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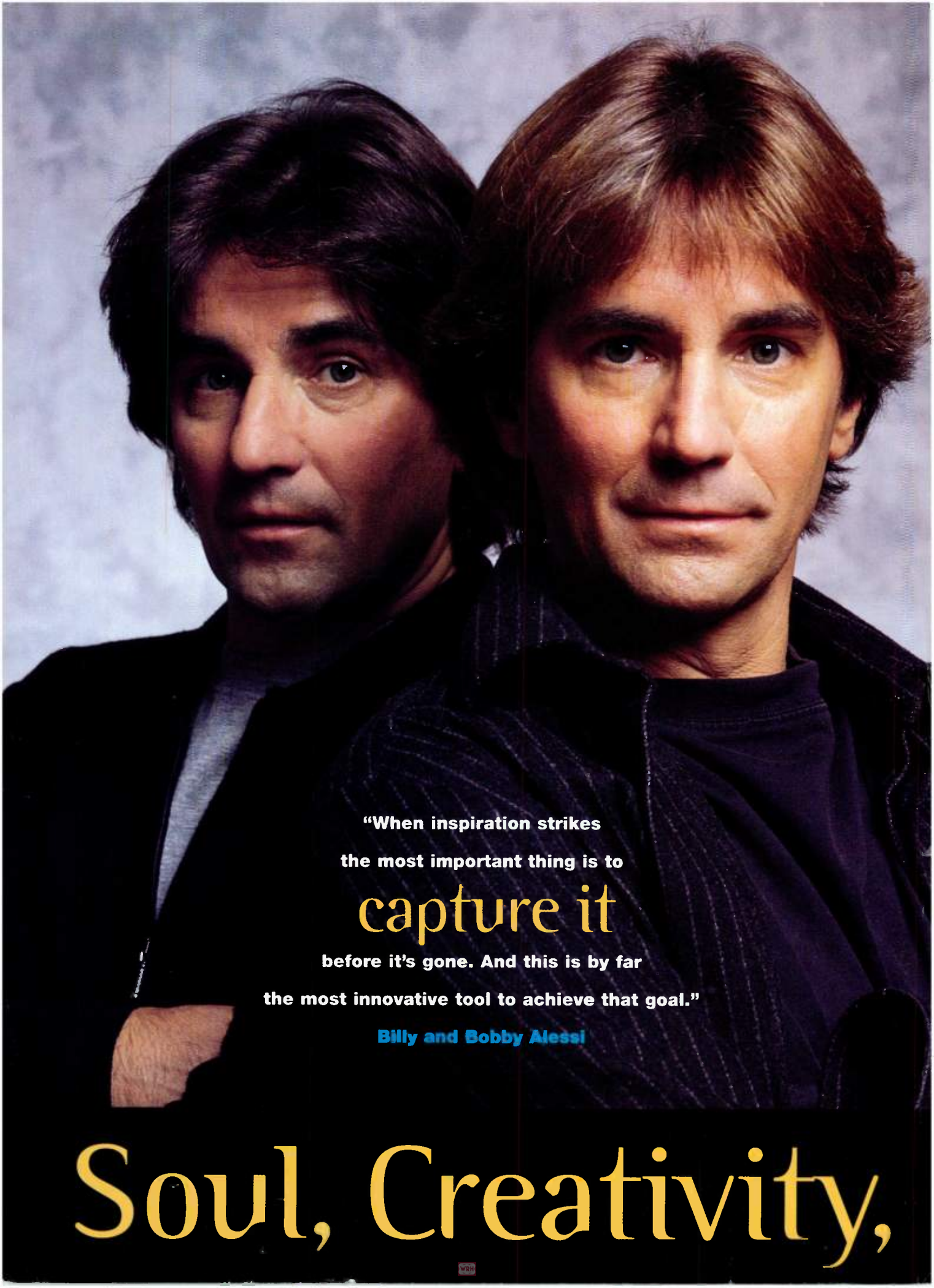
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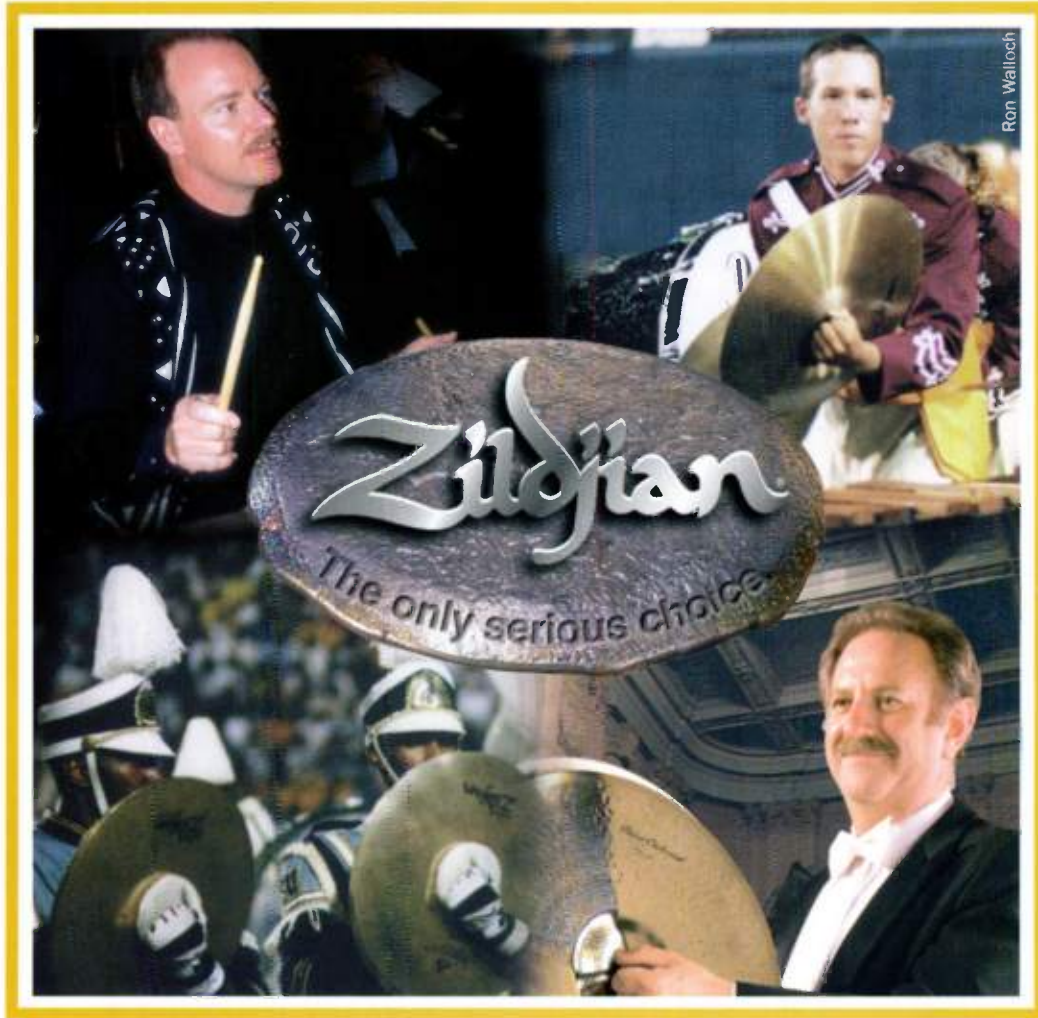
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photo by Reggie Casagrande

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OUR LADY PEACE

by Rod Christie

Our Lady Peace returned to the studio at a break-neck pace between tours this past summer, and the result is their latest album, *Spiritual Machines*, which came out an astounding 14 months since their last one. Why so quick? This question, plus many more will be answered in this guide to their latest effort.

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GOB

by Rod Christie

Vancouver's own gob share how they prepared their latest record, *The World According To ... gob*, and what techniques they used to capture the band's best album to date.

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by Jeff Pearce

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by Dave Johnston

This January/February issue of *Canadian Musician* features our annual focus on Music Education. We study what options are available for musicians of all levels to improve their abilities. Areas of focus include: traditional lessons, discussing the importance of one-on-one interaction; literature, including books (both theory and 'how-to') and songbooks; instructional videos; educational CD-ROMs and software; and last, but certainly not least, the Internet and the instructional abilities it holds.

