turning off all of the internal effects and experimenting with your outboard effects units. You should be surprised at how nice your old Korg M1 sounds through your new digital chorus.

**3.** If you are using MIDI to recreate guitar parts, here are a couple of suggestions. Try a wah-wah pedal! In addition to creating those super-fine funky quacking noises, a wah-wah pedal can give you dramatic control over tone and timbre. A lack-lustre clavinet or synth guitar can jump to life with a bit of judicious pumping. Also, remember that for a realistic lead guitar sound there is nothing that beats a real grungy fuzz box like an Ibanez Tube Screamer. If you are going for the ultimate search and destroy overdrive sound, experiment with other patches as well.

**4.** Keyboard players have a natural handicap when it comes to the bass guitar. Pianists approach the bass with an urge to arpeggiate and show off, while the great bassists are models of subtlety and understatement. If

you want your bass parts to sound real, listen to the kick drum and follow it! A bass guitar is a fairly unexciting sound taken by itself, but the end result in a mix is thrilling. If you are shooting for a realistic effect, avoid bass patches that are so exciting that they will sound synthetic in the final analysis. The Alesis Nano-bass is a great example of a MIDI module with patches designed to hide out in the mix and sound like real bass guitars!



by Paul Lau

**5.** The same lesson goes for recording drum tracks. Keyboard players approach drum patterns with the enthusiasm of a five-year-old; there are all these wonderful sounds, and they are determined to use every last one of them! If your song doesn't absolutely cry out for bongos, congas, cowbells, etc., give them a miss. It is no wonder that real percussionists recoil in horror from the lumbering monstrosities that come out of MIDI laboratories. Remember, many of the great studio drummers are sought after for the spartan elegance of their playing. Next time that you start on your rhythm bed, think Mick Fleetwood rather than Bill Bruford. (Unless you have just been hired to play in the reunion tour of a '70s prog-rock band, of course!).

**6.** When people talk about digital recording as sounding cold and sterile, the silent killer is often the least likely suspect; COMPRESSION! Digital compression is

an essential component of much popular music, adding a glossy, slick, commercial sound. On the other hand, if you don't want these elements, avoid digital compression like the plague. If you are working in a traditional medium like jazz, country or R&B, digital compression can destroy your work. You will also want to make sure that the people mastering your disk don't sneak it into the equation because they are "trying to do you a favour". In some genres of music, nothing beats an old-fashioned tube compressor even if the ultimate recording medium is digital.

**7.** Organ sounds. The classic Hammond/farfisa/vox/sound comes in and out of vogue every few years. The one thing that all great electric organs have in common is that they sound wonderful through a Leslie "rotating horn" system, while sounding like boiled cheese without one. The solution for the manufacturers of synth modules has been to turn up the vibrato and cover the organ samples with vibrato and chorus. Organists of the world fight back: your existing patches sound great; all they need is a Leslie! If you want that classic sound, put it through a rotating horn speaker, and work the speed control to add emphasis.

**8.** The final tip is directed towards people starting out in digital sampling medium. The great lost command of the punk/new wave movement was "DO IT YOURSELF". If you have a recent personal computer with a high-end consumer sound card you own a digital production studio with amazing editing capabilities. If you own a digital 8-track with a small Mackie mixer, in many aspects you have superior equipment to that used by the Beatles and Rolling Stones in the '60s. There is no longer any excuse to plagiarize the songs and sounds of the past. Why swipe a classic drum track or vocal off of a record when you can create something more interesting yourself? It's time to stop reading about digital recording and get out there to make the great albums of tomorrow!

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how

# NOT to become a singer

**(I thought that this issue I would vent a little of my frustration and have some fun while sharing some of the insights I've gained over the years regarding myths about learning to sing.)**

vocals

Since everyone knows it takes years of arduous work to become even a moderately good singer (myth #1), for once I'll go with the status quo and add what I know to it, so as to assist people in working harder at taking even longer at it. Most people have this under control, so this article is to keep it that way and is also for those few who may be breaking this long tradition (like myself) and doing it faster, easier and more naturally.

The first point is to be sure and drop your jaw while singing (a little is good but more is better). It traps the sound in the throat preventing it from being lifted off the larynx to the upper palate, through the four main vocal chambers or cavities and outward with anything close to your maximum power.

The second, and equally important point, is to sing from your diaphragm and push your stomach out. This prevents the upper diaphragm from expanding fully, therefore limiting your air supply and increasing the likelihood that you'll run out of air depending on the length of the note or phrase you're singing. An excellent way to train yourself for this is to lay on the floor and find yourself a nice thick book to place on your abdomen (the Toronto yellow pages works great). "Pump paper" up and down until you can stick that stomach out so that even a punch won't phase you. Then you'll be sure that the upper diaphragm will never open fully.

Next you should sing with your speaking voice, i.e. sing each syllable of your lyrics using your vocal cords with your chin down and without any support or structure to it ("closing" each syllable). This characteristically produces a "pear" shaped opening inside the mouth and cuts the sound short making it less than truly singable. This will help avoid lifting the sound off of the vocal cords, bouncing the sound off the upper palate ("opening" the syllable) and projecting the properly structured sound outward which produces a round "apple" shaped sound inside the mouth and making the sound, unfortunately, more singable. (This is also, by the way, why people with accents tend to lose them while singing. More about this in future issues.)

While we're on the subject of the shape of things, be sure and breathe only through the nose because it tends to make the shape inside the mouth more elongated or banana shaped and the sound more nasal.

Another way to make more work for yourself singing (and have less as a singer) is to make certain that as far as your head goes, you sing only with your jaw and mouth including your tongue and lips. This excludes the use of your facial muscles and reduces the likelihood that any resonance in those nasty head cavities I mentioned earlier will take place causing your sound to be amplified (God forbid) and unavoidably reflected off the upper palate and projected outward to the audience.

Tilting the head back is very important since it directs the trajectory of the sound away from the audience. This is particularly useful in bands because it not only means that you will have to put more energy into getting the sound out to the audience but it also means that you will be directing some of the sound back behind you. This helps you to set a proper example for any of your band members that might be developing a "natural" singing voice.

Bending your knees is a great technique for limiting your power as a singer. Since sound is a physical thing, bending your knees changes the ratios relating to your height and the arc of the trajectory for the sound will cover much less distance, which is what you want right?

Another very relevant issue that I would like to cover in detail in the future and that I'll just touch on here is diet. One of the single most important causes of throat problems with singing is mucous. Sound can't lift off of thin air, it lifts off the vocal cords. Dancers don't dance on carpet, they dance on hardwood floors. This is so they can get a proper lift. In the same way, you can prevent a really sharp "lift" with each and every note you're singing if you have lots of mucous and phlegm on your cords and in your system. The best foods to eat to get this way are animal products especially beef, pork, milk, eggs and cheese, although all dairy products will do a really great job of getting

you there. Foods to avoid would be mucous burning foods and herbs (cayenne tops the list) or fresh fruits and vegetables, grains, legumes and anything else whole and unprocessed that doesn't have a face.

One of the best ways to practice not becoming a singer that I personally know of is to sing scales. If you look even superficially at the songs you're singing, you'll see that they are composed of a certain finite number of specific combinations of sounds, duration and pitch. Singing scales has nothing whatsoever to do with developing your voice to be able to vocally anticipate these in any song. So sing lots of scales and don't worry, no one either in Russia (my teachers were the best available) or here in the west has ever made any connection between scales and training the voice to do what's needed to sing properly. So there's no danger of your becoming accomplished fast with this approach.

Finally, be sure and spend time working each of these exercises individually and never collectively because even the thought of integrating or harmonizing the various aspects of your singing might slow you down in your efforts to slow down your singing progress ... and that would never do.

So, until next time, work long and hard, and whatever you do, if you want to avoid rapid easy vocal development at any level.

*Diana Yampolsky is a vocal instructor based in Toronto at the Royans School for the Musical Performing Arts, located on the Internet at [www.vocalscience.com](http://www.vocalscience.com).*



by Diana Yampolsky

**“The key to the mystery of a great  
artist is that for reasons unknown,  
he will give away his energies and  
his life just to make sure that one  
note follows another inevitably ...  
and he leaves us with the feeling  
that something is right in the world.”**

**– Leonard Bernstein  
(1918-1990)**

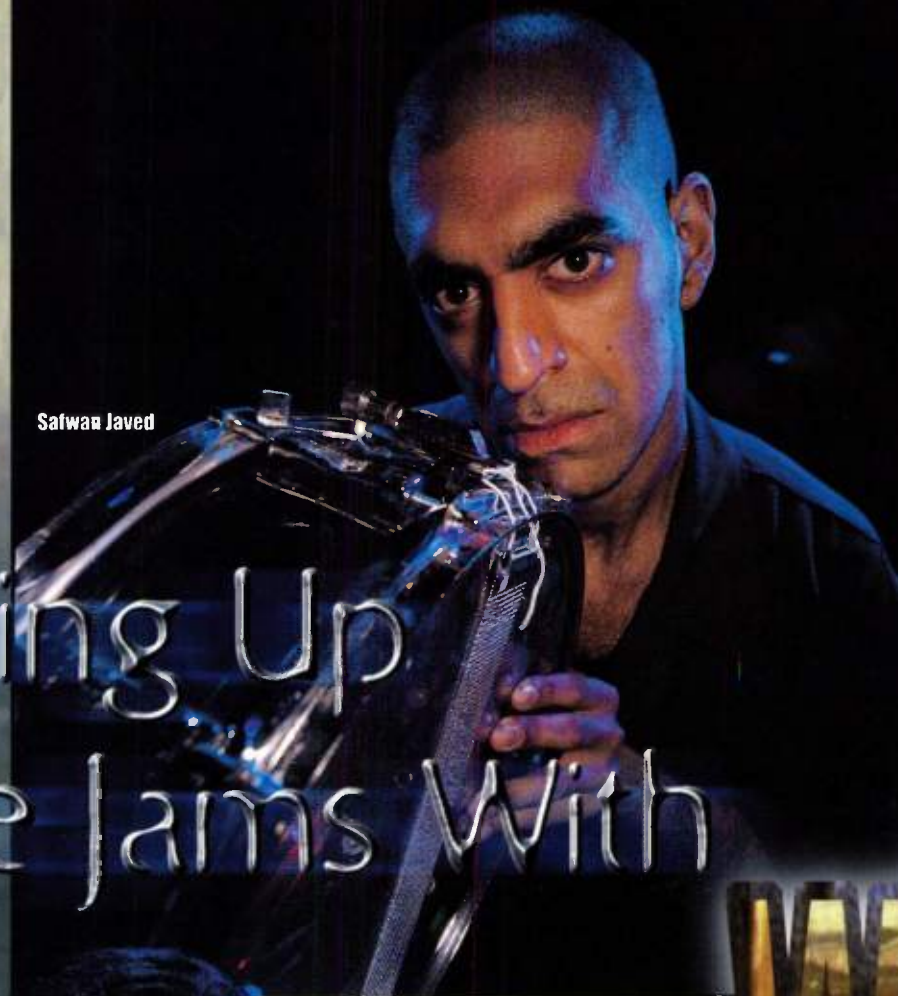
You're busy.  
How 'bout this...we'll make the strings,  
you make the music.

***D'Addario***

*the Player's Choice*



Safwan Javed



# Cooking Up Some Jams With

# Wide Mouth Mason

by Jim Kelly



Gordie Johnson

Photos by Roy Timm

If fans of Wide Mouth Mason had been wondering what was cooking with the group, the answer arrives this July when the band serves up *Stew*, their new CD.

Originally scheduled for a mid-to-late summer release, the record was rush released, along with the first single "Smile", after the band was asked to open for the Guess Who on their much-publicized *Running Back Through Canada* reunion tour, which started in late May and runs through mid-July. While this is common knowledge now, it was a brand new development when I spoke to the band back in early May — in fact, they weren't completely certain whether they could divulge the information, or even whether the coveted gig was indeed going to happen. But they received some reassurance from their producer.

"Randy [Baclman] told me you're doing it, so I think you're doing it."

The reassuring voice is that of Gordie Johnson, Big Sugar frontman, and, in this case, Wide Mouth Mason producer. The band had brought Johnson on board to help them record their new CD. Having done some preliminary work on the album's tracks in Edmonton, they had come east to Toronto to finish things up at Phase One Studios, and that's where I tracked them down. The studio is situated in the middle of north Toronto's urban sprawl, in a nondescript, two-storey brown brick building that stretches back from the road. Stroll down the walkway on the parking lot side and you pass doors announcing company names like Such&Such Industries, So&So Tech, etc. — typical industrial park





Earl Peralra



Shaun Verreault

# Mouth Mason



office spaces and distribution centres. But one door hints at something a little more exotic. Enter this portal, and you walk into a carpeted reception area where framed gold records adorn the walls. Follow the snaking corridor to the interior of the building, and eventually you end up in the recording studio. And it's here that Wide Mouth Mason and Gordie Johnson are putting the finishing touches on the band's new album.

The floor of the studio has been mostly cleared to make way for a photo shoot. There's only scant evidence that a recording session had been underway. Several varieties of microphone stands are corralled off in one corner, looking like a frozen flock of skinny, silver flamingos. An old Wurlitzer keyboard sits in front of the empty drum booth, and various amps, grams and drum cases have been shunted off to the far corner, behind the photographer's backdrop canvas. Some guitars are out on display for the purposes of the shoot. A Gibson acoustic and a blonde Telecaster are lined up on stands, while a red SG bass and an old Harmony arch top are laid out on an equipment case, alongside a Gibson Nighthawk that I recognize as belonging to Wide Mouth guitarist Shaun Verreault. Verreault himself is seated nearby thumping away on an unplugged Hofner 'Beatle' bass that belongs to Johnson. "This is the least intimidating bass I've ever played," he declares, while moving easily through the bass line from "Day Tripper" as if it was encoded into the instrument's DNA. From what I'm about to learn, it seems that practically everything about these recording sessions has come off as smoothly as the fluid bass notes that flow from Verreault's fingers.

When the shoot has wrapped, we all head back to a lounge area and arrange ourselves on the couches and chairs that surround a large, square coffee table. As the four musicians settle in to chow down on some pasta and salad, the banter is

spirited and good-natured. But that's to be expected considering the three young men in Wide Mouth Mason go back a long way together. Guitarist Shaun Verreault, drummer Safwan (Saf) Javed and bassist Earl Pereira attended the same high school in their hometown of Saskatoon, SK. They've played music together in one form or another since 1993, and officially formed Wide Mouth Mason in 1995. A year later they were building a reputation as a hot live act, incorporating covers by such artists as Stevie Ray Vaughan, Jimi Hendrix, B.B. King and Stevie Wonder, and eventually headlining shows in Western Canada.

The band made the leap to the majors on the strength of a live board tape their manager sent to Warner Music Canada. Having released an indie CD called *The Nazarene* in early 1996, their major label self-titled debut hit the streets in March of 1997, catching ears with its mix of rock, funk, blues, soul and pop, and scoring hits like "Midnight Rain", "This Mourning" and "My Old Self". They followed that up in early 1999 with *Where I Started*, which featured the single "Why". Along the way they've won numerous awards, including a 1998 Juno for Best New Group, and toured Canada and the States with acts like Kenny Wayne Shepherd, Collective Soul, ZZ Top and a little band called The Rolling Stones.

Big Sugar's Gordie Johnson was a fan of Wide Mouth Mason from early on. The first time the band ventured east of Winnipeg was during their stint as a support act on a Big Sugar tour, just around the time Wide Mouth's debut album was released. The group was looking for someone to produce their new album, and had actually started the demo process with someone else, but things didn't work out the way they had hoped. When word got to Johnson that the band was looking for a producer, he expressed interest in working with the band. After some initial discussions, Johnson joined the band on a kind of trial run basis at Homestead Studios in Edmonton, where



they were working on pre-production and demos. Their intent was simply to work out some of the songs and arrangements, but things ended up going so well that the band not only kept Johnson on as the record's producer, they also kept many of the demos they had worked on there, returning to Toronto with Johnson to add to the tracks and whip them into shape.

**E**veryone has heard a band say at one time or another that the demos they were working on had a certain vibe to them that the finished product didn't have," says Verreault. "I think we were sensing that there was some magic going on with the stuff we were doing — partly because of the limitations, partly because there was no worrying about, 'oh, is this the take?' It was just kind of off-the-cuff, natural sounding."

"A lot of the demos are the record," adds drummer Javed. "We had that kinda fun."

The fact that Johnson had been previously acquainted with the band was a definite plus going into the project. It was a sure case of familiarity breeding contentment. "It wasn't like we had to bring in someone that we had to get to know first," offers bassist Pereira. "Of anyone outside this band, Gordie's probably seen us more than anyone we've worked with."

While he has been behind the board for most of Big Sugar's records, Johnson's production credits have also included work for some American labels with Gov't Mule, the side project for members of the Allman Brothers Band, and Austin-based blues-rock guitarist Chris Duarte. But other than his Big Sugar credits, *Stew* marks his first time producing an entire album by another band for a major record label.

"It hasn't been any kind of a big transition or anything like that, and I was hoping to do more of this," says Johnson when I ask him if he had been actively looking for projects to work on. "When I produce a Big Sugar record, I don't produce it as a 'guitar player slash producer' — I produce it as a producer. I'll go weeks without touching a musical instrument while producing a Big Sugar album. So you really learn to get up in the morning and put on that hat and go to work." A working musician since he was a teenager growing up in Windsor, ON, going to work is nothing new to Johnson. Aside from the Wide Mouth album, he had also been busy at the time putting together an album consisting of dub remixes of Big Sugar songs, called *Alkaline*, released in May. And there was more work on the horizon. "There's a new Big Sugar album coming out, another Gov't Mule record this year probably, things like that. So this has been a good year for studio-ing. There'll be no swim tan this year."

Considering the fact that they were working with a fellow musician, I ask the guys in Wide Mouth what they felt Johnson brought to the project as a producer, musically speaking.

"I think we just speak the same language," says Verreault. "Whereas we worked with people before who understood one aspect of us really well, or a couple of aspects. But the four of us all go 'yeah' at the same time during stuff that we listen to. I mean, we're pretty spread out, but we all agree for the most part on what moves us about music."

"We've had good disagreements, too," Johnson interjects. "If Saf or Earl have a suggestion about a song, and we differ in opinion on something, if you have no frame of reference for what the other person is saying — that's friction. But it's been totally creative this way, because if someone has a different take on something, it's easy to work it into the creative process, just because we're able to say 'that's not what I was thinking, but I can see why you think that.'"

Having a noted fellow musician for a producer may also bring the added benefit of having him play on some of the tracks — an extra musical voice to add to the mix if needed or desired. Of course, sometimes that comes with its own inherent dangers, as some producers have a tendency to leave their own musical fingerprints all over a project (think of some of Jeff Lynne's Wilbury-related work with Roy Orbison or George Harrison, for instance). But it seems Johnson made sure he didn't turn the project into Big Wide Sugar.

"I haven't had to wield any kind of musical influence on the project," he proclaims. "Being a musician as well as a producer is an asset, but I took to the project really early, like on our first day getting together, because I realized that my role could be just to illuminate their influences. Your musical background is your musical foreground. So just being able to recognize their musical backgrounds and saying, 'hey, it's not my job here to get you guys into reggae music or stuff that Big Sugar does, or stuff that I might think is cool.' I mean, these guys don't need help playing the bass or the drums or the guitar or the singing. Anything I might have added musically was because we were having fun doing it, not out of a necessity to do it."

It seems that sense of fun was something that pervaded the sessions. They took a much more organic approach to recording this album, and the process — as well as the results — had everyone smiling. Johnson's approach was simply to allow the band to follow their natural instincts as much as possible — to go with the flow and trust that something good would come out of it. It's an approach the band feels has paid off in musical dividends.

According to Verreault, the process was incredibly quick. "There were a lot of songs that started off as a riff at 10 in the morning, and by noon it had become a chorus and a verse, and by six we had a monitor mix of the song. It could sound seat-of-the-pants, but it's more like when you're up on stage improvising as a musician — which all four of us do — you come to count on the fact that you're going to come up with something musical just on the spot, and that's sometimes where a lot of the intensity of live stuff comes from. So we didn't want to have things too overthought. If we were all vibe-ing on something and we were all on a roll and the music was coming out, to just keep doing it. There was a lot of stuff we did that we just didn't know we were gonna do — these songs popped out in an hour or two hours."

"Spontaneity." Johnson chimes in with the coin of a phrase. "Yep — Edmonton we did in two one-week sessions at Homestead Studios. The first couple of days were just feeling each other out and deciding how we were gonna approach this, but by the second week we had this 'spontaneity.' We knew we were gonna come in there and just go with the flow and be confident enough with our abilities and our working material that we could just let things happen."

Part of the secret to their success in the studio was due to the fact that the band would often start off a recording session ... by not recording. Instead, they would hold a music discussion for an hour or two before a note was played.

"Yeah, we just listened to records!" Johnson smiles.

"And we came out of that with everyone on the same page," adds Pereira. "As soon as we did that, and because we played together for a long time, and because [Gordie] knows us — a combination of those things — everything just fell into place right then and there on that first day."





"I feel guilty because it hasn't been very hard," laughs Johnson. "The four of us would sit in the studio, listen to the 4-track tape or something, get out the guitar and write on a piece of paper – 'this'll be the form.' We'd work it all out before everyone's got headphones on and all that stuff, because nothing's more fatiguing than doing some take over and over and over. So we'd talk it all through first. When we were here in Toronto we would even get all the instruments in the middle of the floor, and just kind of play through things and make little notes, and just sing – with no microphones – just sing out in the air, and go 'yeah, that would be cool, we could put back-up vocals there.' We tried to hear it finished, collectively, before we embarked on recording it, and I think that was a very valuable process."

"We called it our 'workshopping,' when we'd be getting songs together. It was a lot of fun, man," Javed enthuses. "That's what it's about."

For many of the tracks, the band would record live from the floor, with extra embellishments added later, perhaps replacing live sections – say, the guitar part – with better passes, but essentially keeping the live feel.

"Yeah, it's a real hybrid," says Johnson. "I would say the majority of the stuff has the three guys playing on the bed track, and then we would take it and embellish it from there, obviously with vocals and guitar overdubs

and things like that. We took the demos from Edmonton and then flew them into my computer here in Toronto, where I could take them home to the bakery."

"The bakery" is Johnson's Mac G4 computer, which he refers to as "the oven in which all the tracks were baked." Here he would edit the songs to find the best takes or the best sections. "I think it's a more spirited way of making records," Johnson maintains, "as opposed to beating the song over the head. Thirty takes is like a nightmare day in the studio. One take, two takes, 'y'know guys, I think we got the vibe for this. We got the jam on tape. I'll take it home and bake it."

"As far as recording technique, it's the simplest we've ever done it," says Verreault proudly. "Rather than go through a bunch of stuff and use a ton of gear, use an amp that's smaller than a suitcase, get the right mic in front of it with the right guitar, and there it is. What else do you need? Most of the tones and sounds are in your hands and the way you approach it anyway. So I think working within limitations is good for creativity a lot of the time."

"That's why the demos turned out so well," adds Pereira. "We didn't have many options. There were no computers, there was nothing. We had to play everything and sing everything and nail it as close as we possibly could."

So what can music fans expect from *Wide Mouth Mason 2000*?

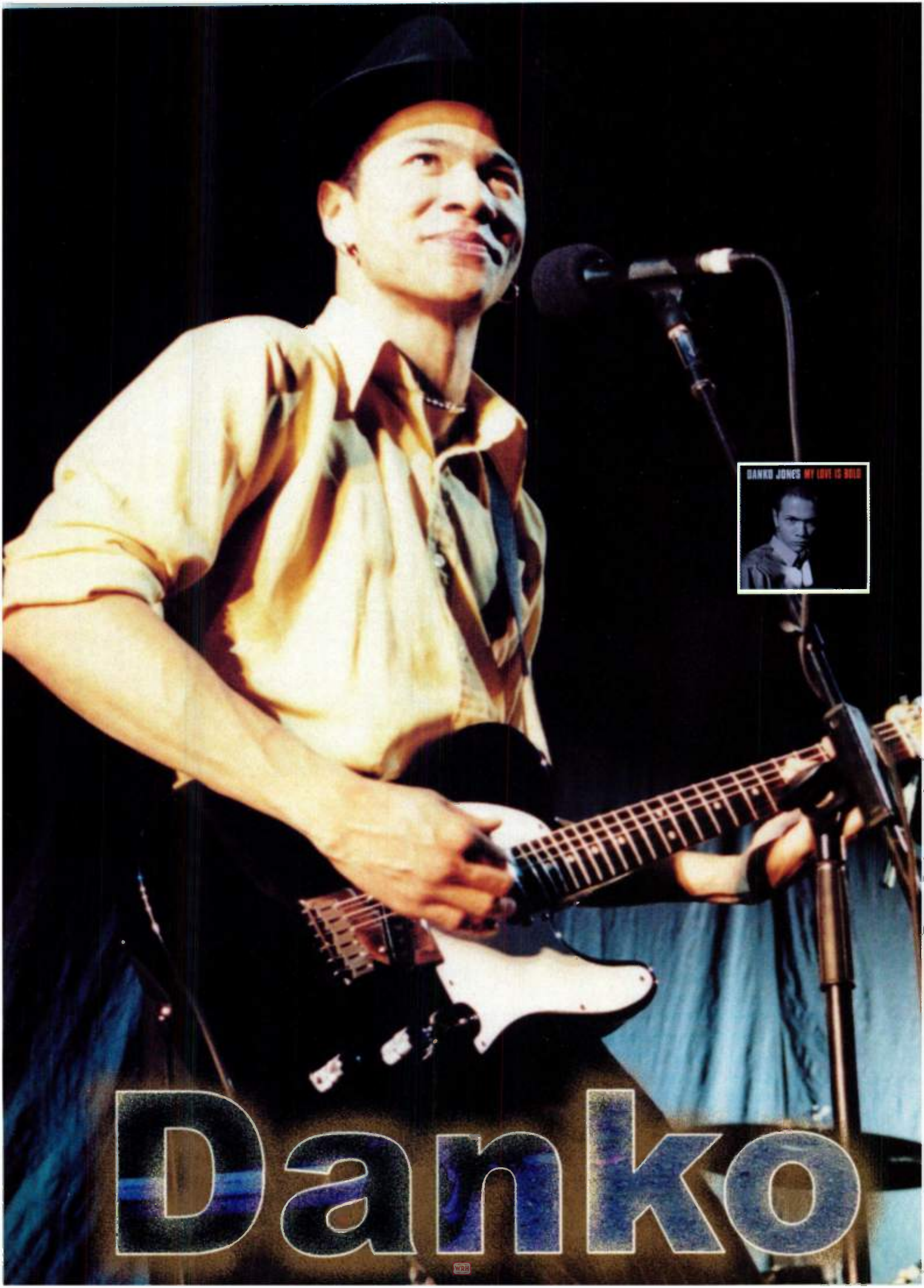
"With this album, there's a focus to it," says Javed. "There's a thread in it where every song sounds like us. I think we've sort of discovered – at least on the recording side of it, I don't know about live yet – but on the recording side of it, we've discovered more than ever before what it is we sound like."

"It's a lot more up and energetic," states Pereira. "And still song-based. We always make sure we have [a bunch of] songs that *all* of us like. There can't be anything there that somebody doesn't like."

"I think this is a funkier record," says Johnson. "The funk and soul aspects of it were things that I knew you guys had going for you, and any time I'd seen you live – even if you were playing a one-chord, blues-based rock thing – it had a funk about it. It had a danceability about it. It was bumpin'. And I thought 'how do we get *that* on tape? We need that on tape.'"

"And we all feel like we got it," concludes Javed. A pinch of friendship, a dash of 'spontaneity,' a little sugar, and a whole lotta Saskatoon soul – slide it all into Gordie Johnson's Easy Bake Oven, and you've got *Wide Mouth Mason's* recipe for one ever-lovin' funky *Stew*. m

*Jim Kelly is a Toronto-based freelance writer.*



# Danko



Photos by Dustin Rabin

by Rod Christie

If it is true that the essence of any rock and roll star is enigma, then Toronto's Danko Jones must be hoarding buckets of it in his basement. Notoriously dismissive of the whole starmaking process, he nonetheless embodies barefaced libidinous rock and roll onstage every night. With their machine-gun barrage of riffs and attitude, Jones and his partner, bassist J.C., have been slaying audiences coast to coast for over four years as Danko Jones, the band. I met with them one afternoon in a Toronto restaurant, during a freak early May heat wave, and learned that there was more to this clever, media-savvy unit than trashy beats and an eye for the ladies.

"I want to melt into the wallpaper wherever we are," says Jones as he leans forward to make his point. It's difficult sometimes to reconcile the quiet, well-spoken men on the other side of the tape recorder with the rock machine they become onstage, but it's easy to see where the intensity and drive come from. "We like to keep a level head and a low profile off-stage," he adds, by way of explanation.

"We have a good time onstage, and that's what it is, there's nothing more to it," adds J.C. "Danko Jones is this person right here, but he's 10 times more excited onstage." It's the balance between delivering the goods onstage and protecting the goods offstage that sustains this band and gives them their chance at longevity in a business that's always looking for the next big thing.

Jones and J.C. have known each other for seven years, to the best of their collective recollection, and hooked up through college radio after each of their respective bands broke up. With what seems like a constantly revolving drum chair, (it's not surprising that their sound has changed accordingly. "When we started, we were more or less a garage rock band, and a lot of influence came from the Chrome Cranks, the Goriers and Pussy Galore," says Jones. "Then, as a band, we got into Hawkwind and Chrome, and that's when we started to slow things down a bit. And there's been a big soul influence, right from the beginning. But it's always been rock and roll and soul music.")

Jones says he only took a few music lessons ("I quit when I learned to play a power chord") and learned instead from watching other players and copying their moves, and through the time-honoured tradition of wearing the needle out on his record player. On the other hand, J.C. grew up with lessons in piano, and when his family relocated to Italy for a few years, classical guitar. He sheepishly admits to reading sheet music, which draws a look from Jones, and a love of jazz great, Charles Mingus.

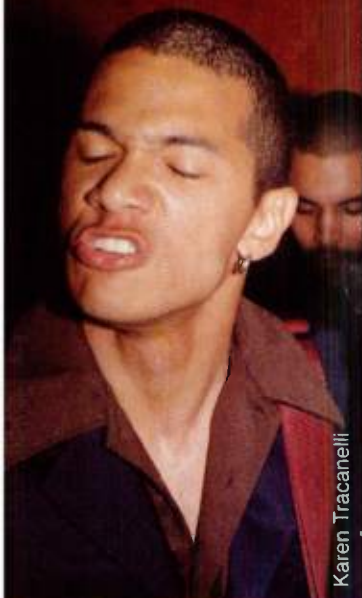
"I used to scream more than I do now," says Jones of their earlier days. "I try to keep the screaming to a minimum now because I found out that if you scream every night your voice gets screwed up. I try to sing more now. I think Otis Redding is someone to strive for, he's very hard to emulate. I like his singing a lot, and he's always been a big influence, as well as Sam Cooke and Marvin Gaye."

The shift in style has also had an influence on how they approach their instruments. "When we changed drummers, we went from a speed, garage, punk rock to a more slowed down rock and roll," says Jones. "Rhythmically, that has a lot more influence on our playing. When I'm playing guitar, I can focus in on notes more. I also wanted to sing more, and slowing down allowed me to hear myself better, as opposed to spurting out all the words before the line is over." While the change in pace might have improved their playing, it did nothing to dampen the ferocity of their live sound.

Widely hailed as one of the premier live acts in the country, Danko Jones have only two independent EPs and a handful of singles to their credit. Their latest EP, *My Love Is Bold* shot to number one on charts across the country

upon its release in October 1999. It was financed and released by the band independently, a fact that makes band money man J.C. proud. Now accompanied by drummer Damon Richardson (ex-Change of Heart), the band is looking at the future release of a full-length album, which is currently being written.

# Jones



Karen Tracanelli

## Gear



### Danko Jones Guitar

Fender Telecaster  
Fender Stratocaster  
Ampeg V-4 head  
Ampeg 4x10 cabinet  
Skinny top/heavy bottom  
Ernie Ball

### J.C. Bass

Fender Precision Bass  
Ampeg V-4b head  
Ampeg 4x12 cabinet  
Power Slinky 110 bass  
strings Ernie Ball

### Damon Richardson Drums

Slingerland Drums:  
16" floor tom  
14" snare  
24" bass drum  
14" Gretsch snare  
Ridgerider cowbell  
15" Zildjian hi-hats  
19" Sabian crash  
20" Sabian ride

"The new album's gonna be pretty different, and we're exploring a lot of different avenues," says J.C. "We'd like to take a little bit more time to make it sound better, and not be in a rush or under budget constraints." Since the beginning, they have been determined to remain independent and take care of everything themselves. While this means more control over their whole image and sound, it also means the headaches and sacrifice of a limited budget. For a band that earns a living on the stage, being in the studio can be a serious drain on the resources.

"The process is, we're funding everything, and we always have," explains J.C. "so it would be luxurious to have two or three weeks at our disposal. Instead, we found that we're doing it in spurts of two or three days at studios all over the place. We've just applied for a FACTOR grant for a full-length record, so if we have a more positive cash flow, then we can sit down again, relax and take our time."

"Over time we've been able to go to all the different studios," adds Jones with a more positive spin. "For me, doing vocals in a certain place can bring out the best performance because I'm more comfortable in a certain room. For a band like us, with limited resources and funds backing us, Toronto's a great city, and there are great studios everywhere, and that's a definite advantage."

For the new record, they have been laying beds at Presence, recording their drums and bass there, and plan on doing the guitars and vocals at Signal to Noise. Their efforts for *My Love Is Bold* were split into two separate sessions, mostly due to the financial restrictions mentioned above. The songs "The Mango Kid", "Sex Change Shake" and "If I Were You" were recorded, engineered, mixed and produced by Jeff McMurrich at Signal to Noise. The other three songs were done in separate sessions, with bass and drums recorded at Vespa Music and then guitars and vocals at Signal to Noise. The band produced the second set of tracks with the help of various friends, including engineers Rob Sanzo and Eric Ratz, who also mixed the tracks at Vespa. Although these decisions were made out of necessity and proved to be quite stressful, they found the sounds they were looking for, and in the process began to experiment with different studio techniques and tools.