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ISSN 0708-965
INDEXED IN THE CANADIAN PERIODICAL INDEX

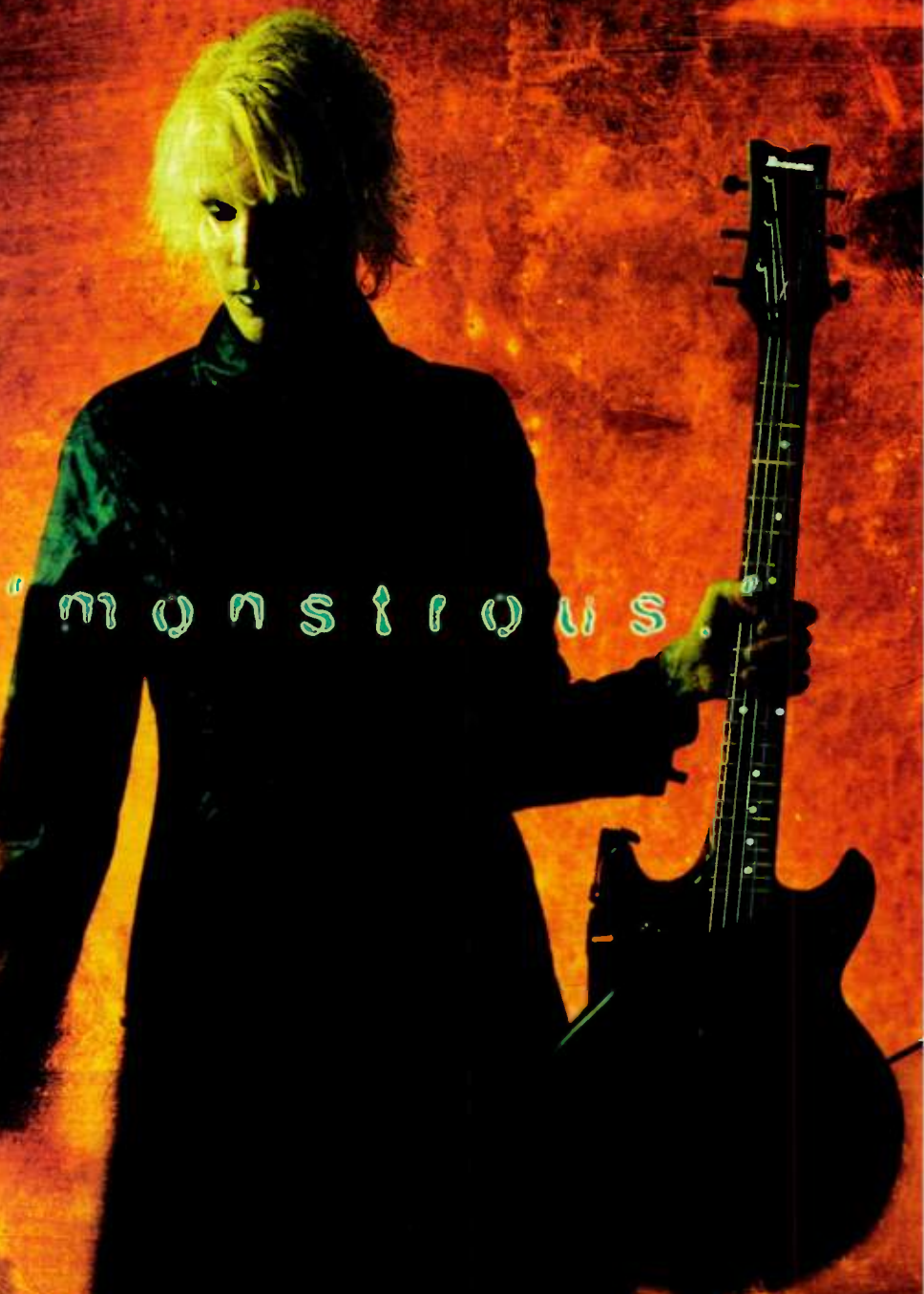


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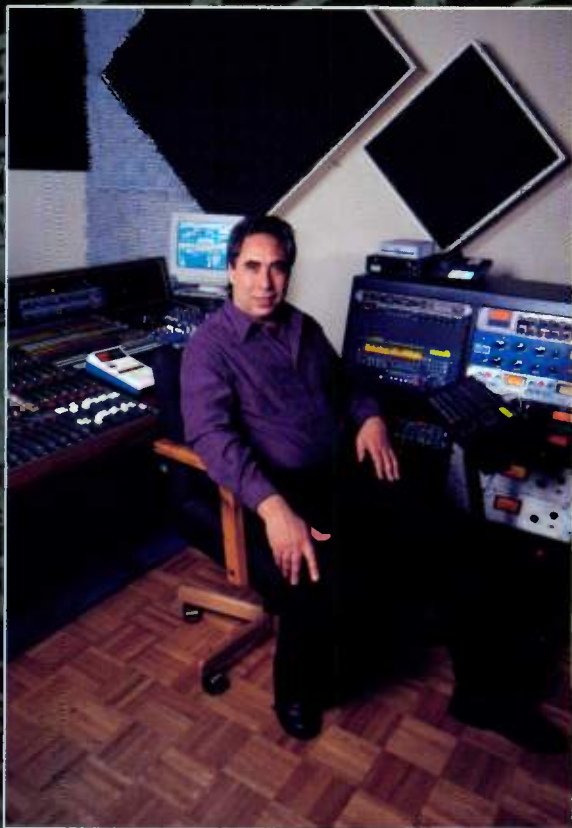
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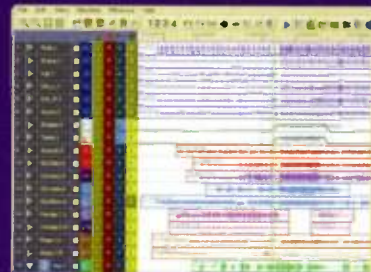
MX-2424 Profile: Rudi Ekstein of Foxfire Recording



Rudi Ekstein may not be a household name. But his studio, Foxfire Recording, has been thriving for over ten years, with over 40 hours of bookings every week. And the new cornerstone of Foxfire is the TASCAM MX-2424 24-Track 24-Bit Hard Disk Recorder.

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Keeping Musicians Clothed...

Dear CM,

Can you help me? On November 28, 2000, I received this coupon in the mail offering me one year of your magazine as well as a T-shirt. As I was going to renew anyway, I thought it was very nice of you to offer this so I filled out the coupon and have enclosed it. I promise I will wear the T-shirt with pride as I am a huge fan of the magazine; so much so that I have included a coupon from the latest issue so that I can send my brother a gift subscription for Christmas.

Thanks, and please keep up the great work on the magazine.

Ross Carter
Richmond Hill, ON

**Ed. Enjoy the shirt. We'll keep bringing you the magazines you love.*

Geddy Up!

Dear CM,

Thanks for putting Geddy Lee on the cover of CM! Rush is one of my favourite bands, and I haven't heard much from their camp lately. You've gotten the scoop on that one! I heard on the radio that Geddy was releasing an album later this fall, and I went to my newsstand, and there he was! Nothing like getting a good glimpse of what will surely be a phenomenal album from one of Canada's greatest musicians. Thanks for making my day!

Rush Fan
Toronto, ON



**Ed. Not much left to say...*

Drummer Wants Some OLP

Dear CM,

I wanted to drop a line and say thanks for the great last issue. I thoroughly enjoyed your percussion feature, so pass my thanks on to Jeff Salem. He did a great job. Great to see some international drummers included along with Canada's talent. Makes for a good mix.

Question: are you doing anything on Our Lady Peace in the future? Jeremy Taggart is a great drummer, and I was disappointed to see he wasn't included in the feature.

Keep up the good work!

Ryan Barber, drummer
St. Catharines, ON

**Ed. Obviously if you're reading this, you've picked up our latest issue with Our Lady Peace on the cover. Hope you like it.*

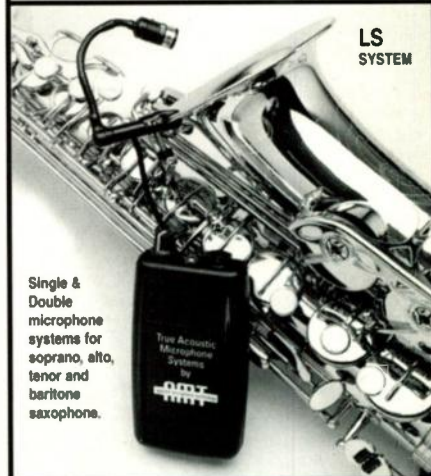


Our Lady Peace's Jeremy Taggart

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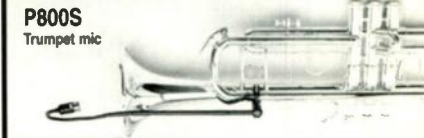
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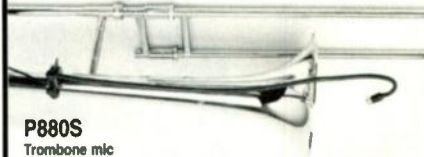
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Bang Radio Seeking Musicians

Smash or trash? That's what you decide on Bang Radio, an interactive radio Web site that gives listeners the opportunity to determine the content of the broadcasts. On Bang Radio, listeners can smash or trash songs and their votes immediately impact the play lists. The site offers musicians an outlet for their music and gives them a connection to their fans to see if they like the music they hear.