"It's interesting to try out different things in the studio," says J.C. "like the process we're going through recording with ProTools. You have 120 channels running on a G4, so there are unlimited options for doing stuff and then dumping it to tape. I was talking with my friend James last night, and he does a lot of digital work with music, and you can literally bring a computer in, and do a live recording of a show directly on a hard drive, and have a massive amount of channels."

How does a band known for playing 18 song sets in 20 minutes approach the writing of their material? "We all get together in a room and jam it out," says Jones. "The band is all about rhythm. We're bass heavy, and a lot of rock bands forget about that. A lot of bands are into guitar, and that's what rock and roll has always been. In a rock band, the guitar player always gets the spotlight. But with us, we know the focus is on rhythm, and bass and drums, so it's got to be a group effort. The songs are rhythm driven, they have to be written from a rhythm standpoint, and all three of us have to be in a room together to write a song. The lyrics come after. I'll sing a melody line and then slowly, as we jam out the songs, I'll add another word here, sometimes a whole line comes out."

"It's a slower process," says J.C. "We really like to see how the audience responds to the delivered

goods. That's what we've been doing from the beginning. We get to see what works and what doesn't."

Jones agrees, but he appears concerned that people see only one dimension to his words. "A lot of people dwell on the whole sex thing, people call us 'the sex band'," he says, warming up to the topic. "Rock and roll to me is all about sex, and it's always been like that. So we carry on that tradition to some extent. I said there is a big soul influence as well, and that doesn't discount rhythm and blues, which is all about getting laid. I always like to make a note," he says carefully, "that it's done with taste. I always want to make sure that we distinguish ourselves that while we talk about sex, it's done tastefully."

"People have said that there are pauses in the songs and that has to do with performance," says Jones. "For me, as a singer, I want to make sure people are listening to the words, and I want to connect with people on that level, too. So having a pause in the song allows me to communicate with an audience immediately, without guitars and drums, just a one on one thing."

If the band is all about the performance and getting off on stage, then is Danko Jones really the Mango Kid? "The lyrics are definitely autobiographical," he says. "I have to sing them every night, and I can't sing them if I don't really believe in them. But I have to make sure that it's a general enough subject that a large percentage of the audience will be able to identify."

"A lot of the music that I liked and that I gravitated to, I could relate to the lyric, the delivery, or the style," Jones continues. "There are ways to identify with a band. You can identify visually, or musically, you can enjoy the genre, and then lyrically you appreciate what they're saying. Although we have this etched out sound, we're not really doing anything new. I mean, it's rock and roll, everybody knows the sound, three guys playing, the usual set-up. Lyrically, it's a boy-meets-girl angle, and everyone can identify. You just try and do it in your own witty, smart way, and that's it. Recipe for a rock band."

Once the songs are written, they are extensively road-tested before being recorded. Part of this has to do with being efficient and not wasting money in the studio, but more importantly, the band has to know that the songs will hit an audience full-force. "There's a long process of adjustment before the songs get recorded," says J.C. "We have to try it live. We're not into recording a song that we don't play live. It has to work for us because it's only when we play shows that we can see if the dynamics of the song have any impact."

"If we haven't road-tested it and we record it and put it on the album, if we don't really like it we've got to play it because it's on the record," adds Jones. "Thank God we like 'Bounce' because we play it every night."

The extensive self-editing that Danko Jones impose on has resulted in a lean, direct sound with no room for the often endless excursions enjoyed by other guitarists. "I play the guitar like a bass anyway," says Jones, "so the songs are usually devoid of any solos. I never really liked solos myself. It's too self-indulgent. There's enough self-indulgence going on with Danko Jones, there doesn't need to be any solos. There are tasteful players, and there are solos that I do enjoy, but I am not by any means one of those guitar guys." The band was in Austin, Texas for the South by Southwest conference and had a chance encounter with one of their heroes, Billy Gibbons from ZZ Top.

"We were talking about him all the way down there and we met him at a bar. It was awesome," J.C. enthuses. "He's one player I'd say I like his soloing. Very tasteful," adds Jones.

When the intensity of their live show is taken into account it is surprising to learn that they are still using the same gear they've had from the beginning. They both stand behind their Ampeg amps, and stick with guitars that have proven durability. Danko prefers Fender Telecasters, but also plays a custom Stratocaster, made by friend Keith Riddick. "He hot-wired it, and it's got a mirrored pickguard and skulls on the knobs," explains Jones. "It's on loan indefinitely, so I do use it live, but only when the Tele breaks. I'm too nervous to play it all the time." J.C. also prefers Fender instruments, playing a Precision Bass.

Based on their live performance alone, Danko Jones should be able to achieve any measure of success they aspire to, but there is more to the band than the adrenaline rush of their shows. Being in the position that they are in and remaining fully autonomous has meant plenty of hard work by both the band and the friends they have collected to help them out. Every aspect of putting a band on the road and discs in the stores has been handled at one point or another by either J.C. or Danko.

"We've covered everything, from going into the studio to booking our own tours to doing media and publicity, talking to radio, we've been very hands-on," says J.C. "For years I'd get up at 5:30 in the morning, work from 6 a.m. until noon, then rehearse and do shows, because that's the only way to do it. We're ready, we've done the sacrifice and we've pulled it off. We've even done our own videos ('Bounce', with independent filmmaker Jason Romilly). We're involved in every level, and right now we're doing post-production over at my house for the 'Samuel Sin' video, which is great because it's all there and there's lots of good people that we work with. It hasn't been a smooth ride, it's been rough, but we've kept our heads on."

A close relationship with the media has proven to be a big boost for the band. They understand that exposure through radio and print is one of the best ways to get people out to the shows, and that word of mouth is sometimes the hottest, and cheapest form of publicity. The band's Web site, [www.dankojones.com](http://www.dankojones.com), was running before they even had a release.


"I think a lot of people in the industry and in the country have been waiting for a long time," says Jones. "People out west have only heard of the band through the press and MuchMusic, and they're starting to wonder what the hell is going on. But it's a domino effect with the radio stations. A lot of them are connected, and they're all sort of old guard, so when one station hopped on, the others all followed. And now it's all over Canada to one degree or another."

"You always hear of the indie bands that get the push, it's been like that for years," he continues, "and I always wonder where they came from. You never hear of them, and you never hear from them. Each situation is

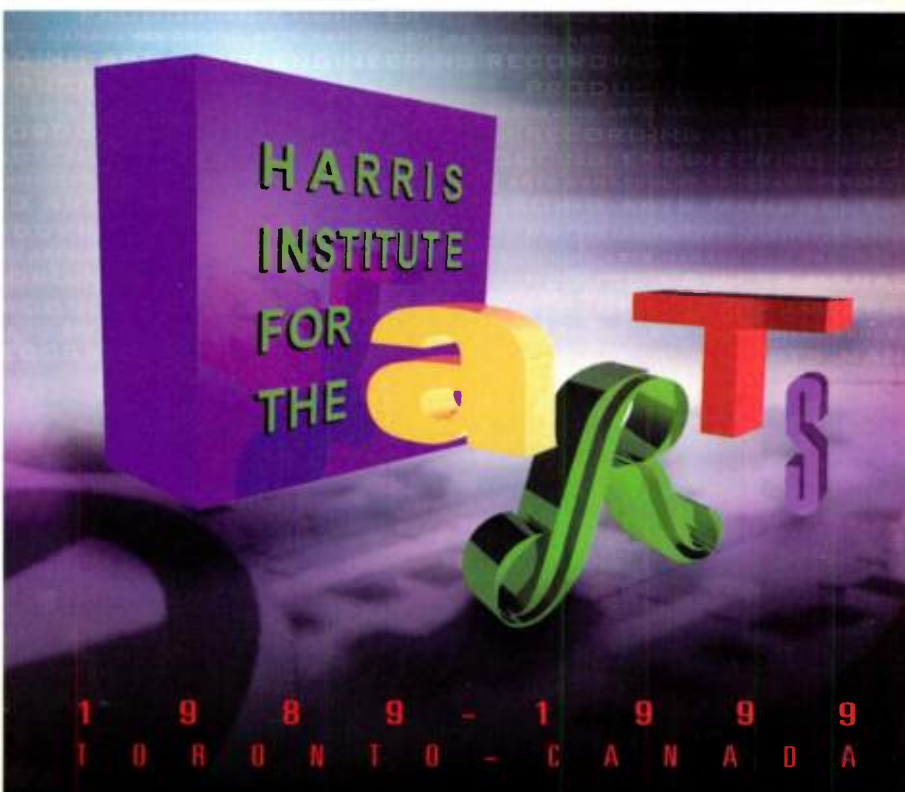
different, but we've worked on our live show so that we can live up to any hype that's given to us. When an indie band like us is given the red carpet treatment from commercial radio, we're so thankful for it. Our job is to make sure the people that listen to the radio station and come out to the shows will come out again. We've worked for four years to perfect our live show so we're ready. If they're going to put us on commercial radio, we're ready to receive the crowds that come."

As far as Danko and J.C. are concerned, being in a band has already paid itself off. "We really love to play live," says J.C. "And that has been what has inspired us to keep on. We know that if we keep on playing we can go places and meet people and that for me is the driving force. I think it's a great

position to be in, very inspiring. After the show, we have at least an extra hour of work, just talking to all the people that came to watch us. It's something we believe strongly in, and we've made a point of doing that all along"

When asked about his electrifying stage presence, Jones downplays it. "A lot of people think it's a Jeckyll and Hyde thing, I get that all the time. These guys know me better offstage than anyone else does, and they're not shocked when they see me onstage. It's an extension of my personality. How many people get to play in front of a couple hundred people every night? That's what I want to do." 

*Rod Christie is a Toronto-based freelance writer.*



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# Natalie

by Rod Christie

Out east, in Cape Breton, there are a thousand musical virtuosos playing in a thousand kitchens every weekend night. Fiddler and Cape Breton native Natalie MacMaster would consider herself lucky to be playing with any one of them.

Since the release of her 1999 album *In My Hands*, MacMaster has been on the move, travelling coast to coast playing in support of her music, contributing her talents to the albums of other artists and teaching others to play. She comes from a background steeped in musical tradition, and she probably hasn't had a fiddle far from her hands since she was a child.

"I was nine and a half when I got a fiddle from a relative of mine," she says, over the phone from Halifax, NS. "It was actually my choice whether or not I wanted it, and I just fell in love with it immediately. It was cute, three-quarter size, so it was a smaller fiddle and it fit me perfectly. I think I learned a couple of tunes that night." MacMaster's career spans five proper albums, beginning in 1989 with *Four On The Floor*, which was finally released in 1996. She has made appearances on over 30 different releases since then, and she has found herself playing far and wide, trying to bring the passion she has for the music that fuels her to as many people as possible.

Keeping a relentless touring schedule has taken her all over the globe, but she still calls the East Coast home, drawing her inspiration from memories of the countless songs she's played and heard since picking up her instrument. She's always quick to mention her uncle, fiddling legend Buddy MacMaster, and still remembers her earliest lessons. "I took three years of lessons from Stan Chapman," she says. "He taught out of Antigonish, so Mom and Dad would drive me up once a week."

The lessons lasted until she could play with confidence, but she has always relied on her ear to tell her what to play. "We did a little theory, but on those days I chose not to pay too much attention," says MacMaster. "I wasn't too interested, I just wanted to get to the tune. I knew I needed it, so I tried to pay attention and learn. As I got older, I realized I should have listened." Lack of theoretical skill hasn't held her back, and on *In My Hands* she manages to seamlessly blend her brand of Celtic music with contemporary backbeats and Latin-influenced horns.

The title track of *In My Hands* also features vocals and lyrics by Natalie, for the first time on a record. "It was a new thing for me and something I've always wanted to try," she says of the track. "Not necessarily writing the song, but just to try some vocal element. I really wanted it for my stage show, just so I can have some vocal thing happening. I started out trying to write something on my own, and came to a certain point where I thought 'I don't know if this is really bad, really good, or what?' depending on my mood during the day. So I called Amy Sky and asked her to help me with it. She did, and she was great. She helped me with writing and helped me to feel that it was worthwhile."

From there, the song went to Gordie Sampson, who produced, arranged and played guitar and various other instruments throughout the album. "There was no melody to it, it's just a spoken word thing," she explains. "The only thing I said was that it had to be the tempo of a reel so I could play a fiddle tune in it. He listened to it and within 10 minutes he came up with this chord progression that was the keeper."

"I also wrote 'Father John McLeod's Jig', that's the only other thing," says MacMaster. "The other things, the more traditional things, I have a co-arrangement credit." Some of the other tunes feature different traditional songs and the works of contemporary songwriters, skillfully woven together into one piece by Gordie Sampson.

Most of the album was recorded at McClear Pathé studios in Toronto, which Natalie remembers fondly, despite the fact that it was over a year ago. "It was excellent, great," she says. "I loved the people I was working with, and I loved the studio itself. It was just a really good environment for recording."

Jeff Wolpert handled recording and mixing duties, travelling with MacMaster to Glasgow and Nashville for sessions for the album. The cast of musicians varies from track to track, with MacMaster being the only constant. "We used different players for different tunes," she explains. "There's so much stuff there that it was a scenario where we picked the players for the cut. Most of them were recommended to me by Gordie, but on the track I did with Mark O'Connor ('Olympic Reel'), he recommended all the players." Along with O'Connor, the album features vocals by Alison Krauss on one track, and contributions by Sharon Shannon and Jesse Cook, continuing MacMaster's love of musical interaction and collaboration.

She was a featured instrumentalist on an album by The Chieftains and invited Bruce Guthro and Cookie Rankin to play on *No Boundaries*. Most of her collaborations result from her own friendships with the artists.



*In My Hands*



# Lac Master



"Bruce wrote the song that he sang on, which was fitting," she says. "I'm a huge fan of his voice anyway. Cookie was somebody whose singing I love, and I thought she'd be great, plus the track was Gaelic, so you have to have that."

She is also taking her place alongside acts such as The Rankin Family and Great Big Sea, accepting accolades and awards for helping to bring the sounds of ancient Celtic melodies into the mainstream of Canada's varied cultural soup. In addition to several gold albums, she has won a Juno for Best Instrumental Album in 1999, for *My Roots Are Showing*, and several East Coast Music Awards the same year. For such an old and venerable form of music, its lively nature still manages to enthrall audiences despite the wealth of modern alternatives offered. Does MacMaster worry that with the emergence of electronic and urban music might drown out the simpler sounds of a fiddle and a foot tapping?

"I'm concerned a little bit," she says, "but I've always had good experiences with the crowd. If they didn't like what I was doing then there would be a reason for concern. I do things to make it a little more understandable to the untrained ear. Somebody who hasn't grown up with old Cape Breton tunes probably isn't going to sit there for two hours and listen to me on a chair with a



piano player driving her, and a bunch of tunes that don't make any sense to them. Maybe I don't give enough of a benefit of the doubt to those people that didn't grow up with the music, but I try to make it so that everyone can get something out of it."

"I do more traditional numbers in the show for those who understand it more easily," she continues. "I also do numbers that are more straight ahead and have more of an arrangement to them rather than unknown tune after unknown tune. Because there's stuff going on with the drums and different entries of different musicians, it's shaped more like a song. If you can't differentiate from one tune to the next at least you'll know when the bass kicks in that something has changed."

If Natalie MacMaster's songbook sometimes reads like a musical history of traditional Cape Breton music, it should be no surprise. She was surrounded growing up by the musical influences of family and friends alike, and has a great respect for the traditions of Celtic music, distilling everything she hears into her own pure, clear sound. "The whole Cape Breton thing for me comes from growing up with it," she says, "and I've heard many, many great Cape Breton fiddlers over the years and they have all influenced my style some way. The most prominent is my uncle, Buddy MacMaster.

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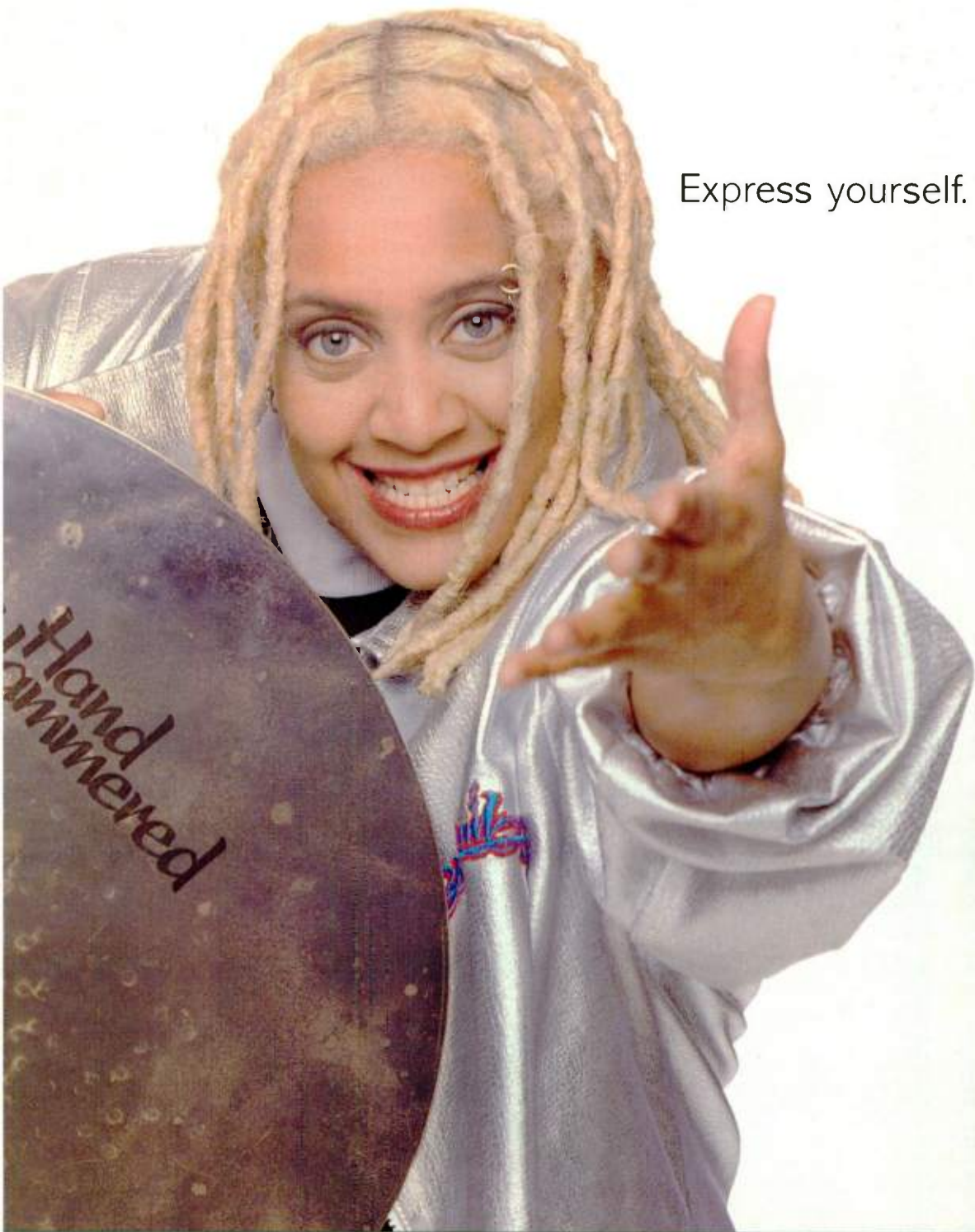
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Outside of Cape Breton music, I'm a big fan of Mark O'Connor, he's got such a great tone and I admire him so much. He's just got a perfect sound. I also listen to a band called Cool Finn. They're from Ireland, and they're a fabulous Celtic band. There's also Seamus Egan's band called Solace, an American band, and they're fabulous instrumentalists."

A keen performer, MacMaster finds she's never long off the road, and has assembled a tight group of players that fortunately never seem to need rehearsal. "I don't prepare, I just go and do it," she says confidently. "If we had a long break we'd have to get together and rehearse, but we're touring all the time. I can only remember one time that we had so much time off that we needed to get together before we went out on the road, but it's very rare. When we put together a new show, we usually spend a few

days working it out, and even on the road it takes a while for it to take shape."

While there has been a few lineup changes due to life circumstances, such as marriage and the arrival of babies, MacMaster again looks close to home for the backbone of the band. "I have two keyboard players, one guy from Ontario named Steve O'Connor and another guy from Cape Breton named Mac Morin, who is my neighbour back home. I've been playing with my drummer Tom Roach for three years now; he's just a good drummer from the area. My bass player is John Dymond who was recommended by a friend. I just took a chance and he's wonderful. I auditioned for a guitar player, and I chose Brad Davidge, a Newfoundlander."

All of the touring she does hasn't left MacMaster with much time lately to consider her next step in the studio, although she knows there

will be another album soon. "Eventually I will," she says when asked about doing more recording. "I haven't even begun the process yet, and I don't even know what it is that I'm going to do. I've got about seven different ideas floating around in my mind — I just have to pick one. For this next album, I think I'm going to do it a little bit more on the traditional side than *In My Hands*. That's what I'd like to do, and for the traditional stuff I don't need to go to Toronto, there are some great studios for that stuff here. My usual resources are old party tapes from Cape Breton, but sometimes somebody might give me a CD with a good tune on it, and I might learn that, but I usually just go with what I like."

One diversion she maintains on her tight schedule is her annual trek down to Nashville to teach at a music camp hosted by Mark O'Connor. "I've been going down there for seven years now," says MacMaster. "The first year, I specifically went to see Mark O'Connor, and hear him play and watch him play. I couldn't believe he was real. When I got a copy of his *National Cats* album, I was so blown away — I was just freaked out. So I went that year just to hear him, and he ended up hearing me, and asked me back the next year to teach. I've been going back every year since."

"I really enjoy teaching, it's great," she continues. "My focus lies in performing live, but I don't want to give up the teaching thing completely, because I think someday I'd like to do more of it. I go every year, and that's pretty much the only place I teach at, although sometimes there are little weekend workshops that will come up and I'll go to."

She also has an instructional video available, as well as a Web site [www.nataliemacmaster.com] that features a comprehensive itinerary for the ever-mobile MacMaster. "I don't have any hand in that, it's all Cheryl Smith of Montreal. Any time there's anything on there from me, that's Cheryl. She keeps track of everything and she contacts me. Every two months she'll want me to update something, but that's her care. The only thing I'll do is go into it every now and again and check and make sure everything's looking good, and look in my guestbook, but I don't create any of it."

As for the difference between a reel and an air, MacMaster offers this. "It depends on the tempo. Airs are slow, jigs and reels are uptempo and stress-based. They each have a different time signature. I don't know too much about all that technical stuff myself, but if I sat here and played you a jig, or a reel, or a march you would hear the difference." And on whether it's called a violin or a fiddle: "There's no difference. It's just a name. A fiddle is a violin is a fiddle. It seems that classical musicians call it a violin more often, but there are always exceptions. I read an article about Itzak Perlman and he said you're not a real musician until you can call your instrument a fiddle. Most people who play anything else besides classical, like Celtic music, call it a fiddle, but my Uncle Buddy will call it a violin." So there. [M]

Rod Christie is a Toronto-based freelance writer.

After years on the market the remarkable YSM-1 monitors are still the favourites of studio professionals for their true fidelity and of home enthusiasts for their incredible value

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- Pro Audio Review - Lorin All Irish**
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  - "...The YSM-1 reproduces timbres with near pinpoint accuracy."
  - "...Mids and high mids were clean and articulate."
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Electronic Musician - Brian Knaue



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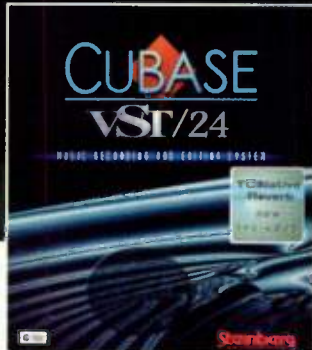
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email: [info@ca.steinberg.net](mailto:info@ca.steinberg.net)  
580 Marlee Ave., Toronto, ON M6B 3J5



**“I want it that way.”**



Tim Lamoy (left), House Engineer for the Backstreet Boys, and Monitor Engineer, Chris Holland

## Introducing the ATW-7373 Handheld Condenser Wireless System

**T**im Lamoy and Chris Holland, sound engineers for the hugely successful Backstreet Boys, know exactly what they want from a wireless system. That's why they switched to the new Audio-Technica ATW-7373 handheld condenser system for the group's all-critical vocal sound.

Lamoy put it this way: "This system has the best rejection and sound quality I've heard to date. It's got a warm, full-bodied 'wired' sound. Everyone loves it."

The handheld transmitter features the same element used in the legendary AT4033 microphone. It provides a real step up in wireless audio quality, delivering rich sound, natural top end and superb off-axis rejection.



The ATW-7373 true diversity UHF frequency-agile wireless system.

The best news? The ATW-7373 wireless is a major touring system that won't blow out a modest equipment budget.

Outstanding sound. Solid RF. Great price. Who wouldn't "want it that way?"





# Music Software 2000

by Paul Lau

As I was writing this review, it was a startling realization that the face of music software had drastically changed over the years. It wasn't too long ago when having a MIDI sequencer was a technological miracle and sigh of relief for musicians, (being able to play more than one keyboard or module at a time in a recording or live situation). Nowadays you don't even have to be able to play an instrument, just point, click, and grab wave files, build a track, create a groove, record right into your personal computer, burn a CD etc. And on top of all this, one may or may not have an ear for music, but it really doesn't matter as long as one is having fun! Most music software manufacturers have musicians in mind, but I see more and more software developers widening their scope through the educational and novice users. As I jump into this review, there are a number of new music software packages as well as familiar companies from years gone by that I will touch upon. These are not done in any particular order, but as a reference and explanation of some of the music software of 2000. (Please note that some technical information is derived directly from FAQ list and manufacturers product information.)

## **Educational and Publishing Notation Print Software**

A number of developers have been in the game for awhile, using technology and trends to capture a hidden market, the music education market. More and more software developers aligning themselves with institutional bodies have begun to tap into the learning youth and novice beginners as well as seasoned professionals.

**Coda Music**  
**Educational and Publishing Print**  
**Software**  
[www.codamusic.com](http://www.codamusic.com)

## Intonation Trainer

Intonation Trainer teaches woodwind and brass students how to listen for and eliminate intonation beats. Students learn which notes on their instrument are flat and which are sharp, learning to anticipate pitch problems and how to solve them quickly. Students can experiment with the computer playing intervals or chords. Move the pitch of one note in and out of tune to hear the beats. Pulsating graphic shows beats as you hear them.

## SmartMusic Studio

SmartMusic Studio is an interactive, computer-based practice program for woodwinds, brass players and vocalists. It not only accompanies you, but it follows you. Vivace intelligent accompaniment can actually follow your spontaneous tempo changes, so you're free to express yourself.

## Finale2000

The top of the line in the series of three notational software programs, the other two being, Finale, Allegro and PrintMusic! Finale2000. If you need to notate or publish music this is one of the industry standards. New features include: set-up wizard, QuickStart video tips, instant help messages, multiple undo, new Fibonacci note spacing, unlimited free technical support, and hundreds of plug-ins, templates, fonts, libraries, etc., available separately from third party developers. One can also import and export graphics: TIFF, EPS, PICT, WMF and Illustrator compatible. Vocal type lyrics can be pulled directly into score or import with a single click. This is a cool feature – automatic syllable alignment and word extensions. There are also unlimited numbers of verses with mixed fonts. Unlimited staves, clefs, time signatures, note head styles, and symbols. Explode one or two staves into a full score instantly and apply articulations automatically. MIDI files can also import into two staves with adjustable split point. Overall any of the three software packages will give one a very professional music notation look, easy to use programs, to install and run – a must for any music publisher.

## Harmonic Vision

**Educational Software**

[www.harmonicvision.com](http://www.harmonicvision.com)

## Music Ace

A very cute educational music program for kids that has a cool animated teacher for friendly guidance and directions. 'Maestro Max' is the animated teacher and he has animated friends, the 'Singing Notes'. Students can participate in over 200 engaging lessons and challenging games, plus compose and perform to their own original music works using an innovative Music Doodle Pad. This version of Music Ace focuses on the basics of pitch recognition, learning key signatures, basic ear training, the single staff and Grand staff, sharps and flats. Cool for kids!

## Music Ace 2

This title introduces concepts such as standard notation, rhythm, melody, time signatures, harmony, intervals and where Music Ace leaves off. 'Maestro Max' and his choir of 'Singing Notes' return with more than 2,000 musical examples and a variety of new instruments that advance a student's learning skills in music fundamentals and theory.

## Rising Software

**Educational Software**

[www.risingsoftware.com](http://www.risingsoftware.com)

## Musition2

Musition gives you instant practice in 14 fundamental areas of music theory, with topics from note reading and rhythm for beginners to advanced scales, clefs and instrument keys and range for experienced students of music theory.

## auralia1.0

## auralia2.1

Auralia helps you practice your aural training with thousands of questions in 26 topic areas, covering intervals and scales, rhythm, chords, and melody and pitch. I always dreaded ear training especially for exams, but that was only if you weren't prepared. This software package makes repetition practicing bearable, so check this out the next time you need to practice your ear training for an exam.

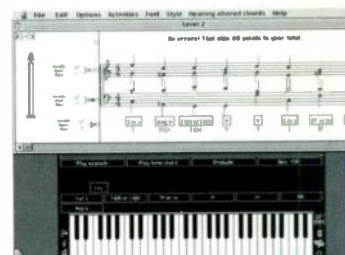
## Ars Nova

**Educational Software**

[www.ars-nova.com](http://www.ars-nova.com)

## Practica Musica4

Your Personal Music Tutor! Version 4. Now compatible with both Windows and Macintosh, Practica Musica 4 has many new features. Fully customizable learning activities that meet a wide variety of needs from beginning students to advanced theory and ear training are included. This program is for training in all facets of music theory. An all around good music teaching software for the fundamentals of music theory, easy to install and run, navigation quite easy to use.



Practica Musica4

## A.D.G. Productions

**Educational Software**

[www.adgproductions.com](http://www.adgproductions.com)

A.D.G. Productions was formed in 1990 by owner Andrew Gordon as a music educational publishing company producing and selling music instructional products including books, compact discs, MIDI disks, videos and software for most instruments and styles. A.D.G. Productions has published nearly 40 titles and distributes hundreds of titles from many different publishers. One of their CDs is 100 Ultimate Blues Riffs by Andrew Gordon. Check it out...



100 Ultimate Blues Riffs

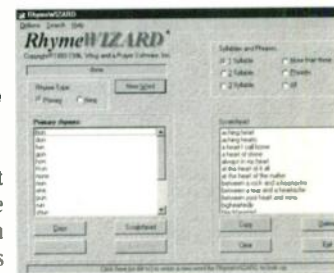
## Wing and a Prayer

**Software Inc.**

**lyrical compositional software**  
[www.rhymewizard.com](http://www.rhymewizard.com)

If you are a songwriter, get this software! It's not going to write the song for you, you still write the song, but it does help in such a way that you wouldn't be able to come up with the combinations without it. It might even give you the germ of an idea and then ... boom ... away you go! A hit song. RhymeWIZARD is faster and easier to use than any printed rhyming dictionary. You just type your word in and press enter and RhymeWIZARD will do the work, IN SECONDS!

It includes over 100,000 words, Colloquial Phrases, and Idioms (more than any other rhyming dictionary available today). It also cross-references to near rhymes for more choices and words can be broken down by syllable count.



RhymeWIZARD



## Digital Audio Sequencers, MIDI, CD ROMs, Sample Software

It's just exploded in the last number of years, the complete musicians' software for producing your tracks. Here is a list of familiar and new software companies that can take your chords, groove, and your song to the next level. I always get asked regarding these packages, what's the best? My answer is "They're all good!" It really depends on your application, computer format, what you're used to and most of all, musical experience in recording, engineering and performance. My take on all this is whatever program you acquire or check into, there is a tendency to lean towards one or two favourites, then I would say master the one you prefer most.

### Data Becker

#### Digital Audio Sequencer, MIDI, and Sample Software

[www.databecker.com](http://www.databecker.com)

### Music Center Pro

This is a powerful 96 track virtual recording studio with 64 MIDI tracks, 32 audio tracks, and over 1,000 sound samples. Easy to install and navigate! It's a quick fix digital studio. Monster Pack Sound Library 12,000.

Each of these 10 CD-ROMs contains approximately 700 MB of high-quality sound material in excess! All the loops of this library, produced in cooperation with Data Becker, are already "cut to fit" and pre-produced into one of the 9 Tempi (60-150 BPM). All tonal elements such as licks and lines, are predominantly C major or A minor compatible, so that such sound building blocks are very easily combined. For faster pre-selection PC users have the newly developed SmartSoundbrowser with search engine and various search functions at their disposal. Additionally you can pre-listen several licks and loops in combination "on the fly" in the SoundcheckWindow. All 12,000 sounds are present in WAV/16-bits/44.1 kHz format and are thus immediately usable with the usual sound tools i.e. Acid, Music Maker, Music Center etc. WAV can be read by all PC sound cards and by many samplers and can also be read directly into HDR and AudioSequencer programs i.e. Cubase VST, Logic, Cakewalk and many others. Just get this arsenal of wave files and use it, you won't go wrong!



Music Center Pro

### Masterbits

#### Sequencer and Sample Software

[www.masterbits.com](http://www.masterbits.com)

### Masterbeat3900 SoundLibrary

The Add-on-CD-ROM "PRO Library 3900" consists of 3,900 drum, percussion and bass sounds. This CD is also a great deal for those, who are not interested in the PC software, because these Soundfiles in WAV format can be used with almost every sampler or sequencer software. Besides the legendary Roland Machines (TR 606/808/909, CR-78),

you also find sound material of countless other drum machine classics including exotics like the Vermona DR in Masterbeat3900. Various sound processors were used for the production of additional odd percussion sounds, from vintage legends like the Simmons modules to the virtual wave drum by KORG or its brand new Electribe. Other innovative sounds were made with large scale synthesizer patches (i.e. VL, Nordlead, XT), other sounds were designed by computer. Therefore you have already from the start, a very colourful range of sounds available to you, which you can of course manipulate with the many editing tools of the Masterbeat 2.1.



Masterbeat 3900

### Masterbeat 2.1 Groove Composer

A professional Software Drum machine as an 16-channel Matrix- / Step-Sequencer including VST Plug-in support and resonance capable filters per track, memorable filter/FQ settings etc., extensive shuffle functions and many other features for the ultimate groove! Includes large sound library for the professional with the sounds of all the cult machines and drum kits of the top drummer Charlie Morgan (Tina Turner, Bryan Adams, etc.).