Bang Radio helps musicians launch their music all over the world. It offers a forum for musicians to be heard where they can reach their listening audience. This radio experience showcases independent, non-traditional and mainstream

musicians. It follows regional and national music news and trends, offers a broad range of programs and stations, includes chat room discussions featuring artists and acts, gives song and album information and gives listeners the opportunity to buy the music or sign up for a band's mailing list. Acts can also submit CDs to be considered for addition into regular rotation on Bang Radio stations, post calendars of upcoming shows, and manage free e-mail newsletters sent directly to fans everywhere. Fans are also able to learn more about the acts they're enjoying by searching the database to view song lists, photos and band bios.

Bang Radio is currently seeking content to feature on the site. digitalBANG, the company that created Bang Radio, is currently accepting a broad range of content formats. To learn more about how to submit your music check out the Web site: www.bangradio.com.

Showcase Opportunities

Mark your calendars! Here are some of the festivals that offer showcase opportunities for independent talent. Note that some of the submission deadlines for this year's shows may have closed already, but check out Web sites or call to make sure you don't miss your chance for next year. Check out our Events page, found on page 16 of this very issue for some more opportunities.

South by Southwest (SXSW) 2001

Austin, TX, March 14-18, 2001
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Canadian Music Week

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Are Cassette Tapes Dead?

by Tracey Allison

Have CDs taken over? Are cassette tapes coming to an end? After speaking to some Canadian custom duplicators, it's clear that CDs have certainly stolen the popularity that cassettes once had. But according to Linda Evans of Ambassador Records who said 70 per cent of their business is still in cassettes, "The market is changing, but I don't think cassettes will ever completely go out."

Artists need to decide how many cassettes they should make ... if any at all. And the answer differs for different musical genres. Jazz and classical music are almost completely dominated by the CD format where as acoustic, folk, bluegrass, ethnic, and albums for children still have strong cassette sales. Other reasons artists still choose to have cassettes made are for touring purposes. Even though most new cars are being made with CD players, many people still have cassette players in their cars and some car manufacturers today are still putting cassette decks in some new cars. So cassette sales are still fairly strong on a band's tour so fans can buy a tape to listen to on the drive home. As far as a medium for communicating a message, usually via spoken word and educational projects, cassettes are still very popular on cassette.

Gregory J. Strom of Sunrise Audio Duplication feels the life of the cassette still has some time left. "As long as there is hardware out there. It's like saying VHS is going to come to an end because of DVD. I'm going to say no because there is still a lot of hardware out there."

Bill Culp from Punch Media said, "as far as a music medium [cassettes] have declined significantly." Strom said, "I'd say 90 per cent of the artists that come to me for manufacturing are doing CDs only."

For artists that plan on sending tapes to a radio station, they will not receive any airplay and Culp said, "As a demo format it's not nearly the force that it once was."

Strom explained, "Having worked for a large record company before, I had no time for cassettes. Give it to me on a CD and I can look through the tracks and hear what I want to hear. A cassette, it got filed in the round basket - that's my opinion. It could be different from one record label to the next." Other reasons many choose only CDs is that the cost of CDs has gone down and they have a higher profit margin. Culp said, "Now with CDs being available as a medium with such a low cost. It's going to be almost the same price, so even the edge the cassette had that way is gone as well." Strom said, "It's not as

user friendly format. People have a much higher perceived value of CDs than cassettes. I encourage more people to go to CDs. There's more opportunities with it, especially with the ability to put not just audio, but data on it, and there is a lot more attractiveness to a CD."

Alex Erhardt of the band Horde of Worms chose to only have CDs made. "It's the most standard of formats these days. Because of our technological advances, we have been able to reduce the cost of the CD players and such, so everybody is moving to CD as opposed to cassette. The sound quality of cassette versus CD, you can't even compare. The sound quality on the cassette is nowhere near the sound quality of the CD. It can hold more info and more sound on a CD than you can on an analog tape. I run a record label as well and just based on the requests I get for CD it is the most popular format at this time. I do get asked about cassettes but not nearly as much as CDs."

So depending on the type of music you play, and of course your budget, cassette tapes may or may not be something you're interested in. However, it is clear that cassettes are definitely slowing down, but they are not extinct yet.

Tracey Allison is Editorial Assistant for Canadian Musician.

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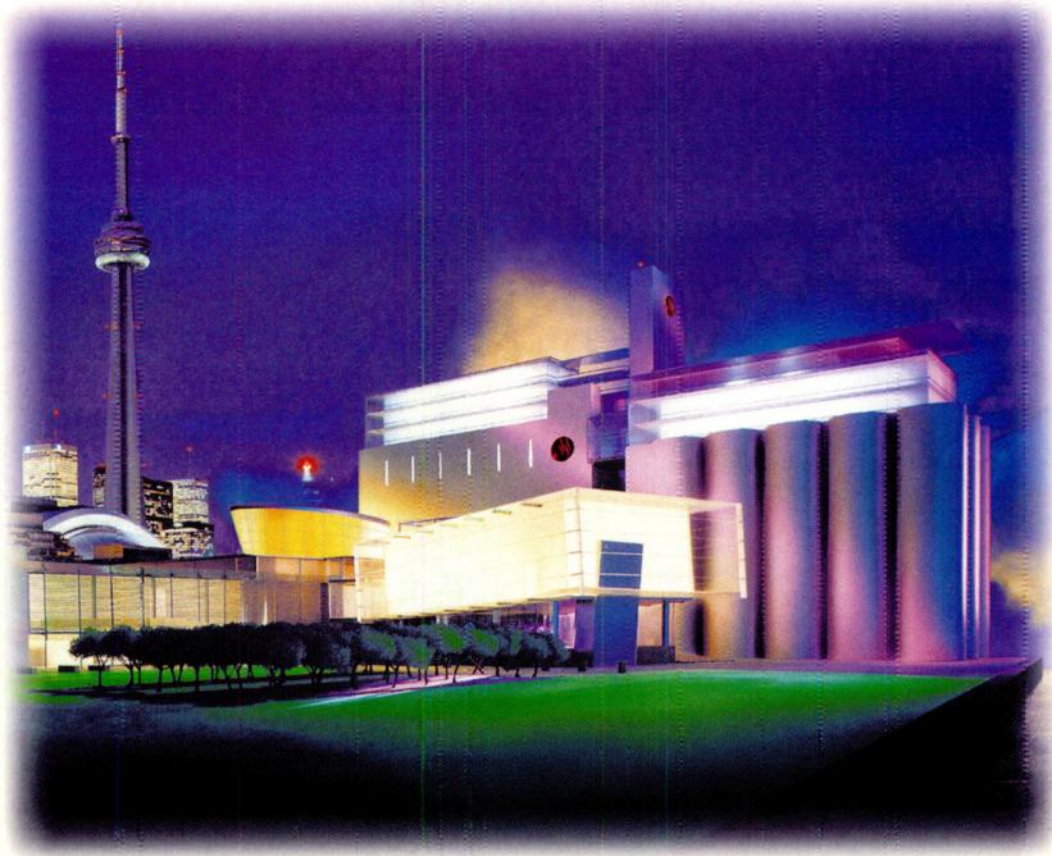
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CHANGES

54•40 Celebrates 20 Years

Vancouver-based 54•40 celebrated more than just bringing in the year 2001 this past New Year's Eve. The momentous occasion marked the 20th anniversary of the band's first show, and with the recent release of their 9th album *Casual Viewin'*, it was of a celebration of 20 years of success.

54•40's singer and guitarist Neil Osborne, looked back on their first gig on New Year's Eve in 1980 at the Smilin' Buddha Cabaret in Vancouver, BC and recalled it was a very memorable night. "There must have been about 15-20 people there. It was five bucks to get in and you got a roast beef dinner. Everybody else was at other places, that's why we got the gig because no one wanted to play there. We had six songs which we played four times and the people that were there, some of them were from the other side of the tracks, but they were very appreciative and kind of into it. Some left and some were just there for the cheap food and then left, but it was the biggest day of our lives, at that point. There's nothing like the first gig, so that was probably the most memorable time."

The band, which has nine albums to date, released their first album in 1982 an EP called *Selection* and then released *Set the Fire* two years later. In 1986, they signed to Warner Brothers and released their first self-titled album on that label. After making three albums with them they signed with Sony in 1990 and in August of 2000 released their fifth album with them. Osborne and bass player Brad Merritt started straight out of high school and then later hooked up with Phil Comparelli, guitar, keyboards, trumpet and vocals and drummer Matt Johnson. "We have a really good chemistry with the band having been together 20 years now."

Seeing so many bands come and go and seeing the industry change and evolve over the years, one would wonder the key to 54•40's success and longevity. "We've always felt that you do what it takes to survive as a band and everything else kind of follows after that." Also, a band must get used to the idea of wanting to create, and be willing to work

hard for that. "Nowadays, new bands come up and all they want is gold chains, money and record contracts. They don't seem to have any kind of grounding in meaning of what their music is supposed to be about. Without a solid foundation of content or reason for doing it, you're not gonna last long. If you do it to make it big, well, if you don't make it big you're done, or you make it big and then what? That's why a lot of bands don't last long, they're doing it for the wrong reasons, in my opinion anyway."

Over the years they have grown as a band and learned a lot working with different producers and making different records that explore different styles of music. "We just enjoy delving into different realms and areas." Osborne said they have also learned to manage their time better. "We like to be economical with our time, which has become the most valuable thing we have."

As a band they've experienced so much over the years "from trying to raise money to go on the road to record, to making our own T-shirts, to hopping in a van, to playing in front of thousands of people, to flying around the world. It's come in all kinds of shapes and sizes." And what keeps them going today is their love for what they do. "I guess we can dare to call ourselves artists only because we're into it, we're into making music, into having a studio, making a recording, writing a song or playing, all of those things have always been kind of first for us, rather than, I guess, careering."



This January kicks off their Canadian tour, *The Casual Viewin' Pop Experience*, which takes place across Canada from January 17 to February 21 with the band Paloma, of Vancouver.

As for the future, "I have no idea what the future holds, I don't think about it. I'm trying to be more present-minded these days."

"It's weird every once in a while, I'll look back and think, wow. You kind of forget where you've been and everything you've done, and how long you've been doing it. But then once in a while you just realize what a wealth of experience as a band together we have."

Finger Eleven Tours Canada



This January, check out Finger Eleven as they cross Canada on a tour, hitting a variety of clubs and schools. As usual, check your local listings, or the band's Web site, www.fingereleven.com, as this information is subject to change.

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| 1/16 | Winnipeg, MB - Les Rendezvous | 1/25 | Vancouver, BC - Croatian Cultural Centre |
| 1/17 | Regina, SK - University Of Regina | 1/27 | Victoria, BC - Legends/Strathcona |



Left to right: David Martin, SOCAN Board Member; Michael McCarty, EMI Music Publishing; Ben Dunk.

SOCAN Honours Ben Dunk

Songwriter Ben Dunk with his first SOCAN No. 1 plaque at the Living Well Cafe in Toronto, ON.

The song "Horseshoes" was recorded by Adam Gregory and it appears on Gregory's debut CD, "The Way I'm Made" released by Sony Music. "Horseshoes" was number one on CMT's *Top 20 Video Countdown* on August 19, 2000.

Dunk wrote the song with Memphis and David Martin (ASCAP). Sony ATV Music Publishing is the publisher.

For more information, contact: SOCAN, 41 Valleybrook Dr., Don Mills, ON M3B 2S6 (416) 445-8700, FAX (416) 445-7108, www.socan.ca.

Remembering Scott Smith



Loverboy: Paul Dean, Doug Johnson, Matt Frenette, Scott Smith and Mike Reno.

On November 30th Scott Smith, bassist for Loverboy, was sailing four miles off San Francisco's Ocean Beach when he was swept overboard by a 25' wave. He was travelling with two companions who were below when the powerful wave hit his 37' sailboat. They returned to the deck not only to find Smith missing but the boat's steering wheel gone as well.

The US Coast Guard spent two days searching the cold water, and Smith's family mounted a private search, but sadly the searches ended with no sign of 45-year-old Smith.

Canadian pop group Loverboy sold more than 23 million records with hit songs like "Turn Me

Loose" and "Working for The Weekend". After the band stopped recording, Smith worked as the late-night DJ at CFOX radio station in Vancouver, BC.

Smith lived in Maple Ridge, BC and had two sons Spencer, 17, and Brandon, 15.

Most recently, the band had reformed and had been touring for the last couple of years, playing sold out shows across North America. The band had just finished a 7-month tour and was taking a break for the holidays, which Smith was going to spend vacationing in Southern California.

A toll-free number has been set up so fans can leave condolence messages: (888) 829-8811.

Since August Signs with The Agency

Loggerhead Records latest signing, Since August, has been picked up by The Agency. The New Brunswick band, formerly known as Even, signed its first record contract with Loggerhead Records in August 2000.

Ralph James of The Agency said, "The timing is right for Since August. They are ready to compete for the spotlight. The band puts on a great live show and they have a very hungry team behind them with Loggerhead and Paul Northfield. We are thrilled to have them in The Agency portfolio."

Since August won beer.com's North American Battle of the bands, opened for Kid Rock in Toronto, showcased at The Viper Room in Los Angeles, CA and The Mercury Lounge in New York City.

Since August are in Montreal's Le Studio with renowned producer Paul Northfield who has worked with the likes of Marilyn Manson, I Mother Earth, Rush, Ozzy Osbourne, Hole and Moist. Since August will release their debut album in the spring of 2001.

For more information, contact: Loggerhead Records, 532 Annette St., Toronto, ON M6S 2C2 (416) 604-3104, FAX (416) 60-3583, info@loggerheadrecords.com, www.loggerheadrecords.com.

Recent Canadian Certifications

Courtesy of Canadian Recording Industry Association, www.cria.ca

Bryan Adams,	<i>The Best Of Me</i>	Universal Music	— 2x platinum (200,000)
Allan Theo,	<i>Emmene-Moi</i>	Distribution Select	— platinum (100,000)
Ginette Reno,	<i>Un Grand Noel D'Amour</i>	Select	— platinum (100,000)
The Moffatts,	<i>Submodalities</i>	EMI Music	— platinum (100,000)
Garou, <i>Seul</i> ,		Sony Music	— platinum (100,000)
Stompin' Tom Connors,	<i>25 Of The Best Stompin' Tom Souvenirs</i>	EMI Music	— gold (50,000)
Mario Pelchat,	<i>Mario Pelchat VII</i>	Musikor	— gold (50,000)
Nelly Furtado,	<i>Whoa, Nelly!</i>	Universal Music	— gold (50,000)





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Events

International Association of Jazz Educators 28th Annual Conference

New York, NY, January 10-13, 2001
(785) 776-8744, FAX (785) 776-6190,
info@iaje.org, www.iaje.org

East Coast Music Week

Charlottetown PE, February 8-11, 2001
(877) 611-3262, FAX (902) 626-3606

International DJ Expo West

San Francisco, CA, February 13-15, 2001
(516) 767-2500, FAX (516) 767-9335,
www.djtimes.com

13th Annual Folk Alliance Conference

Vancouver, BC, February 15-18, 2001
(202) 835-3655, FAX (202) 835-3656,
fa@folk.org, www.folk.org

Mobile Beat DJ Show and Conference

Las Vegas, NV, February 20-22, 2001
(716) 385-9920,
www.mobilebeat.com/djshow

South by Southwest (SXSW) 2001

Austin, TX, March 14-18, 2001
(512) 467-7979, FAX (512) 451-0754,
sxsw@sxsw.com, www.sxsw.com

24th Annual Dallas Guitar Show and Music Fest 2001

Dallas, TX, March 24-25, 2001
(972) 260-4201, FAX (972) 243-5193,
www.guitarshow.com

Winter Music Conference (WMC) 2001

Miami Beach, FL, March 24-28, 2001
(954) 563-4444, FAX (954) 563-6889,
info@WinterMusicConference.com,
www.WinterMusicConference.com

Canadian Music Week

Toronto, ON, March 29-April 1, 2001
(416) 695-9236, FAX (416) 695-9239,
info@cmw.net, www.cmw.net

Nemo Music Conference and Showcase

Boston, MA, April 19-21, 2001
(781) 306-0441, FAX (781) 306-0442,
www.nemoboston.com

New York Music and Internet Expo

New York, NY, April 21-22, 2001
(212) 965-1222, FAX (212) 965-0023,
www.newyorkexpo.com

2001 AFIM Convention and Tradeshow

Los Angeles, CA, May 2-6, 2001
(606) 633-0946, FAX (606) 633-1160,
info@afim.org, www.afim.org

newMedia 2001

Toronto, ON, May 14-17, 2001
(800) 301-3976 ext.148,
kkoenig@advanstar.com, www.newmedia.ca

North by Northeast Music Festival and Conference (NXNE)

Toronto, ON, June 7-9, 2001
(416) 863-6963, FAX (416) 863-0828,
inquire@nxne.com, nxne.com

Mobile Beat Summer DJ Show and Conference

Chicago, IL, June 26-18, 2001
(716) 385-9920, www.mobilebeat.com/
djshow

Vancouver Folk Music Festival

Vancouver, BC, July 13-15, 2001
(800) 883-3655, FAX (604) 602-9790,
info@thefestival.bc.ca, www.thefestival.bc.ca

Home County Folk Festival

London, ON, July 20-22, 2001
(519) 432-4310, FAX (519) 432-6299,
hcff@spyderrspace.com,
www.spyderrspace.com/HomeCounty

Beaches International Jazz Festival

Toronto, ON, July 26-29, 2001
(416) 698-2152, FAX (416) 698-2064,
beach@beachesjazz.com,
www.beachesjazz.com

Country Music Week 2001

Calgary, AB, September 7-10, 2001
(905) 850-1144, FAX (905) 850-1330,
country@ccma.org, www.ccma.org

Celtic Colours International Festival

Cape Breton Island, NS, October 5-13, 2001
(902) 295-1414, FAX (902) 295-2912

DJ3 Atlanta 2001

Atlanta, GA, October 22-24, 2001
(770) 443-1869, dj3@dj3.com,
www.dj3.com

Montreal Drum Fest 2001

Montreal, PQ, November 2-4, 2001
(450) 928-1726, FAX (450) 670-8683

Percussion Arts Society International Convention (PASIC)

Dallas, TX, November 14-17, 2001
(580) 353-1455, FAX (580) 353-1456,
percarts@pas.org, www.pas.org

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Offline Web Site Promotion

A large part of your promotional efforts should be spent on search engine placement, linking strategies and other online activities but don't forget to spend an equal amount of time on offline promotion. Some of the busiest sites on the Internet spend a large part of their time and money on various form of offline promotion.