Masterbeat 2.1 Groove Composer

### Steinberg Digital Audio Sequencer, MIDI Software

[www.ca.steinberg.net](http://www.ca.steinberg.net) (Canada)  
[www.steinberg.net](http://www.steinberg.net) (official site)

Cubase has been around for a while and I must say is one of my personal favourites. Steinberg has a long list of software products that couldn't be covered even in a single review, so check out the site for the number of cool software innovations they have produced. If you are familiar with Cubase, some new highlights of Cubase VST ver.5 include drag and drop parts and events between Cubase windows and the desktop. Any number of selected parts can be dragged out of the arrangement to make an object that can be dragged back into any Arrange Window. You can build a library of the things you use often. Parts can be dragged directly into open editors where the content of the part is placed at the dropped position. Select notes from editors can be dragged to the arrange window where a part will be made. Window sets available for all main windows. All the positions and settings of the main Cubase windows, such as Arrange Windows, Editors and VST windows, the transport bar can be saved with their settings. These Window sets can be recalled with either the menus or user key commands. Folded tracks in arrange window context. Any track can be added to a folder that can be flipped shut to show only an overview of the parts that it contains.



Cubase

### E-Magic Digital Audio Sequencer, MIDI Software

[www.emagic.de](http://www.emagic.de)

From the humble beginnings of Notator, they've come along way, to produce a series of digital audio software. Logic Audio Platinum 4.0 is the most powerful product of the Logic Audio series. As the most powerful product of the Logic Audio series, Logic Audio Platinum 4.0 provides the ultimate synthesis of digital audio recording, digital signal processing, MIDI sequencing, and notation. Logic's ease of use is reinforced by a flexible window architecture, allowing the music to be viewed in the most appropriate way for whatever task is at hand. Additionally, the freely definable user interface can be configured to suit any working style. Logic's menus can be set to display in many languages as well. Logic uses the same core code for both the Mac and Windows versions, so the choice of whether to use Mac or Windows 98 is a simple matter of personal preference. Logic provides essentially the same feature set either way. The unprecedented freedom offered by Logic is based on a solid foundation of superior technological development. Logic Audio Platinum 4.0 gives you the confidence to handle every musical situation.



E-Magic Logic Audio Platinum 4.0

## Digidesign Recording

www.digidesign.com

Everyone is familiar with ProTools. And now it is truly cross platformed! One can choose between Power Macintosh and Windows-based machines. Your home studio systems can run on

either Mac OS or Windows 98 and professional and post-production systems can run on Mac OS or Windows NT. I will mention that the new versions of this software are quite extensive. The new buzz about the Digi 001 system gives more than enough features to record and edit: in a very cost-effective way for the above average musician. Here are some of the specs: 24 tracks of recording and playback, 8 channels of analog I/O (2 of them with built-in mic preamps) and 8 channels of ADAT optical I/O, 2 channels of S/PDIF digital I/O, and a MIDI interface. The ProTools LE software handles the mixing and processing tasks. No external mixer or MIDI interface is needed which is really cool. All you need to add are speakers and a microphone or an instrument. To store your audio data, you can use the hard drive in your computer or add a SCSI accelerator card and dedicated audio drive. Jumping into the highest product in the Digi arsenal, the ProTools/24 MIX and MIXplus systems with ProTools TDM software. This gives you up to 64 tracks of simultaneous recording and playback, and are expandable up to 72 channels of I/O. An Expansion Chassis can be added to accommodate additional MIX Farm and SampleCell cards. You can add different types of Audio Interfaces to connect instruments, digital recorders and effects processors to your system. A MIDI interface connects MIDI input devices to the system, and a Universal Slave Driver lets you synchronize to an external clock source. A SCSI Accelerator card and dedicated audio drives are required for optimum track count and performance. A 32-fader ProControl, connected to the computer via Ethernet, gives you hands-on control of ProTools as well as surround monitoring capability. I must mention the TDM plug-ins and say they are the best with ProTools. If I could afford it I'd be in!



ProTools

## Sonic Solutions Recording

www.sonic.com

A pioneer in digital audio production for CD, Sonic Solutions' world's first DSP-based sound restoration system, NoNOISE, then to the first integrated CD recorder and digital audio workstation. Sonic is known for their introduction of the first complete production system for DVD-Video, Sonic DVD Creator. SonicStudio HD brings dramatic advances in technology and performance to audio mastering. It's built around the innovative, new HDSP Processor: a multi-processing architecture that incorporates the latest generation of DSP and RISC technology to deliver the ultimate in audio. SonicStudio HD is the only workstation to include full support for all High-Density Audio formats. Every system includes eight tracks of 24-bit, 96 kHz audio, and can easily be configured with up to 48 tracks of input/output and at sample rates up to 192 kHz. Editing has never been more efficient – for example, source-to-destination: 4-point edits that might otherwise require 10 separate steps can be accomplished in only three. SonicStudio HD incorporates an advanced Edit Fade Module that combines drag-and-drop fade editing – right in the EDL, with parameter control that allows you to manipulate fades with the finest precision. Advanced metering technology provides you with the accurate and responsive feedback you need to make critical signal-level decisions, even in wide, multi-channel projects. SonicStudio HD includes a built-in undo/redo facility with revisioning history, allowing you to create and preview multiple versions of an edit with ease. With a single click, you can undo or redo to any point in your production process, even after you have saved and re-opened a project. Just a killer system for the serious production facility, not for the faint at heart!

## Sonic Foundry

Loop, Digital Audio Sequencer, Multimedia CD Burning Software  
www.sonicfoundry.com

What would the world be without Acid? Got to get it, use it and that's it! Sonic Foundry is an all around great software company with a catalog of useful music production tools. Sonic has definitely followed the trends in the multimedia world with releases of the same. All I can say is to check it all out!

## Acid Pro.2.0

Acid Pro 2.0 is the revolutionary, loop-based music production software that offers musicians and media professionals unprecedented creative flexibility. Its simple and elegant "paint and play" interface helps you create custom, royalty-free music in minutes. Use Acid Pro's multi-genre library of over 400 professionally recorded loops, or those you create yourself.



Acid Pro.2.0

## Vegas Pro

Vegas Pro is a multi-track recorder and editor that combines the best in audio production with tools for video and Internet authoring. Vegas Pro offers simple drag and drop operations, allowing one to visually align, cut, paste, move, and cross fade audio events between tracks or on the same track with sample-level precision. Vegas Pro lets you synchronize video and audio, frame-by-frame, to produce high-quality results for streaming media productions and presentations. Its easy-to-use Windows interface provides a simple, elegant solution for music composition, multi-track, remixing, film scoring, broadcast editing, and Internet content creation. Internet multimedia developers will enjoy the ability to add timeline metadata, such as URL captions and markers that automatically synchronize Web pages with media files. With support for many popular digital audio and video formats and hardware inputs and outputs, Vegas Pro can turn your PC into a complete multi-track recording studio without compromising your creative process.



Vegas Pro

## SoundForge 4.5

Sound Forge 4.5 is a digital audio editor. Its diverse feature set is perfect for audio and broadcast production, multimedia and Internet content development, remixing, and sound design. It also has built-in video support and can save to a number of audio and video file formats, including WAV, WMA, RM, ASF, and MP3.



SoundForge 4.5

## CD Architect

Produce and master your own professional-quality audio CDs with CD Architect 4.0 and your CD burning drive. This industry-standard, CD mastering tool allows you to record, edit, and enhance your audio files with Sound Forge XP 4.5 (included) or Sound Forge 4.5.



CD Architect

## Siren Jukebox

Get total control of your music collection with Siren Jukebox. Siren Jukebox is the only complete PC jukebox software that rips, manages, and burns your tunes to

CDs. Transfer your CD collection to your PC, download songs from the Net, and organize all your songs into customized playlists – MP3, WAV, and WMA are all supported. Once you're ready to listen, Siren Jukebox gives you powerful features that enhance your experience. The program allows you to add reverb to your track, change the tempo, and tweak the EQ. Your music never "looked" better – dazzling eye candy interacts with your music, and custom skins allow you to turn your desktop into a virtual stereo system.

## Mark of the Unicorn Digital Audio Sequencer, MIDI Software

www.motu.com

The first serious music software I ever used was Performer on a MacPlus, it was mind blowing at the time. Now there is Digital Performer! Digital Performer ver.2.7 is an integrated digital audio and MIDI sequencing production tool. It provides a comprehensive recording, playback, and editing environment for a large variety of audio applications. Digital Performer allows you to simultaneously record and playback multiple tracks of digital audio and MIDI data in a totally integrated, creative environment. One also gets the capabilities of a multi-track digital recording system – automated 32-bit digital mixer, reverb, effects, EQ, and compression. Definitely on the professional side of digital audio.

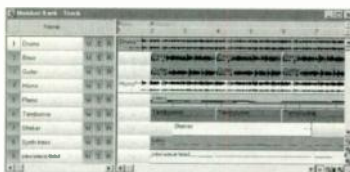


Digital Performer Ver. 2.7

## TwelveTone Digital Audio Sequencer, MIDI Software

www.cakewalk.com

Remember when Cakewalk was a DOS program? But it did the MIDI thing really well. Now there is Cakewalk ProAudio ver.9! Here are some new features; WavePipe technology for faster audio effects processing, mixing and track playback on Windows audio cards. Export audio to MP3, RealSystem G2, and Windows Media Advanced Streaming Format for delivering music and sound on the Internet. Includes the patented Fraunhofer MP3 Encoder technology. Advanced support for professional audio cards using AudioX technology. Analog-tape style audio scrubbing for smooth, accurate queuing and auditioning of audio tracks. Enhanced mixdown options for bouncing audio tracks and mastering to stereo, mono, and dual mono wave file formats at variable bit depths. Guitar tablature editing and printing with synchronized, real-time fretboard display. AmpSim Lite audio plug-in for adding vintage amp simulation to digital audio tracks. Chromatic Tuner display for tuning guitars or other instruments through a PC audio card.



Cakewalk ProAudio Ver.9

System meters provide real-time visual feedback over CPU and disk activity to monitor system capabilities. Over 30 other usability enhancements, including global mute/solo/record, enhanced MIDI patch browsing and organizing, drag-and-drop enhancements, MIDI and audio effects presets, and others.

## Nemesys Sequencing, MIDI, Sample Software

www.nemesysmusic.com

Originally I had some difficulty with installation, compatibility etc., but the support of Nemesys is great ... they help you until you get up and running. Gigastudio a new software music production tool to enhance the Gigasampler really compliments the direction of the company! The new GigaStudio revolutionizes sampling by providing a software framework that integrates enhancements, advancements and upgrades. While fully compatible with GigaSampler instruments, GigaStudio is based on an entirely new architecture. New features and technologies like sequencers, synthesizers, additional effects plug-ins and networking services may be purchased separately for GigaStudio. GigaStudio delivers 64 MIDI channels over four unique ports, as well as dedicated MIDI input for real-time effect and mixer automation. This allows the creation of truly massive performances with dynamically controllable effects. 160

Voice Polyphony GigaStudio is the first and only sampler to provide up to 160 disk-based, streaming voices of polyphony in real-time (96 voices are standard on GigaStudio 96). Via a combination of Conexant's patented EndlessWave technology and NemeSys' GSIF soundcard interface, GigaStudio consistently delivers latencies in the 3-10 millisecond range for all voices, not just the first 10 or so. Gigasample sounds amazingly great and with a whole production tool system, you're all set!

## IK Multimedia GrooveMaker-Loop Sequencer/Sample Software

www.groovemaker.com

### GrooveMaker 2.0

A really groovy piece of software if you want to just get producing and playing or to impress your friends as a 'music maker' kind of person! GrooveMaker 2.0, is a loop-based remixing tool. GrooveMaker is the world's only groove generator and loop-remixing software for creating non-stop dance tracks in real-time. With this unique combination of software and sounds the user can mix grooves on-the-fly using the included massive collection of re-combinable loops, import and match any audio file instantaneously and export high-quality mixes for CD or Internet publishing. It's simply fun!



GrooveMaker 2.0

## PG Music Digital Audio Sequencing, MIDI, Auto-Accompaniment, Sample Software

www.pgmusic.com

I always loved Band-in-a-Box! If you ever needed to do the quick fix accompaniment, this was the way to go. But now PG Music has developed a number of really great pieces of music software such as:

- PowerTracks Pro Audio 6.0, a professional, fully featured digital audio and MIDI workstation. PowerTracks is an integrated digital audio/MIDI recording with built-in music notation!
- PowerTracks Pro Audio now offers support for multiple sound cards and professional multi-line recording cards, allowing one to simultaneously record and play back up to 16 digital audio inputs and outputs for maximum flexibility and high-quality results. This is a really cool feature. The expanded 16-Track Mixer Window allows simultaneous precision control of up to 16 Audio, MIDI, or a combination of MIDI and Audio tracks "at a glance".
- Enhanced MIDI to Audio Sync adjustments allow accurate recording playback sessions even for inexpensive or older soundcards that may not support full duplex operation. Here is a list of CD-ROMs you have to check out, especially Oscar Peterson. Oscar Peterson Multimedia CD-ROM  
Jazz Guitar MasterClass with Oliver Gannon  
Jazz Piano MasterClass with Miles Black  
MasterJazz Guitar Solos  
MasterFlatpick Guitar Solos

Band-in-a-Box 9.0 for Windows is here, with over 50 new features making Band-in-a-Box easier, more powerful, and much more fun...

This major new upgrade to Band-in-a-Box includes a full-featured digital audio track, so you can add live vocals or guitar playing to your song. There's also an intelligent style selection wizard which shows you what styles would work best in your song, highlighting all styles that have a similar tempo, genre, and feel. Guitarists will love the guitar enhancements, tablature display, and a great automatic feature that



Band-in-a-Box

creates a pro quality guitar chord solo to any melody, displayed perfectly on the guitar fretboard. There's a new 'Big Lyrics Window', with selectable font and size, and a 'Big Piano Window' that displays a piano with large size keys and optional note names. They should call it "Fun-in-a-Box"!

## Rocket Network Internet Audio sequencing software

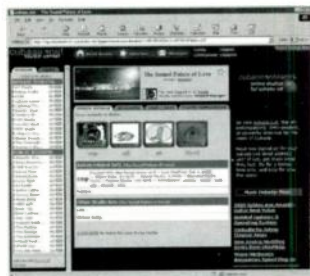
www.rocketnetwork.com

Now for something complimentary to these digital sequencing packages. Rocket Network is the first and only network of Internet Recording Studios where audio professionals can meet online to collaborate and produce original audio from anywhere in the world.

An Internet Recording Studio is a virtual workplace that combines ease of use with powerful online collaboration and communication capabilities providing a new, cost-effective and convenient complement to traditional studios. You use recording equipment and the audio software on your computer to create audio tracks that can be posted to an Internet Recording Studio. Only audio software products with "RocketPower" can work with an Internet Recording Studio. Current RocketPower audio software products include Steinberg's Cubase VST and Emagic's Logic Audio. To use an Internet Recording Studio, you'll need:

- RocketPower Audio Software
- RocketControl
- Web Browser

Your RocketPower audio software will allow you to create, record, and "Post" audio and MIDI tracks to everyone in the Internet Recording Studio. RocketControl is a free, downloadable application that lets you chat with other users. Together with your Web browser, RocketControl lets you locate users and navigate between Internet Recording Studios. Don't forget that you'll need a RocketPower Audio Software program such as Cubase VST or Logic Audio to use the system.



Rocket-powered Cubase

contribute to the funkiness. And with Groove Control, the grooves are at your command, effortlessly blending their timing and human feel to match your music. It's scary how quickly you can sound like a remix genius! Intros, Fills, Breakdowns and Variations are provided along with separate Claps, Cymbals and funky live Percussion loops too! This massive stash of grooves is destined to be another Spectrasonics legend. Featuring: Eric Boseman, Bob Wilson, John Ferraro, Gregg Bissonette. The CD-ROM versions of Retro Funk include the Audio/Data CD for speed referencing, as well as a bonus Retro Funk "mod" for Rebirth fanatics.

## BitHeadz Sample Reader, Sample, Percussion, Synthesis Analog Software

www.BitHeadz.com

Just a great collection of usable music software tools.

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Osmosis

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Black and Whites  
CD-ROM

## Ilio Groovy Sample Library

www.ilio.com

### Skippy's Big Bad Beats

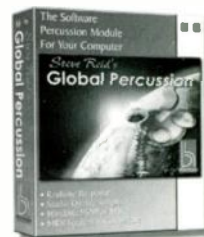
From the mind of groove guru John "Skippy" Lehmkuhl comes Skippy's Big Bad Beats. This funkified library combines old school attitude with totally new grooves, presented in ultra hi-fi sonic fidelity to light your tracks on fire. Great for R'n'B, dance, techno, trance, soul, or anything requiring movin' or groovin'. Not just another remixed loop library, BBB gives you tons of new grooves (66 bpm to 145 bpm) each with multiple mix variations, including full mix, simple mix, no kick, no snare, high-end only, old record mix and more. You can actually write a complete song with breaks and turnarounds. And with Groove Control your options for changing tempo, feel and mix are truly limitless.