Printed Material

Your Web address should appear on all printed material including business cards, letterhead, envelopes, posters, newsletters, FAX cover sheets, labels, cheques, Christmas cards, brochures and flyers.

CDs, Tapes

Your URL should appear on the outside and inside of CDs and tapes. You can have a card or other piece with your Web address as a handout at gigs and if you have a truck, display your URL on it prominently.

Advertising

Include your URL in all advertising including newspapers, magazines, radio, TV, billboards, transit ads, direct mail and Yellow Pages. Ads specifically to

promote your Web site can be very effective if targeted at the right audience. A post card mailing to present and potential fans your site is economical and effective.

Promotional Material

Include your URL on pens, pencils, matches, lighters, buttons, coffee mugs, T-shirts, sweat shirts, jackets, hats, name badges, guitar picks and mousepads. Print moneysaving coupons that fans can redeem at your site.

Telephones

Include your Web address in your voice mail messages and on-hold messaging and mention it in phone conversations.

Publicity

If your site is new or boasts new features, send a press release to newspapers, radio, TV and magazines. If you or your fellow musicians are experts in a particular area, write articles for magazines and newspapers and include your URL in your credits.

These are just a few ideas. Use every opportunity you can to promote your Web site in the offline world. That's what the big guys do.

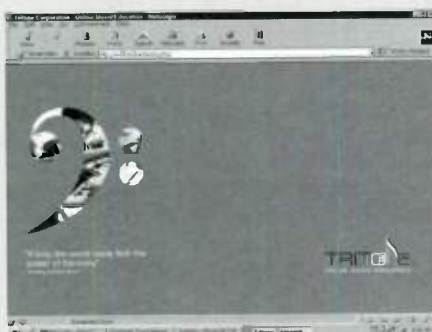
Resources

... Tritone is a new interactive music site for online lessons. The site provides musical educational services for public schools, at home and distant learning environments. With a musical instrument keyboard, MIDI and an Internet connection, a teacher can become more effective and students can receive additional comprehensive instruction and assessment. For more information, take the online tour at www.tritonemusic.com.

... If you are planning to attend the **East Coast Music Conference**, visit their newly-revised Web site at www.ecma.ca. You will find a complete list of Awards nominees and contact information for the Association so you can obtain more detailed information on the Conference, the Awards, seminars and exhibits.

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Conn Vintage One Trumpet



by Chase Sanborn

Recently I've been hearing some rave reviews about the new Conn Vintage One trumpet. As implied by the name, this is a horn based on the old Conns, but built to modern-day standards. I was happy to have the chance recently to play this horn for a few weeks. Here are my observations and impressions.

For comparison I pulled out my old Conn Constellation, even though the Vintage One is modeled on horns even older (1930s and '40s). To my eye there are not many similarities, other than the fact that both feel very solid in the hands (built like a tank) and they share the straight-across braces from bell to leadpipe. These braces are free sliding (floating) when the bell is attached, and then they are soldered in place. This eliminates any stress on the bell after assembly. The bell is hand-annealed (heated to high temperatures) which also helps to eliminate stresses in the metal induced by the forming of the bell. The water keys are similar to Amato keys but easier to disassemble and clean. Finger rings are 'O' shaped rather than the more typical 'U' shape. The first slide ring is angled particularly comfortably. (Both of these details remind me of a Lawlor trumpet.) The slides move very easily, although both tuning slides on my sample have to be spread slightly to insert them. The valves are recessed into the caps when depressed which gives them the visual impression of a short throw. They now and then caused me to worry that they were about to start sticking, but as long as I kept oiling them they worked fine. There is always a breaking in period for new valves, of course.

Like the Legend trumpet from King, the Vintage One comes with a unique valve weight system. There are two sets of caps, standard and heavy weight. The heavy weight caps are threaded to accept additional weights. Six weights are provided

and can be added in any configuration. Adding weight to a horn anywhere tends to emphasize the lower partials in the overtone series, darkening the sound and increasing projection. The effect will be different depending on where the weight is added, so experimenting with the caps will produce different tonal characteristics. (It's fun but you can drive yourself nuts after a while.) I finally settled on the heavy caps with two weights on each valve. (The coolest look, however, is one on the first valve, two on the second, and three on the third. This gives a 'Christmas tree' style to the valves and is very festive.)

The horn comes with two tuning slides, a square bow (like Bach) and a full radius (like Monette). I prefer the more open blow provided by the full radius. In a masterful act of presentation, the extra tuning slide and the valve caps come packed in their own zippered case, and a dedicated compartment is provided for it in the main case.

Speaking of the case, it is a serious-looking black affair designed to hold two trumpets. It is very impressive, but the extra compartment adds to the size of the case, and it is on the heavy side. Protection is typical for a stock hard case, that is to say better than a gig bag, but still not something you'd want to check at the airport. (To my mind, only Besson are offering a stock case that I would trust to the baggage handlers, with their very cool brushed aluminum 'bullet' case.)

The stock bore size is .459", the same as a Bach ML. The bell is available in yellow or rose brass (rose brass has a higher copper content and will most likely sound darker), or in sterling silver. My sample was yellow brass with a lacquer finish. Several different leadpipes are available, as is reverse tuning slide configuration. Some people feel that a reverse tuning slide (the upper tube goes

over, rather than into the leadpipe) provide a smoother passage for the air and improves the intonation in the upper register.

In general I enjoyed playing the Vintage One. Despite the name, it feels thoroughly modern to me. A vintage horn typically has a loose, friendly character (often, however, with a price of leaky slides, clunky valves and wonky intonation). This horn feels tight as a drum, sometimes too tight for my liking, but it will probably loosen up and blow more freely with time. The sound is focused and projects well. The slotting of notes is excellent, right into the high register where the partials really lock in. When executing a rapid tonguing passage, each note seems to bark out of the horn. Intonation is fine. (The third slide has an unusually long travel, allowing you to actually play low C# flat, if you extend it all the way.)

The Conn Vintage One is appearing now in stores. (There is a Vintage One flugelhorn in the prototype stage, and it should arrive on the shelves next year.) This is a horn that has already attracted a lot of fans. Give it a try and see what you think.

Likes:

- Slotting of notes
- Core of sound
- Flexible valve weighting system

Quibbles:

- Slightly stiff response
- Bulky case

Chase Sanborn is a trumpet player and teacher in Toronto. The author of Brass Tactics and The Brass Tactics Companion, Chase has just released his second CD entitled Sweet & Low. You can hear a cut from this CD (and others) on his Web site www.brasstactics.net.

AKG Emotion Microphones D440 and D550

by Ted Barker

Impressions

It seems as if every microphone manufacturer is taking advantage of new manufacturing techniques and materials to attempt to build a better entry level product for musicians and other financially-challenged consumers (myself included). Some manufacturers like AKG have created lower cost microphones that are a sonic rival to their better quality counterparts while other companies are very careful to make certain that every step down in the line gets worse sounding. In testing the AKG Emotion D550 and D440 the only drawback that I found was the use of the aforementioned manufacturing. In other words ... the use of materials other than metal. Both microphones are dynamic pressure gradient types with a cardioid polar pattern, or put simply, will not need phantom power to work and typically pick up what they are pointed at. They are shipped with a storage pouch, owner's manuals that will offer the user tips on correct mic placement as well as mounting accessories. Both microphones have integral stand mounts but you would be well advised to use the supplied adapters because the threads on the mic mounting clip are plastic while the adapters are metal. By using the adapters you will ensure that the mics will survive someone that is not mechanically inclined. Both mics feature a protective metal mesh over an internal wind-screen and the transducer is protected by a shock absorbing internal grill.

Emotion D550

Applications include kick drum, floor tom, bass amp, tuba and trombone.

Significant published specifications:

Frequency range	20 to 20,000 Hz
Maximum SPL @ 1%	THD147 dB
Operating temperature range	-10 to +60 degrees C
Weight	203 grams (7.2 oz.)
Usable frequency response	40 to 20,000 Hz +/- 10 dB

Emotion D440

Applications include rack toms, percussion, snare, guitar amps, trumpet and sax.

Significant published specifications:

Frequency range	60 to 20,000 Hz
Maximum SPL @ 1%	THD147 dB
Operating temperature range	-10 to +60 degrees C
Weight	148 grams (5.2 oz.)

Performance at a Glance

Rating System

Back to the drawing board

- * Needs work
- ** Poor
- *** Adequate
- **** Good
- ***** Very Good
- ***** Excellent

AKG Emotion D440 & D550

Technology	*****
Specifications	***
Sonic Performance	*****
Perceived Durability	***
User Manual	*****
Value for the \$	*****

Testing

First, I should express my thanks to Terry Battel of the band Transit for being trusting enough to allow me to use these mics on his drum kit on a show we did a few weeks back. The D550 was used on the kick drum and the D440 was used on the first rack tom. The D550 was mounted to a short boom stand and was positioned four inches away and slightly off centre of the drumhead. The mic's light weight made it easy to mic the drum without having to counter-balance the boom stand. This means that the lead singer is less likely to bump into the boom and move the mic during the show. Some kick drum mics can be measured in pounds rather than ounces so this is the positive side of having a mic made of plastic. The D440 was mounted using the supplied drum rim clip and was pointed at the middle of the drumhead. In soundcheck the D550 needed surprisingly little equalization before it sounded really good which was especially helpful as the club's console had only the most basic EQ adjustments. The sound was reminiscent of my favourite kick drum mic that costs several times what the D550 does. The D440 was again a pleasant surprise, as it too required only the slightest EQ adjustments to get a good sound. Many rim mounted drum mics do not isolate vibration well, but the soft plastic clip supplied with the D440 did a great job and seems as though it will last. The D440 did not seem to be prone to snare drum bleed which is partially due to the mic and partially due to position and gain.

Final Comments

Both of the AKG Emotion microphones tested were well above average sounding and represent a good investment for musicians that want big ticket performance without the price tag. Having done countless shows with AKG's D112 kick drum mic, I can say that I would prefer the D550 over its more professional cousin if it were not for the huge difference in construction quality. If a little care is taken when installing the mics on a stand or if you heed my suggestion and use the supplied adapters, you should get many years of trouble free performance from the D550 and the D440. The AKG Emotion series also has three hand-held style microphones available and if the drum mics are any indication, they should be worth a look.

For more product information, contact: Erikson Pro Audio, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069, eriksonpro@jam-ind.com, www.eriksonpro.com.

Ted Barker is a Toronto-based freelance audio engineer and production consultant.



Zoom PS-02 Palmtop Studio

by Paul Lau B.Sc



It fits in the palm of your hand and looks like an MP3/MiniDisc player. It's really small, made of plastic, feels like a toy and if you drop it, argh! But this is one of the most amazing and interesting palm-top studios I have ever seen and had the pleasure to use.

Remember that I just reviewed over 40 pieces of music digital sequencing editing educational, software programs last summer, so forgive me if I seem over-elated about this product, it's only because I was expecting a toy but I was pleasantly surprised. A friend over at Tecmotiv – Chief Design Draftsman Thomas Kuehne – once taught me the merits of listening ... really listening! So I've been listening to the Zoom PS-02 for the last while and its saying "I'm not a toy!"

Let's begin with the tech specs. The sampling frequency is 31.25kHz, the A/D conversion is 20-bit, 64 times oversampling, D/A conversion is 20-bit, eight times oversampling and the DSP is the original Zoom's DSP ZFX-2 (internal 24-bit processing). What do all these specs mean? Absolutely nothing! Now has Paul gone mad? No, hear me out. Here's the "acid" test. I took the unit and hooked it up at SoundLab3, went straight to the demo song, played it and started to go through the 50 some drum and bass grooves. It sounds great and the grooves sound real. The sound fidelity is excellent in my opinion. The unit comes with its own power supply, but physically becomes warm rather quickly, hmm? Or use four triple AAA batteries, usually last about four hours. Something that is quite obviously problematic, is record time. The 8MB card that is included is just a teaser! In long mode, you get 6 minutes and 24 seconds, and in the HiFi mode you get 3 minutes and 12 seconds – not enough in my opinion. But one can get a 16, 32, or 64 MB card. I received a 64 MB with my unit, which means in HiFi mode it's 33 minutes and in long mode 67 minutes. They are developing support for 128 MB Smart card, which means that the HiFi time would be 67 minutes and the long mode would be 134 minutes. The PS-02 is divided into

three sections, all in one unit. It combines a drum/bass machine, the second part is a digital multi-recorder and the third is a multi-effect device.

In the drum/bass section first, there are more than 200 rhythm patterns using very realistic drum and bass sounds. If you combine patterns and chords, one can create up to 100 songs! Instantaneous glitchless changing on the fly – that's neat for live! This is Zoom, effects are their specialty and with the DSP ZFX-2, it just sounds amazing. There are 50 built-in effects, which include modulation effects, spatial effects and amp simulation – everything you can think of. Here we can chain up to six effects to make an effect program. The unit can store up to 120 effect programs, good stuff! So when I ran a microphone and a guitar through this unit it was awfully sweet and quiet! Usable. Interesting enough this unit has a built-in microphone. It is a non-directional condenser microphone, convenient to say the least. Now the third part of the unit, the digital recording section – this part has three tracks, it doesn't sound like much, but when you get into it you will realize the flexibility in those tracks. You can play up to 10 takes per track, means you have 30 virtual tracks. The trick here is the understanding and flexibility of combining tracks and "bouncing". In digital bouncing there is no degradation of sound quality, now this may become a little tedious for unseasoned musicians but not un-learnable. Another important feature included is the auto-punch-in/out, this may take a little practice to get the swing of it, but eventually, you will. Make note of the "Hints" included in the manuals. Computer people – translate means "hotkeys" – very useful.

The real acid test for me in this unit is recording a tune. Here's the project; a Christmas Song I wrote this year called "Jesus is the Light of Christmas". I am biased if I say it sounds great when I was done. But it sounds great! I would use the Zoom PS-02. I can guarantee you, that at the end of the day, the professionalism of the project is reflected in the performance of the recording and not because of

the device unit used. That's true in my opinion in all aspects of digital recording. Check it out. Try it out – but most of all, listen. Listen to it with your own ears and you'll have to make up your own mind. A suggestion that I would like to see in the design of the unit in the future is stereo in and out R/L, and digital in/out for quick dumps.

In conclusion, the Zoom PS-02 is a David in a world of Goliaths. I think that the versatility in using this unit as a drum/bass machine, or just an effects unit or a digital recorder, has great potential in the right hands and in a creative musical mindset. (Hey Zoom Corp., if you want to quote me here it is in a nutshell, Paul Lau says "The Zoom PS-02 is *not* a toy!")