Skippy's Big Bad Beats

### Steve Reid's Global Percussion

Turns a PC or Mac into your very own exotic percussion paradise. You can trigger the sounds in real time from any MIDI keyboard, or incorporate the instruments into your MIDI sequencer running on the same computer. The CD comes in Unity DS-1 format as well as Voodoo format to provide additional content for the award winning Unity DS-1 Digital Sampler and Voodoo MIDI Drum Machine. Unity DS-1 is a powerful software sampler. From easy yet powerful editing, incredible performance, and the best compatibility of any software in existence, Unity has it all. Come see why so many musicians, producers and studios are choosing Unity DS-1.



Steve Reids' Global Percussion

### RetroFunk

Spectrasonics takes Retro into the future! Classic live drumming with serious feel, vintage drums and a huge variety of original grooves and fills from four incredible drummers! These authentic sounding loops are ultra-flexible, bringing massive "vibe" to any modern track. Producer Eric Persing's mixes create a unique, dry sonic attitude in this library, making it ideal for layering with other groove elements. Vintage mics, warm Analog tape compression and antique drums all



RetroFunk



Unity DS-1

## Retro-AS1

Classic Analog sounds, mind warping effects, wicked filters, unlimited LFOs and now up to 64 notes of polyphony.

## Retro-AS1-VST

All the great features of Retro AS-1 neatly packaged into Steinberg's VST 2.0 plug-in format! Retro VST offers Cubase users the convenience of using Retro's powerful synthesis engine as a plug-in within the VST sequencing environment.

## Voodoo

This program turns your computer into a digital sampling drum machine. Each drum pad has its own pitch, filter, LFO, envelope, and effects send settings. It also includes a MIDI File player/editor.

## Editing, Librarian, MIDI Tool Software

### Sound Quest

Editing, Librarian, MIDI Tool Software

[www.squest.com](http://www.squest.com)

### Infinity

Sound Quest is excited to announce Infinity RT, the first professional, object oriented, real-time music creation, experimentation, and enhancement software for Windows 95, 98, and NT 4.0. Not only can Infinity be run as a separate application but, using the latest technologies from both Cakewalk and Steinberg, it can also be plugged right into these companies' most popular sequencers: Pro Audio, Guitar Studio and Cubase VST.

### MidiQuest

MidiQuest supports over 400 of the most popular instruments. You can store, organize, and edit the patches, combinations, multis, performances, drum settings, and other data from each of your MIDI instruments and devices. Midi Quest is the only software to include a remarkable collection of over 65,000 public domain patches for the various supported instruments. These patches have already been converted into Sound Quest's file format, organized into libraries, and any duplicates removed.

### TechQuest SQ Midi Tools

SQ Midi Tools features 11 MIDI tools to aid, enhance, and improve your music making.

## Mastering Software T-RackS

Digital Mastering Software

[www.t-racks.com](http://www.t-racks.com)

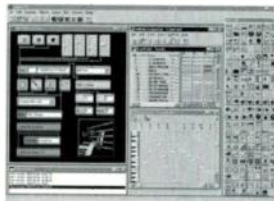
T-RackS is the first and only software dedicated specifically to mastering. T-RackS is a complete workstation which uses analog-modeled circuitry in each of its three discrete processors. Sophisticated physical modelling algorithms deliver outstanding performance. T-RackS is stand-alone software and not a plug-in. No other software or hardware is needed, only a standard Power Macintosh or PC. T-RackS can



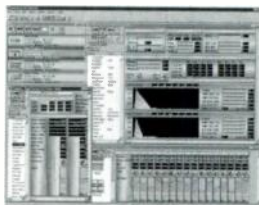
Retro AS1 2.0



Voodoo



Infinity



MidiQuest

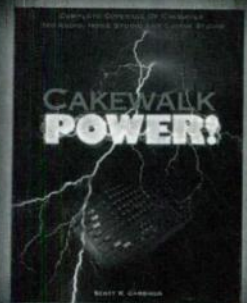


T-RackS

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- a classic mastering stereo tube compressor/leveler
- a multi-band master stereo limiter

It's the first sound processor of its kind to offer a complete analog-modelled environment dedicated entirely to mastering.

## TC Works-wave editor software

www.tcworks.de

### Spark 1.5

For professional audio editing you need fast access to the files and processing tools – Spark is designed to give you just that. The unique Browser View window integrates wave editing, project file management and a play list all at once. The real-time FX, their routing and accurate master level controls are accessed from a second window.

the Master View. Whether you would like to edit a file, build a play list, or beef up tracks with lots of real-time processing and effects, all the relevant information is always visible at a glance.

### Waves

www.waves.com  
www.maxxstream.com

### MaxxStream

MaxxStream is a state-of-the-art hardware and software suite that optimizes the audio signal quality before encoding and streaming over the Internet. MaxxStream includes MultiRack, a real-time application in which a broadcaster creates a processing chain consisting of Waves' audio processors implemented as software plug-ins. AoIP (Audio over Internet Protocol) is a new Waves proprietary protocol that interfaces between MultiRack and a communication channel such as the Internet. AoIP can transmit each channel stream in multiple formats and resolutions and currently supports Real G2 (and prior versions) and Windows Media Technologies 4.01 (and prior versions – Netshow). MaxxStream provides a robust, user-friendly front end for both formats. Developers are encouraged to contact Waves for AoIP's implementation details. In conjunction with Waves' PCI sound cards, MaxxStream can encode eight audio channels simultaneously on a single computer. This task previously required eight separate computers and individual racks of expensive, external equipment, but can now be accomplished by a single PC with four cards. The PCI card utilizes a Motorola ONYX DSP chip to supply the highest quality analog and digital I/O and signal processing.

### Conclusions

What can I say about the state of music software technology? Other than it has gone to a different level when it comes to choices, I am overwhelmed by the sheer number of new titles and applications. But that's where it begins – what is your application? More than likely, a software manufacturer has already addressed your question, concern or even your own personal learning curve. It may seem a little daunting, but ask questions, conduct research and then take the plunge, learn by doing it.

And most of all remember, these are tools ... you make the music!

*Paul Lau is a Creative Music/Internet Production Digital Specialist. Owner of SoundLab3 and S.N.C. Christian Productions and member of the band Jet63. Paul is also part of the team at eNblast inc. (www.enblast.com) as a digital audio/video editor. (eNblast is an Internet Entertainment Network with a variety of unique programming) He can be reached at docaudio@inforamp.net.*

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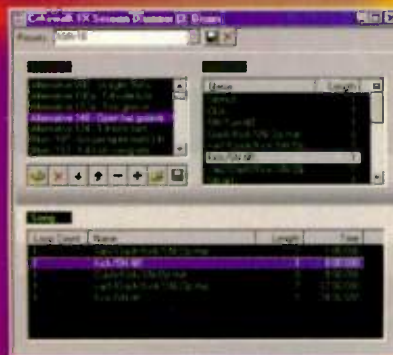


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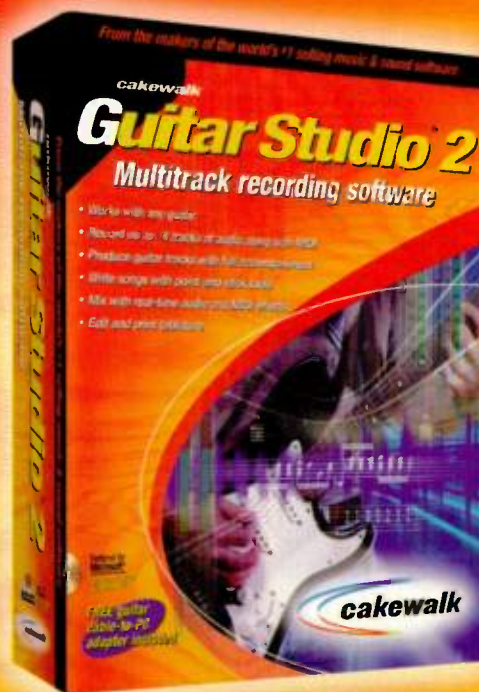


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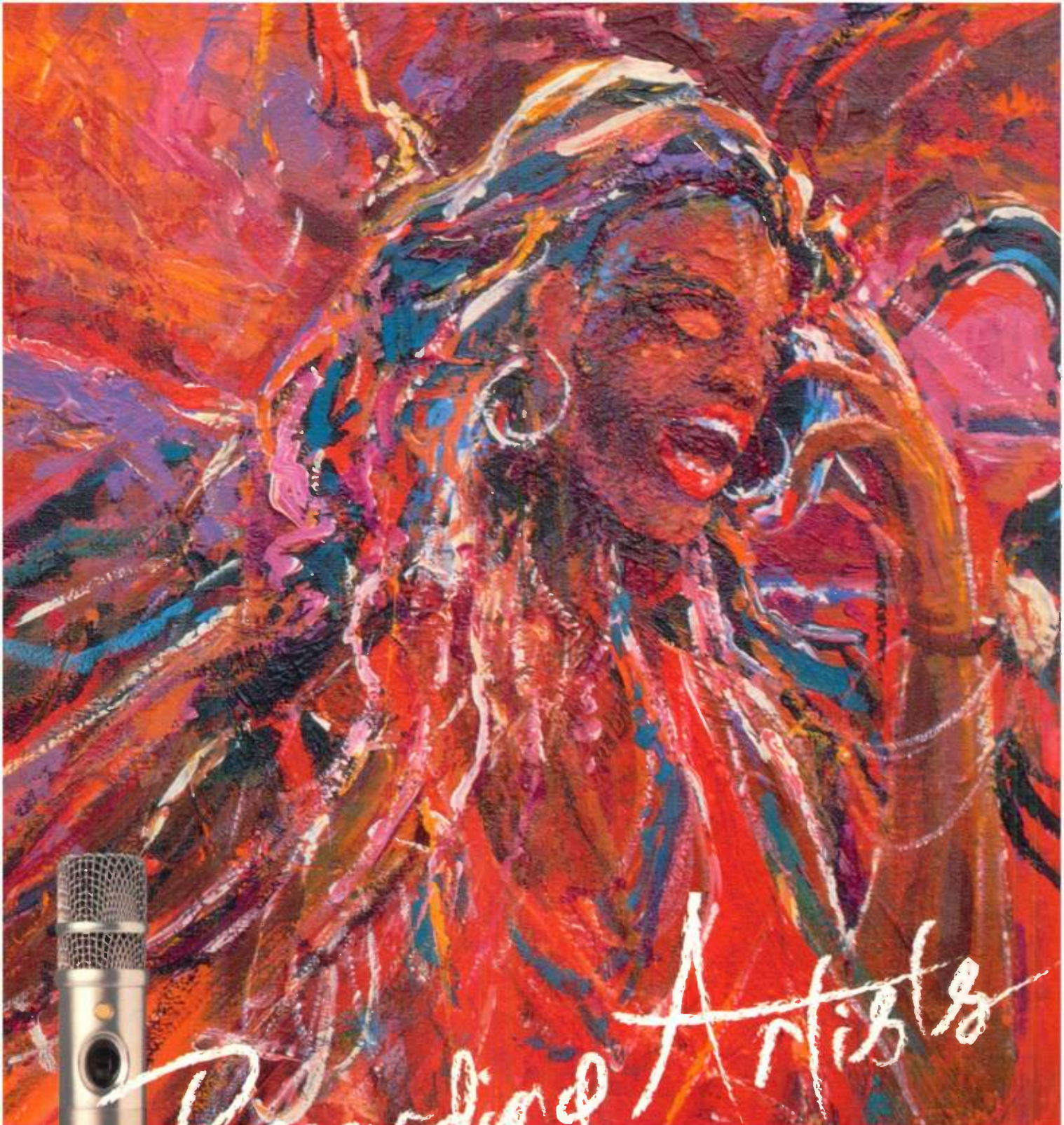
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JULIE WOODS





# how to catch those illusive ideas

# W

# WRITERS

The question I am most frequently asked about my songwriting is whether I write the words, or the music first. For me, it has always been the music that has inspired the words. I'll come up with a catchy riff or chord progression, and start singing a melody that I like, and out come the words.

There have, however, been exceptions. I saw the word "weightless" on the side of a hairspray bottle, and thought it was a great title for a song. So I picked up my guitar, and started chopping out some chords, until I came up with a first line and melody. It all just fell into place, and I had written a new song called "Weightless". Unfortunately, it doesn't always happen so easily.

I'm also asked how I come up with songs. Are they original ideas or true stories? There are two ways to write a song: consciously or intuitively. There are many writers who can write based on a specific subject or event, like a broken heart or something of a political nature. I have never had any success with a preconceived idea. It can be very frustrating when you want to write about a certain subject and it just doesn't come out sounding like you wish it would.

I am slave to my subconscious. I put up my antennae and draw signals from the creative cosmos. Paul McCartney once said that his songs don't belong to him, that he was just blessed to have them come to him. If I don't start out knowing what the song is about, where does it come from and how does it get written?

In my case it starts with a guitar or a drum machine. I jam with a beat and make up chord progressions and riffs. I inspire myself with new sounds or new drum beats. It can even be done on a piano or an accordion. Whatever inspires you to be creative.

You can start your song by singing or humming as you play. Experiment, until you come up with a melody you like and as you sing, start spilling out some words. It doesn't have to make any sense. As a matter of fact, the wackier the better, because you are going to end up with more interesting lyrics that way. This was how I was able to fit the word "acetaminophen" into a song. If you stretch your imagination, you will end up with more fascinating ideas. Once you have

a page full of gibberish, look again. Maybe this mess of words is trying to tell you something. Look at it like it is an unsolved puzzle. Make the picture appear and then fill in the missing pieces. As you chip away you'll start to realize that your other brain (the subconscious one) has written a song.

Some writers find it is difficult to start a song, and for others it is harder to finish. I happen to fall into the latter group. I have a warehouse full of ideas and unfinished tunes. This is where the work starts. It is time to put away the toys, get rid of the distractions, and finish what I started – one at a time.

If you get stuck and just can't find a way to finish, pass it along. Sometimes, giving it up to another songwriter gives the song new life, and takes it somewhere you may not have thought. You must be prepared to be open to another writer's ideas. You must relinquish control, if you want to get the song finished.

I have been asked whether I write with creating a "radio hit" in mind. My answer has always been that I don't put that kind of pressure on my creativity. I only try to write good songs. It is important to keep the words and musical ideas fresh. It is dangerous to get caught up in a trend, because it'll be over before the song is recorded. Good songs will always find their way through the system. Songs take on different shapes as they are produced for recording. Whether you are writing for yourself or for another artist, the song will find its appropriate attire for the occasion. A good example of this is the amount of remixes you hear on contemporary radio today. Some songs have been dressed up 16 different ways to suit all sorts of radio formats. A writer should not worry about thinking "radio" during the writing phase – the important thing is to write good songs.

Many writers wonder what to do when they get writer's block. In my experience,



by Chris Brodbeck

this barrier is the result of too much stress during the creative process, or of not writing enough. Too many songs and nowhere to go. The well is dry and you've been strumming the "Z" chord for hours. I suggest getting out and going for a walk, for a drive, or just sitting in the park and watching people. Relax and look for inspiration. Window shop, read signs. These are great ways to get rid of the stress and stimulate creativity. Most of the songs I've written have been on walks or when I'm driving. If you have trouble remembering a line or melody, carry a small tape recorder and sing into it. My personal rule has always been, if I can't remember the song by the time I get home, then nobody else will. This is a rule that doesn't apply to everyone, but may help define your quality of writing. Whether you are an amateur or professional songwriter, it is important to remember that song writing is a labour of love. Anyone can write if they love doing it. If you only write words or just music, dig deep and free your mind. Remember, the more you write, the easier it gets. Most importantly, have fun.

*Chris Brodbeck is singer/songwriter for See Spot Run.*

# acquiring a sound system for your performance



by Richard van Steenburgh

There are three different ways of having a sound system present at your next job or gig. One way is that the club or venue supplies the system; the second way would be that you hire a production company to deliver, set up and operate; and the third way is to bring an audio system yourself.

If the venue supplies the system then your work is greatly reduced but not eliminated. Our focus in this article is to look at organizing for the last two events, a hired system brought in by an outside company or a system brought in by you.

There are two principal objectives in providing sound reinforcement for an audience:

1. That the whole audience is able to hear clearly.
2. Your objective is to reproduce faithfully what is happening on stage.

To assess your audio needs in a system you need to ask the following questions:

1. How large is the room and how many people does it hold or are expected?
2. What style of performance is being reinforced, a rock band, country band, jazz band or speeches? All of these performances require a different system.
3. What are the acoustic characteristics of the room? (A cinderblock school gym with terrible acoustics may not be worth bringing multiple effects units, as they will only complicate the performance.)
4. What is the access into the venue: stairs, long hallways, elevators, narrow door ways, etc.?
5. What electrical supply is available from the venue? 15A Uground 100V circuits, 220V single phase, 220V three phase, and how much load will these services carry? (amperes)
6. What is the budget for sound reinforcement?

Details of the sound reinforcement system should address the following:

1. Does the performance require subwoofers?
2. Does the audience size require delay speakers for full coverage?
3. Does the band require a separate side stage monitor console and technician?
4. Does the band utilize in-ear monitors?

When you are thinking about bringing your own system, consider the following:

1. You will have to provide the operator. This may be a band member from the

stage or a separate person to concentrate on sound. They must be familiar and comfortable with the equipment. This is the person who should plan and select the system.