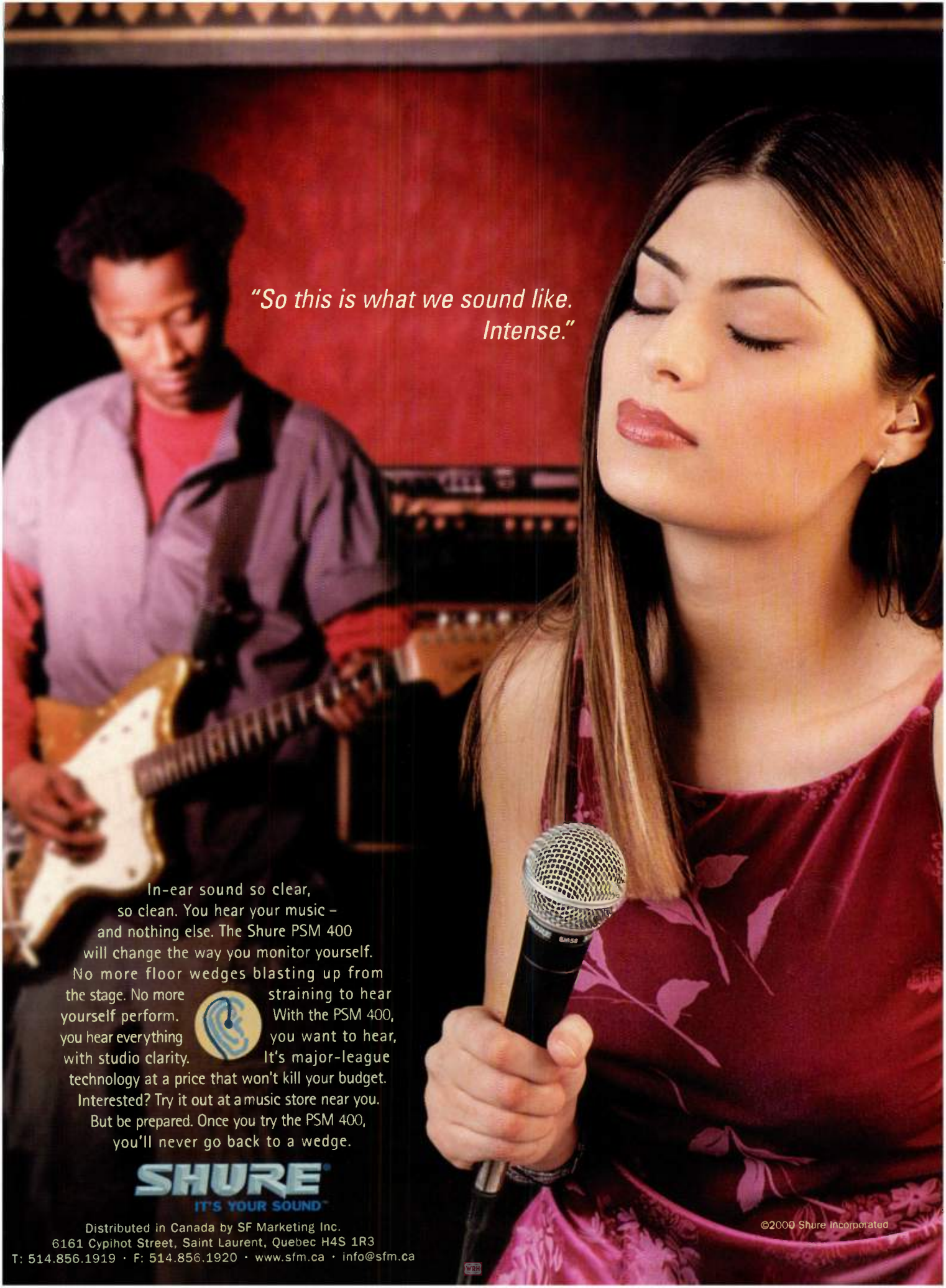
Distributors Comments: Kudos to Paul Lau. We heartily agree with Paul's enthusiasm for the quality of sound and creative versatility of the PS-02. While some may consider the 8 MB card as a teaser this is not unusual in the world of digital technology. My recent purchase of a top of the line Nikon Coolpix camera included a card capable of storing less than two of the highest resolution images. The prices of larger SmartMedia cards are quite reasonable and are a one-time cost. As for the case, plastic is preferable to carrying a steel chassis in your shirt pocket. In the unlikely event that your case inadvertently breaks we'll replace the case under our two-year warranty, after all, the Zoom PS-02 is definitely not a toy.

For more product information, contact: Omnimedia Inc., 1875-55th Ave., Dorval, PQ H9P 2W3 (514) 636-9971, FAX (514) 636-5347.

Paul Lau B.Sc, Creative Music, Internet, Digital Consultant Managing Director of SNC Christian Productions/SoundLab3 and yourwebperson.com.

He is also producer and member of the new band Revelation21, which is launching an anti-drug abuse campaign in Canadian High Schools and Universities titled "Choices 2001". You can also hear Paul on his new solo release gospel album Do

You Know Jesus? You can reach him at douaudio@inforamp.net.



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endangered species

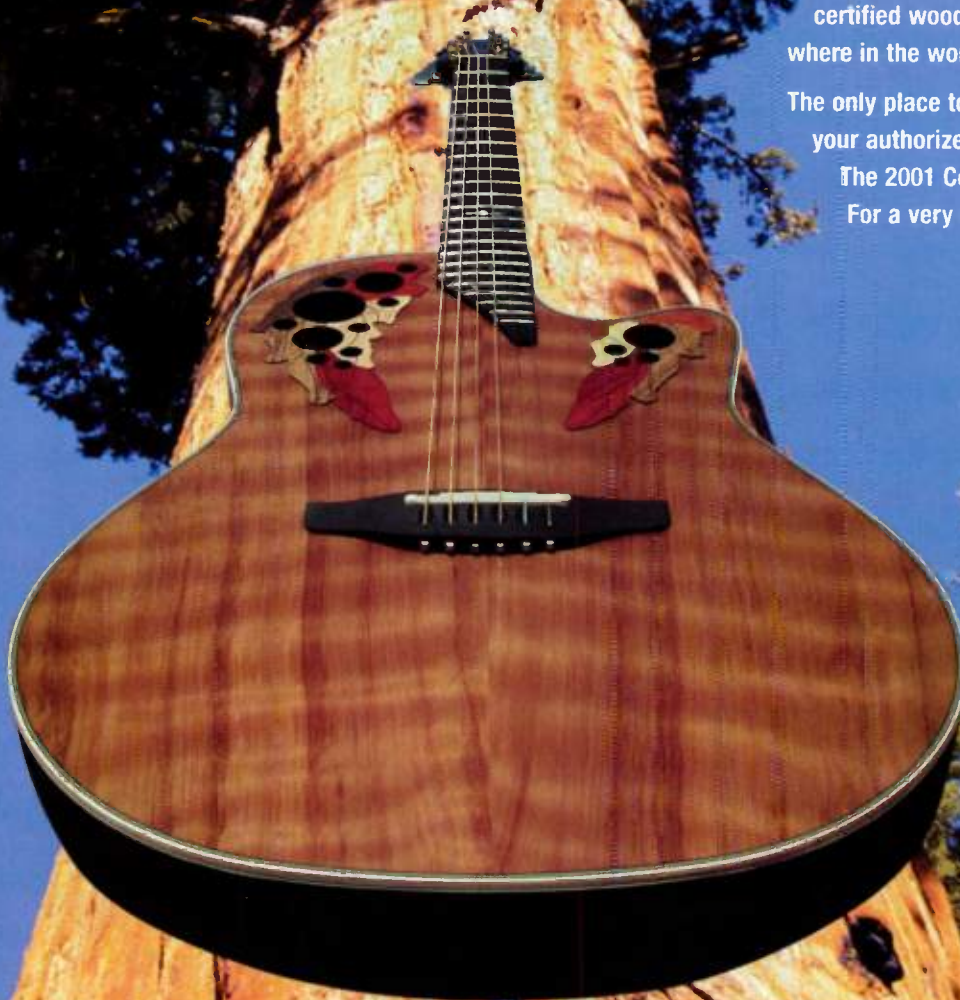
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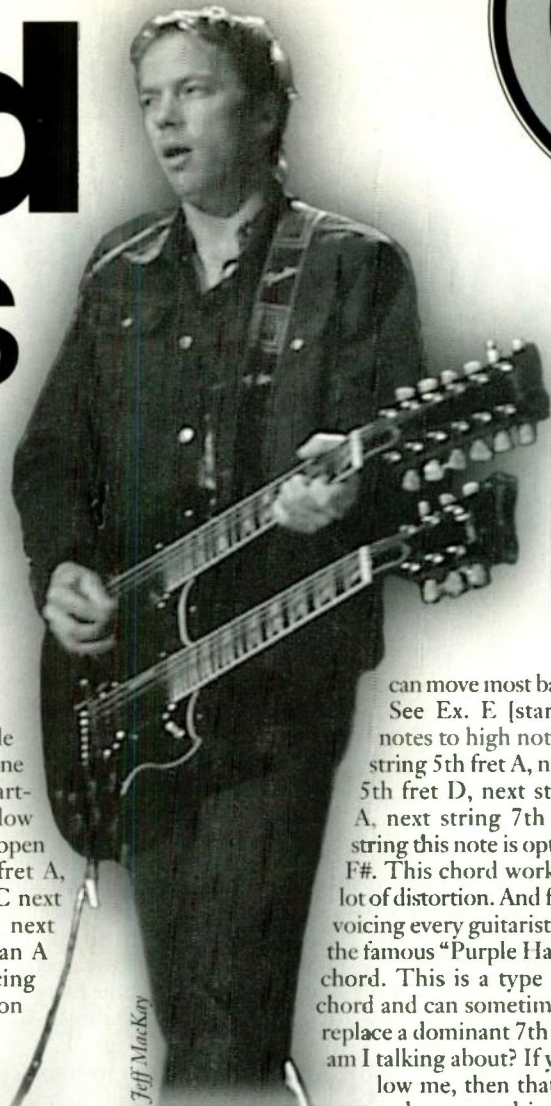
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WRB

chord voicings



This article is about chords that sound interesting and are useful in modern music. It is up to you the reader to use them creatively. Chord voicings. What in the @\$% is a chord voicing, and what good are they? A chord voicing is how the notes in a chord are arranged.