2. You will have to organize in advance the wiring scheme for the system.
3. You will have to load the equipment into the truck, into the venue, back into the truck, and then back into the original pickup location.
4. You will have to transport the equipment with the right-sized truck.
5. You will be responsible for any lost or damaged items.
6. That quality over quantity in speakers will provide better sound and be more manageable.
7. That you keep the system simple (a mixer with onboard effects and equalizers, using powered speakers and powered monitors, using an in-ear monitor system to reduce size).

When you are hiring a sound company to deliver a system for your performance you need to provide the following information:

1. An input list [instrument, desired mic (if known), mic stand (short or tall), dynamics required (if known)]
2. A stage plot showing the musicians' positions with instruments and monitor placement.
3. A breakdown of stage monitor mixes and their contents.
4. Details of the venue (size, capacity, location, access, electrical size)
5. Details of the performance (number of bands, type of band, number of musicians)
6. Details of the event (sound check time, doors open to public, show times, finish times)
7. Details of mixing console functions will enable you to ensure that this tool is able to accomplish what you need:

- A. Number of channels
- B. Number of subgroups
- C. Number of auxiliary sends for effects and stage monitors
- D. Type of channel equalizers desired (fixed tone controls, semi parametric or fully parametric equalization)

When attempting a sound check with your technician, consider the following:

1. A sound check and a rehearsal are distinctly different, let the sound technician run the sound check.
2. You should be checking each instrument one at a time without any other instrument interfering. This should be played at show strength or volume.
3. Only when the sound technician asks for groups of instruments or the whole band should you start playing songs. Ask your technician how you can help his mix with your stage volume adjustments. Remember, a good method of hearing an instrument better is to turn down other instruments and not necessarily turning the lower volume instrument up.
4. Giving information about how the monitor's sound using good descriptive terms will help the technician help you:
  - A. Talk about content (how much of what instruments are present and what you would like to hear)
  - B. Talk about tone – too much treble, more midrange (on a specific instrument), one kilohertz is feeding back. Try and stay away from non-musical terms
  - C. When you talk about volume, be specific as to which instrument or vocal you want turned up or down and make sure the sound technician knows you are referring to the monitors and not the mains.

Richard van Steenburgh is owner of ShowPro in Toronto, ON.



# conception to completion



Recorded Music

by Justin Gray

## Maximizing Your Studio Dollar

**S**o you've finally decided to go into the studio and record the next "new thing," or "buzz" or whatever the hip industry term du jour may be. Before you decide to credit MasterCard as an executive producer, or cash in the RRSPs your grandfather may have given you, there are 10 simple steps that should be followed to maximize your limited studio dollar.

- 1) Rehearsal – There is no substitute for being absolutely prepared. During rehearsals, stick a tape recorder in the middle of the room, equidistant to each instrument. Then play the song and record it as many times as necessary to get a tight performance. (Who cares how it sounds!) Listen to it ad nauseam. Are the choruses in the right place? Is the arrangement tight? Sometimes what makes music good is what's not played, rather than what is. Don't feel that you have to be playing as loud as you can all the time. Embrace dynamics. This procedure is called pre-production, and do it as long as it takes until it feels right.
- 2) Referencing – A good technique before going into recording is to listen to records from some other artist/bands in your genre. Try to pay attention to elements of the recording like guitar or drum sounds that may translate well into your project. Make sure that those records are always around during the studio time, and continue referencing as you go.
- 3) Producer – Typically younger artists/bands don't understand the concept of a record producer. Your producer's job may be as simple as making sure that what gets to tape is quality, and that your budget is controlled and accounted for, or his job may be as complex as all those things previously mentioned, and as well is responsible for the entire creative realization of your recording from pre-production to your final master.
- 4) Studio – Finding the right studio to suit your budget is a difficult process, but here is an idea. There is no rule that says your

- entire recording and mixing has to be done in the same studio. Overdubbing can be done at home on any multi-track recorder that can lock to SMPTE (i.e. Roland's VS-880 or VS-1680). Once you've completed your beds just dump a 2-mix of your session locked to timecode, then basically do all your overdubbing at home. Once you've completed your overdubs just take your multi-track back to the studio, and all your homework should lock back up with your original session.
- 5) Engineer – Get your engineer's opinion at any and all times during the recording process, because there is a good chance he's worked with some pretty serious artists who do what you're trying to do everyday. Assuming that you don't have a producer, your engineer can be a good impartial party.
  - 6) Don't Rush – The biggest mistake young artists make is that they rush the process of recording their stuff. Make a point of getting good takes (especially on vocal performances). A good rule of thumb is not to think about what was just recorded. Listen back to confirm it was great, not passable. If there is any uncertainty as to the quality of the take, then just do it again. Another tip to improve your performances as you go along, is to take your time between your beds and your overdubs, and then between your overdubs and vocals. Most importantly before you begin to mix, take at least a week to 10 days between recording and mixing. Consider this time to be your stay of execution, as this is the last time you really have to do any mass changes in your production.
  - 7) Organized Spontaneity – Try to avoid experimentation on a studio dollar. Experiment all you wish in your overdubbing session. Get crazy, try different mic placements, stick your guitar amp in the bathroom, or your singer for that matter, just make sure it's before the

bean burrito dinner. [Or after if you want to hear some anger in the vocals]

- 8) Mix – Before you finalize your mix, make a cassette of your mix and bring it out to the car and listen to it, or bring a ghetto blaster to the studio. Remember point two: bring those reference records also, and see how they compare in that environment. Just remember that those records were probably made on budgets that could buy mansions, so be realistic about your comparison. Also make sure that your mix engineer is referencing those same records. When it gets to the point where your happy then print it to DAT.  
Always do a second version exactly the same as the first, only with the vocals 1.5 dB louder than the previous mix. Often by the end of a mix you're tired and your ears are not registering the same as at the beginning of the day. What usually gets sacrificed is the lower mid to mid range listening perspective (right where the vocals sit dynamically). Also consider having a guitar or keyboard around just in case you want to add one more idea.
- 9) Don't Overextend – There are only 24 hours in a day, and usually about 12 in a studio day, so at the beginning of the day be realistic about what you plan to accomplish and do just that. Plan long term about your recording. Try to schedule everyday before you start and approximate as closely as possible what you plan to do when. This is a good guideline to finishing within your time limit.
- 10) Have Fun – Always remember that what you create in the studio will outlive you in some way or another, so make sure your legacy reflects on what you do.

*Justin Gray is a freelance record producer who has worked with All-4-One, 3 Deep, Dumbnait Doyle, Ashley MacIsaac, See Spot Run and others. He is currently producing six songs on the new Snow record. He can be contacted at [bigboommentertainment@hotmail.com](mailto:bigboommentertainment@hotmail.com).*

# B

# the boiler plate in recording industry contracts

*The views and opinions expressed in this article are not meant to substitute for legal advice which should be sought in each particular instance.*

## Introduction

Standard music industry contracts are drafted for specific circumstances. Almost every contract is different. However, some of the terms are consistently used in such agreements no matter what the particular circumstance. These standard terms are sometimes referred to "boilerplate" or "the fine print". Even though they appear in every well-drafted contract they can have serious ramifications depending on the language used.

This article will describe several of the most important standard boilerplate provisions and discuss briefly how they can impact on your individual case.

## Audit Rights

This section will grant each party (if necessary) the opportunity to examine the books and records of the other party to ensure proper payment is being made under the particular agreement. For example, record companies will normally grant an artist the right to examine the books and records of the company once per year to ensure that the artist is receiving proper royalties. This is obviously a valuable provision to include in your agreement where you suspect you are being underpaid for records sold.

Unfortunately the cost and expertise required to fully examine a record companies' books and records are cost prohibitive for an artist and unless such discrepancies are potentially significant (i.e. enough to cover the cost of a thorough audit: \$5,000-\$10,000). Companies will often limit the number of audits allowed under the agreement to limit the amount of time they must spend preparing adequate documentation for the examination.

## Notice

This section will address where all correspondence should be sent during the course of the agreement. For example, if option rights need to be exercised in writing, when and where would such an option notice be sent? Will a faxed notice suffice? Regular post? It is important to remember to notify parties when addresses change so important

notices are not lost or delayed during the term of the agreement. Often times artists will include a provision where the opposite party must also copy their legal counsel to ensure that such notices are received and dealt with.

## Default & Cure

When a record company defaults under an agreement you cannot, normally, automatically terminate the agreement. The default and cure section in a standard recording agreement, for example, normally protects the company against defaults under the agreement. This section requires the non-defaulting party to put the defaulting party on notice when a default has occurred under the agreement, i.e. where the company has forgotten to provide a timely royalty statement. The artist in this particular example must send a notice notifying the company of the default; the company normally has a particular period (30-60 days) to remedy the default, i.e. provide a royalty statement. If the company remedies the default in a timely enough manner, the potential negation of the contract is avoided. If the company does not remedy the default in a timely manner the contract will be potentially terminable.

## Representations & Warranties

An artist will often be required to acknowledge that:

- i) they have been advised to seek independent legal representation under the agreement prior to entering into the agreement and has either obtained the same or irrevocably waives such right prior to signing the agreement;
- ii) they have read the terms of the agreement, are entering into it freely and fully understands its force and effect;
- iii) they represent and warrant that they have the full legal right and capacity to enter into the agreement free of all claims whatsoever and perform all of the obligations described herein, and that there are no other agreements in force which prevent them from doing so;

- iv) to the best of their knowledge, owns any and all rights in and to the professional names of the their group (if applicable); and,
- v) there is nothing preventing them from entering into the contract and fulfilling it to the best of their ability.



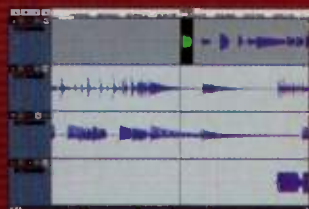
by Chris Taylor

## Governing Law

In the event of a dispute between the parties which law will govern? The state of New York, the province of Ontario? In which jurisdiction will the parties have to file claims? The laws differ from province to province and state to state. It is important to select the governing law and jurisdiction in your agreement to avoid disputes on this issue in the future.

*Chris Taylor is a lawyer with Sanderson Taylor a Toronto-based music law firm and currently works with Sum 41 (Island/Def Jam), K-OS (Capitol), and JAR. [www.sandersontaylor.com](http://www.sandersontaylor.com).*

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## Audio-Technica 1400 Series



**A**udio-Technica recently announced the new 1400 Series UHF Wireless Microphone Systems. The series is designed for a wide range of applications, including live performance, places of worship, lecture circuit, public address, and aerobic instruction.

The new 1400 Series Systems features Audio-Technica's proprietary InvisibleLink circuitry, and offers true diversity UHF wireless technology with the ability to operate up to 10 systems simultaneously.

It is comprised of two system options: the ATW-1451 UniPak Transmitter System, consisting of the ATW-R14 true diversity receiver and ATW-T51 body-pack transmitter; and the ATW-1452 Handheld Dynamic Microphone System, which also includes the ATW-R14 receiver, plus the ATW-T52 handheld dynamic microphone/transmitter. The ATW-T52 microphone features an Audio-Technica Hi-ENERGY dynamic element with exceptional internal shock mounting.

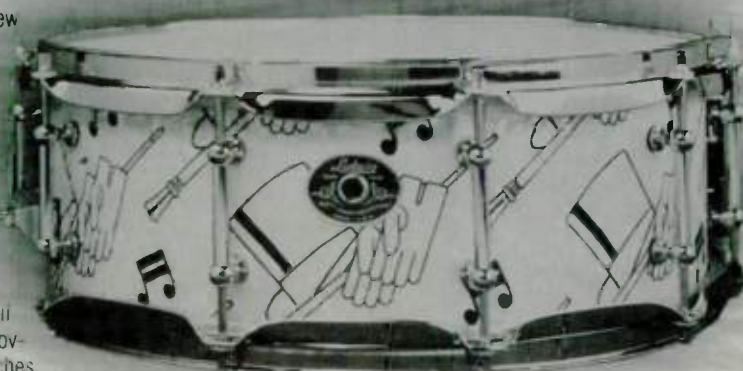
The ATW-R14 receiver features a space-saving half-rack design in a rigged metal housing, and includes front-mount removable antennas, unbalanced (1/4" phone) and balanced (XLR) output jacks, and a ground-lift switch for the XLR output.

For more information, contact: Audio-Technica US Inc., 1221 Commerce Dr., Stow, OH 44224 (330) 686-2600, FAX (330) 686-0719, pro@atus.com, www.audio-technica.com.

## Ludwig L90THC5 Snare Drum

Ludwig recently introduced a new vintage style, limited edition Model L90THC5 snare drum. Finished in a white marine pearl it has a unique Top Hat and Cane design, which was first introduced in 1940.

The snare drum is decorated with the Ludwig 90<sup>th</sup> Anniversary badge and a brass serial number plate. Each drum comes standard in a beautiful wooden case with a leather-like covering, plush lining, and brass latches.



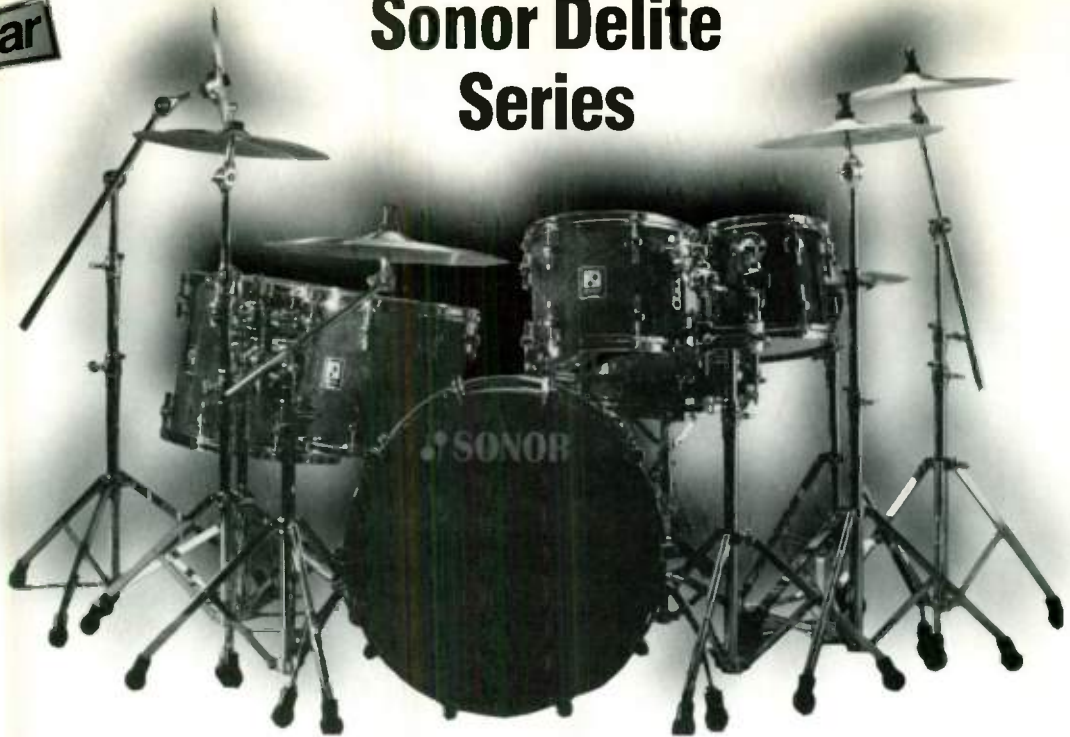
Only 90 models have been made, making the limited edition a true collector's model.

The 5" x 14" snare drum features vintage style tube lugs, triple flange hoops, medium coated Ludwig Weather Master drumheads, and the P85 Supra Phonic snare strainer.

For more information, contact Ludwig Musser, PO Box 310, Elkhart, IN 46515-0310 (219) 522-1675, FAX (219) 295-5405, www.ludwig-drums.com.

hot gear

## Sonor Delite Series



Sonor recently introduced its new Delite Series of drums. The VMS Vintage Maple Shells, manufactured with the unique Sonor CLTF (Cross Laminated Tension Free) system are extremely thin and produce a warm resonant tone with instant response and a full tuning range.

Delite uses a new concept in tom mounting with the AX Ball Clamp System which offers drummers multi-positioning. The Delite Series has newly

designed Sonor style convertible spurs, six high gloss lacquer finishes and single tension lugs with the integral Tune Safe System. Delite offers a broad range of tom and bass drum sizes and snare drums in three shell depths.

For more information, contact: Hohner Inc./HSS, PO Box 15035, Richmond, VA 23227-0435 (804) 550-2700, FAX (804) 550-2670, [www.hohnerusa.com](http://www.hohnerusa.com).



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# Sabian Max Stax

Sabian has recently introduced the Signature Mike Portnoy Max Stax. Sabian teamed up with this poll-winning drummer of Dream Theatre to create this cymbal which consists of a specially designed raw-edged Max Stax Splash or Max Stax Crash topped with a Max Stax China Kang.

This unique accent and effects combination model is available in three size and cymbal configurations: High 8" Kang/8" Splash, Mid-10" Kang/10" Splash and Low-12" Kang/14" Crash.

Designed to deliver tight bursts of raw aggressiveness, Max Stax are ideally suited for playing the fast accents and quick fills popularized by Portnoy in his exploits with Dream Theatre. With such a wild and different sound, Max Stax offers something for every player and percussionist.



For more information, contact: Sabian Ltd., 219 Main St., Meductic, NB E6H 2L5 (506) 272-2019, FAX (506) 272-2081. [www.sabian.com](http://www.sabian.com).

## Slider Piano Barre

Slider recently released the Piano Barre, an acoustic piano microphone support system. This device supports two or more microphones above the strings and soundboard, allowing the microphones to be positioned exactly as desired.

The Piano Barre has wings at each end which allow it to rest on top of the piano's side rails, and their counter-balance design will support any conventional microphone. At only 18 ounces, this brushed aluminum barre is extremely light, and its telescope design allows it to span 55", yet reduces to 23" in length for easy storage and transport.



For more information, contact: Charlie Argall Music Enterprises, 3266 Yonge St., #1709, Toronto, ON M4N 3P6 (416) 488-1645, FAX (416) 488-3643, [charlieargall@sympatico.ca](mailto:charlieargall@sympatico.ca).


## WD Music Modular Guitar System

WD Music Products recently launched a modular guitar system designed to provide independent dealers with their own in-store 'Custom Shop.' It can be assembled over the course of a couple of evenings by those with very little or no previous experience.

By mixing and matching parts from each of the modules, it is possible to create over 250 combinations of different instruments. Systems include the SMGS and TMGS modules for guitars, and for bass, the PMGS.

For more information, contact: WD Music Products Inc., 4070 Mayflower Rd., Fort Myers, FL 33916 (941) 337-7575, FAX (941) 337-4585, [wdmusic@mindspring.com](mailto:wdmusic@mindspring.com), [www.wdmusicproducts.com](http://www.wdmusicproducts.com).

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## New Economy Productions, Inc.

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31 Adelaide St., East  
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## Yamaha Line of Classical Guitars

Yamaha recently announced its improved line of classical guitars. The entire line of classical guitars has been redesigned for easier play, smoother fingering, expanded volume and better sustain.

The new line features thinner back and side panels, as is the finish. The necks have been slimmed as well.

For more information, contact: Yamaha Canada Music Ltd., 135 Milner Ave., Toronto, ON M1S 3R1 (416) 298-1311, FAX (416) 292-0732, [www.yamaha.ca](http://www.yamaha.ca).



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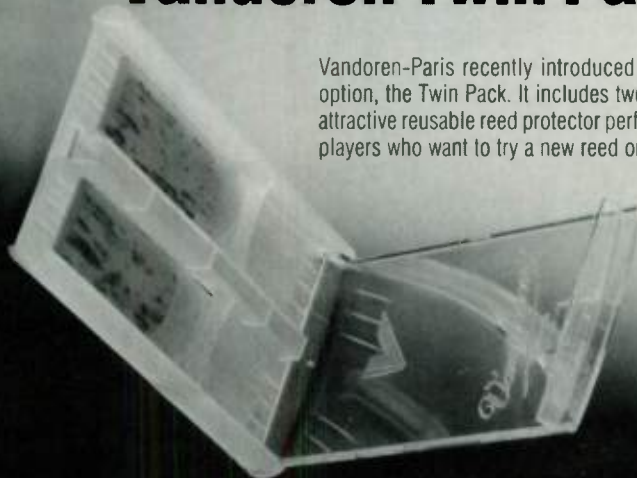
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## Vandoren Twin Pack

Vandoren-Paris recently introduced a new packaging option, the Twin Pack. It includes two reeds sold in an attractive reusable reed protector perfect for students or players who want to try a new reed or reed strength.



The new twin packs are available for Traditional and V12 Bb clarinet and Traditional, V16, and Java alto saxophone reeds in strength numbers 2, 2<sup>°</sup>, 3, 3<sup>°</sup>, and 4. The Twin Packs come in plastic sleeve dispensers, with 25 Twin Packs per sleeve. An attractive display unit is also available to hold the sleeves for easy dispensing.

For more information, contact: D'Addario Canada, 50 West Wilmot St., #13, Richmond Hill, ON L4B 1M5 (905) 889-0116, FAX (905) 889-8998, [daddariocan@globalserve.net](mailto:daddariocan@globalserve.net), [www.daddariocanada.com](http://www.daddariocanada.com).



# Schecter Guitar M33 Model

Schecter Guitar Research recently announced the first Diamond Series Signature Model, the M33. It was designed to the specs of Powerman 5000's guitarist Mike Tempesta (M33).

The M33 model is based on Schecter's USA Tempesta model, and includes dual Powerman 5000 "space skull" logos at the 12<sup>th</sup> fret. The model features a 24 1/2" scale neck set-in a bound mahogany body with a maple top. It is armed with two Duncan Design pickups, including their new twin-rail high output M33 bridge humbucker.

The M33 Guitar is available in three futuristic sci-fi 'satin' finishes including black, grey, and silver.

For more information, contact: Schecter Guitar Research, 1538 North Highland Ave., Los Angeles, CA 90028 (323) 469-8900, FAX (323) 469-8901, [srguitars@aol.com](mailto:srguitars@aol.com), [www.schecterguitars.com](http://www.schecterguitars.com).

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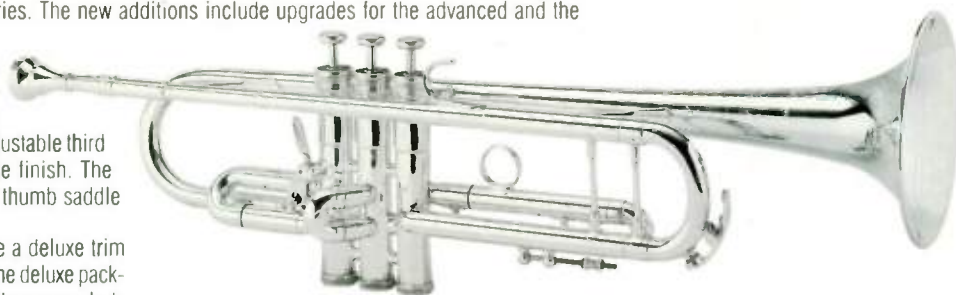
# UMI King Silver Flair

United Musical Instruments (UMI) recently announced the newest additions to the King Silver Flair 2055 trumpet series. The new additions include upgrades for the advanced and the serious student player.

The best-selling 2055T has a .462" (11.73 mm) bore, a 4 7/8" (124 mm) seamless bell, model pistons, a triggered first slide, an adjustable third slide stop and a bright, silver-plate finish. The new 2055S model has a first valve thumb saddle instead of the trigger.

The Silver Flair DL models have a deluxe trim package and the DL-G models have the deluxe package plus a 24 K gold-plated top, bottom caps, buttons and stems. The newly patented Modular Valve Weight (MVW) System is an available option for all the horns in this series and is standard on the deluxe models, the 2055TDL, 2055TDL-G, 2055SDL and 2055SGL-G.

For more information, contact: United Musical Instruments USA Inc., 1000 Industrial Parkway, Elkhart, IN (219) 295-0079, FAX (219) 295-8613, email@unitedmusical.com, www.unitedmusical.com.



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## Line 6 POD Pro

Line 6 recently introduced the POD Pro, a professional implementation of POD, Line 6's successful digital guitar processor. The POD Pro offers all of the features of the original POD in a stunning 2U rack-mount system with enough connectivity for the most demanding recording professionals.

The POD Pro features 32 Amp Models, 16 Cabinet Models, 36 programmable channels, and 16 Digital Effect combinations including Choruses, Flangers, Rotary Speaker, Delay, Reverb, Tremolo and Compressor.



With 24-bit AES/EBU, S/PDIF Digital Out, Word Clock, 44.1/48 kHz operation, unprocessed Guitar Output, and Line Level Input, POD Pro is well-equipped to perform in professional recording environments. It also features Dual-Mode XLR Direct Outs with A.I.R. — Line 6's proprietary technique for simulating the complex interaction of microphones and speaker cabinets in both recording and live situations.

POD Pro sounds are equipped with Tone Transfer and can be seamlessly transferred to any other POD Pro, POD or Flexitone II amp, allowing sounds to be ported easily from rehearsal to studio to stage.

For more information, contact: Power Music Marketing Ltd., 6415 Northwest Dr., #22, Mississauga, ON L4V 1X1 (905) 405-1229, FAX (905) 405-1885, [www.power-music.com](http://www.power-music.com).

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## Guyatone EDM-1 Speed Cable



Guyatone recently introduced the EDM-1 Speed Cable, ideal for use with any instrument that does not have an onboard preamp or volume control, and for use with instruments that

generate complex harmonic content, such as acoustic guitar, mandolin, violin, banjo, etc.

The Speed Cable features the unique "volume plug" — a 1/4" instrument plug with a high performance volume slider built into its sleeve. The volume plug allows the output level of the instrument to be controlled at the source.

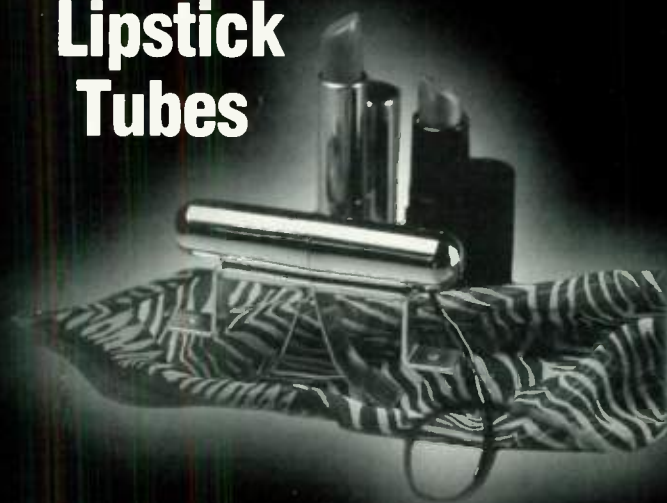
The combination of materials used makes the Speed Cable flexible yet strong while simultaneously providing an enhanced frequency response range with balanced attack and sustain. The Speed Cable is able to reproduce any instrument's signal more accurately than a standard cable can due to its flat response and non-peak tonal character.

The EDM-1 Speed Cables also feature soft PVC sheath, high performance, heat-resistant polymer insulator, high-purity, OFC (oxygen-free copper) multi-conductor core wire and shield, and gold plated 1/4" plugs with hex-screw fasteners for increased reliability.

The Speed Cables are available in three lengths: the VC-300, three metres, the VC-500, five metres, and the VC-700, seven metres.

For more information, contact: Godlyke Distributing Inc., 328 Mason Ave., Haledon, NJ 07508 phone/FAX (973) 835-2100, godlykehq@aol.com.

## Seymour Duncan Lipstick Tubes



Seymour Duncan recently released new Lipstick Tubes for Danelectro and Strat guitars. They offer a direct replacement pickup for Danelectro guitars and a pickguard-mount lipstick tube pickup for Strat guitars. The characteristic long, rounded pickups look like lipstick tubes because in the originals at least, that's exactly what they were.

Seymour Duncan took the original spec lipstick tubes and filled them with a tone machine that will add sparkle, jangle, and shimmer to an old Danelectro, and greatly enhanced punch, bite, and cut to a new one.

The neck pickup is reverse wound, reverse polarity ("RW/RP"), creating a hum-canceling effect when both pickups are used together.

The new lipstick tube for Strat guitars, tone-wise, gives Strats a smooth and glassy high-end with a nice bump in the upper-mids, and offer exceptional dynamics.

For more information, contact: Seymour Duncan, 5427 Hollister Ave., Santa Barbara, CA 93111-2345 (805) 964-9610, FAX (805) 964-9749, lee@seymourduncan.com, www.seymourduncan.com.

# Larrivee B-02 Acoustic Bass

Larrivee Guitars recently released the B-02 Acoustic Bass Guitar, designed to appeal to bassists looking for that warmer, "woodsier" sound. The bass features all solid-wood construction (not laminates), and the traditional construction technology featuring dove-tail jointed neck.

The B-02 has South American Mahogany back and sides and a solid sitka spruce top, a transparent pickguard, an adjustable steel truss rod, and a satin finish.

For more information, contact: Larrivee Guitars Ltd., 780 East Cordova St., Vancouver, BC V6A 1M3 (604) 253-7111, FAX (604) 253-5447, [www.larrivee.com](http://www.larrivee.com).



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# SHOWCASE

by Jim Kelly

Holly Go Lightly has been building a steady following over the past two years on the Toronto club circuit. *Bliss Machine* is the band's first full-length album, following on the heels of a favourably received 6-song EP. Led by talented singer-songwriter Linda M., the band has been garnering rave reviews for its energetic live set, headlining showcases at NxNE and Canadian Music Week, and opening for artists such as Ani DiFranco, Natalie Merchant, Martha Wainwright and, more recently, Holly Go Lightly has been building a steady following over the past two years on the Toronto club circuit. *Bliss Machine* is the band's first full-length album, following on the heels of a favourably received 6-song EP. Led by talented singer-songwriter Don Henley. Ever-steady bass player Rhonda Bruce holds down the bottom end with drummer Brad Hart, while guitarist Scott Carroll provides the sonic textures that keep things flavourful (Hart and Carroll have recently been replaced by J. Pergolesi and Jeremy Bellaviti, respectively). "The songs are meant to reach people on some level," says Linda M. "I tend to write songs that are not really super-happy and up – they're a little bit more on the pensive side, and that's kind of where I come from when I write. I like to make people think and feel." Apparently it's working – the CD spent five weeks at #1 on the indie charts at HMV's Toronto flagship store. Small wonder, boasting solid songs like the single "Running Out Of Time", with Linda M.'s caramel-smooth voice quavering and cracking at just the right moments, the Mid-Eastern flavour of "Infrared" and "Silver Moon Motel", a Triple-A radio-hit-in-waiting. Catch Holly Go Lightly on their first cross-Canada tour this September, playing clubs and showcases at selected Chapters bookstores.



Who: Holly Go Lightly  
Where: Toronto  
What: Solid, smart, modern folk rock  
Contact: Brenda Bisea / Richard Flohil, (416) 351-1323, FAX (416) 351-1095, rfhil@inforamp.net

## Holly Go Lightly



Who: Martin Posen  
Where: Toronto  
What: Acoustic guitar wizard  
Contact: 2000 Bathurst Street, Toronto, ON M5P 3L1 (416) 782-5992, mposen@torfree.net, www.drog.com/drog

## Martin Posen

*Triple Heater* is Martin Posen's debut CD, a remarkable collection of fretboard gems composed and performed by this incredibly gifted Toronto-based acoustic guitarist. Posen began his journey 20 years ago, when he placed in the top 10 at the National Flatpicking Championships in Winfield, Kansas. He spent the ensuing years developing his unique style utilizing fingerpicking and flatpicking, and playing in a diverse assortment of bands playing rock, folk, country, bluegrass and jazz. "The main thing is to translate the feeling into music – transducing one type of energy into another kind of energy," says Posen of his approach to his instrument. Sending his CD to Folk and New Age radio stations, he was pleasantly surprised by the response to the album. "I decided I'll just put it out to the Universe and see what happens, with no expectations at all. And it was beyond my dreams that people were that interested in it." Considering he counts among his influences Michael Hedges, Doc Watson, David Bromberg, Django Reinhardt, Clarence White and mandolin/fiddle player Sam Bush, it should come as no surprise to hear the eclectic mix of styles represented on *Triple Heater*. From the title track's dizzying display of dexterity and harmonics, to the Celtic-tinged "Son Of Finlay", and encompassing the beautifully lilting "Jewelled Lights" and the dreamy tranquility of "Spinal Chords" – the only cut featuring Posen on electric guitar – the CD invites you into the sonic world of this original and compelling instrumentalist. A uniquely talented musician to keep an eye on.

Nathan's Flat is that most elusive of creatures: a fresh-sounding alternative rock band. Formed in Halifax four years ago by Nova Scotians Bill Dean (guitar), Kevin MacDonald (guitar) and Jeff Kinsman (bass), along with Newfoundlander Art House (drums) and singer Rob Stewart from Ottawa, they released their self-produced eight-song debut CD, *Ninety-Nine*, in February of last year, eventually scoring a nomination for Alternative Artist/Group Of The Year at the 2000 East Coast Music Awards. Relocating to Toronto, they've continued on the road to success with a showcase at the NxNE festival this past June. "We're working in the standard rock/pop/alternative format, or whatever you want to call it," explains guitarist Bill Dean, "but we just try to do as much unique and interesting stuff as we can." Whatever you want to call it, it works. "Fly On The Wall" leaps out of the speakers with the kind of bristling energy reminiscent of mid-'80s R.E.M., while the bouncy "Down By The Shore" switches things up by adding some smart ska horns to spar with Rob Stewart's wonderfully unhinged vocals, and "Release" slows the train long enough to deliver a winsome acoustic ballad that'll have you reaching for the replay button. The band hopes to release a follow-up CD later this year. If they continue the way they're going, Nathan's Flat could be the place to be in 2000-2001.



Who: Nathan's Flat  
Where: Toronto via Halifax  
What: Fresh alternative rock  
Contact: 179 Riverdale Avenue, #2, Toronto, ON M4K 1C4 (416) 406-4498, nathansflat@hotmail.com, www.nathansflat.com

## Nathan's Flat

If you are unsigned and would like to be a part of Showcase, send us a complete bio, glossy black & white photo (no computer print-outs or scans) and a cassette/CD of your music. Also include an address and phone number where you can be reached. Send your complete package to: Showcase, Canadian Musician, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3.

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Jim Kelly is a Toronto-based freelance writer.

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