If you play a C major chord in the first position [the most standard C – see Ex. A] you have voiced the chord as this [low notes to high notes] C, E, G, C, E. The C major chord is made up of these notes C, E, G, anywhere on your guitar where you can find these notes in any order you like, you will have created a C major voicing. So let's talk about chord voicings that work well in the modern guitarist's world.

The magic D chord; this is used by every one from Metallica to Blink 182, to folk to country – just about everyone uses this voicing. Ex. B [low notes to high notes] starting on the A string, 5th fret D, next string 4th fret F#, next string open G, next string 3rd fret D. This chord would be called D add11. This chord can usually be played anytime a D major chord is required – it is a good idea to attribute this chord with a slightly melancholy feeling use it when you think a slightly sad sound is appropriate. The magic

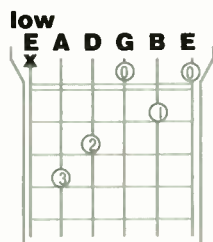
A minor chord is another slightly sad sounding chord a little less used but a good one as well. See Ex. C starting on the A string [low notes to high notes] open A, next string 7th fret A, next string 5th fret C next string open B, the next string open E this an A minor 9 chord voicing that sounds great on the guitar.

The chiming E major 7th; again its a good idea when you play a chord to think about what kind of general mood it creates for you so you can relate it to the music you like to play. See Ex. D [starting from low to high] low E string play an open E, next string 7th fret E, next string 6th fret G#, next string 8th fret D#, next string open B, next string open E. This is another moody chord.

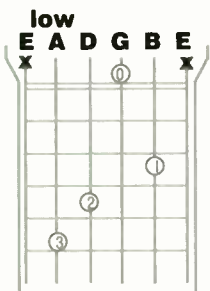
The extra heavy D power chord; This is one you can move around the same way you

can move most bar chords. See Ex. E [starting low notes to high notes] low E string 5th fret A, next string 5th fret D, next string 7th fret A, next string 7th fret D, next string this note is optional 7th fret F#. This chord works well with a lot of distortion. And finally a chord voicing every guitarist should know the famous "Purple Haze" E sharp 9 chord. This is a type of dominant chord and can sometimes be used to replace a dominant 7th chord – what am I talking about? If you don't follow me, then that will have to be covered in another lesson. See Ex. F. Here we go [low notes to high notes] low E string play an open E, next string 7th fret E, next string 6th fret G#, next string 7th fret D, next string 8th fret G [natural, i.e. not sharp]. There you have it, enjoy!

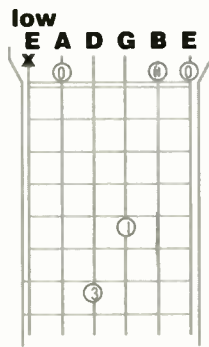
Sean Ashby is a Vancouver-based guitarist, who fronts the band Jack Tripper. He has also played as a touring or session musician for Sarah McLachlan, the Wild Strawberries, Lava Hay, Mae Moore and Ginger among many others.



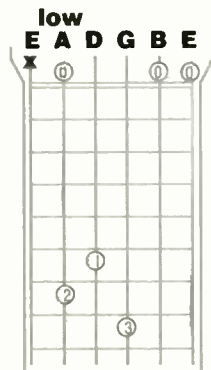
(Ex. A) C major



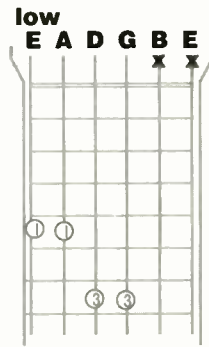
(Ex. B) D major add11



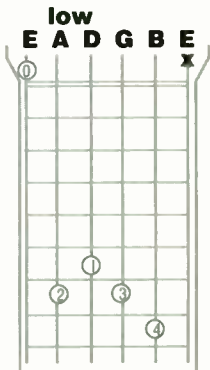
(Ex. C) A minor 9



(Ex. D) E major 7th



(Ex. E) D (bar chord)



(Ex. F) E7th9 Purple Haze Chord

warming up



by Kevin Young

A good warm up prior to performing is essential. Not only to make sure you're limber and well prepared, but to achieve a state of concentration, comfort and focus, and maintain it both before and during a performance, even when all hell sees fit to break loose in your general vicinity. And it will: chaos and its close personal friends – mayhem, technical difficulties and performance anxiety – just love getting backstage passes.

A solid warm up is particularly useful when nerves come into play. Chances are that if you spend a fair amount of time performing, or want to, that you're a bit of an exhibitionist in the first place. Stage fright will rarely be much more than a passing problem at worst and more likely all part of the thrill of playing live for you. That said, nerves can sneak up on you at any time, for any number of reasons and sometimes for no reason at all, and result in a difficult show.

Most musicians I've spoken to admit that there are rare moments when they'd rather be anywhere else but about to step out on stage, and though many feel completely the opposite three minutes later, not everyone does. One performer I knew told me he always had nerves before a gig, and not just a mild tremor and vague second thoughts, but a massive and recurring case of the screaming heebie jeebies. In all the times I saw him play though, he never seemed anything but absolutely calm and completely at home. And nine times out of ten within a few minutes the fear dissipates without the audience noticing. Still, there's nothing pleasant about the intervening moments when it feels as if a troop of boy scouts are practicing tying complicated knots using your large intestine.

Take a couple of minutes in between each of the following exercises to play whatever comes to mind; perhaps spending a small amount of time going over something that might be giving you difficulty during the show or better yet, just improvising. Arrange to have a spare instrument backstage an hour or so before the show, or if that's not an option, place your instrument on stage as close to show time as possible to maximize the amount of time you have to play beforehand.

1. Start with something completely automatic. I go through a sequence of scales, choosing a starting point randomly and then proceeding upwards chromatically, ending with the first scale I started with. First majors, then their corresponding modes, followed by harmonic minors and then finally a few times through multiple octaves of the chromatic scale just to loosen up my hands and relax.

2. Move on to four part chords, block and arpeggiated, moving up and down any given scale in sequence. For instance in C major: Cmaj7 - Dmin7 - Emin7 - Fmaj7 - G7 - Amin7 - Bmin7 flat 5th - Cmaj and then repeat in reverse. Again, choosing a random starting point and then proceeding upwards chromatically, ending by repeating the starting scale again.

3. Play solid chords descending through a chosen scale in the progression: I-IV-VII-III-VI-II-V-I. Any progression will do, but this particular one makes for extremely economic hand movement. For example in C major: Cmaj7 (root position) - Fmaj7 (2nd inversion) - Bmin7 flat 5th (root position) - Emin7 2nd inversion ... and so on. Continue descending until you reach the starting

position again an octave below. Then choose a left hand pattern to accompany the solid chords in the right that is simple and concise; the first note of which is the same as the root of the current chord being played in the right. Again, descend until you reach the starting position an octave below.

4. Take a well known riff or three (signature guitar lines from '70s and '80s hard rock tunes are particularly satisfying for this), playing it in both hands simultaneously, and then transposing it, playing in a variety of keys, gradually increasing the speed until you're playing as fast as possible without sacrificing accuracy.

While you're playing breathe evenly and don't rush no matter how little time you have. There's no need to play for a long time, just until you're comfortable, focused and loose. The main goal of a warm-up is to limber up and clear your mind of any distractions and though the preceding are admittedly relatively simple exercises; they don't have to be. Begin as simply as possible, but then vary the difficulty by using less familiar scale sources, more complex rhythms, feels, and alternate progressions. Nothing helps your focus like giving yourself a problem to solve. Also avoid spending too much time working through material you'll be playing on stage. While a certain amount of practicing material from the show is useful; too much can be detrimental, both in terms of decreasing spontaneity as well as causing you to second-guess yourself on stage. If you're well prepared, your fingers know what they're supposed to do ... let them.

Kevin Young is keyboardist for Moist.



jack of all trades

B
bass

by Orin Isaacs

We've all heard the expression Jack of All Trades, Master of None, well I like to think that as musicians it is important to be a Jack of All Trades Master of At Least One. It is crucial to have an understanding of a lot of different styles under your belt to be able to keep working. You should have a total handle of at least one style if you want to get to the next level and that style is usually the one that you have a true passion for.

When it comes to trying to land that big gig that you want, you have to have an edge. The main edge is usually determined by whether or not you can play that particular style better than the next guy can. I've never seen a touring act jump between Rock, Jazz, R&B etc. When an artist is on the road, it is to promote an album and that album usually has a main style. And when that artist is recording that album, each track has a style. So in order to get that gig you have to master that style. I don't get upright bass calls because I don't promote myself as an upright player, even though I can kind of get around one if push came to shove, but

I'm no Dave Young. I'm not great with a pick so that rock session that has to have a steady sticky 16th note pick feel I guess I have to pass on that one too.

Let's see what's left, jazz! Yeah I got some stock licks but if it's real jazz I probably would need to play an upright (damn Dave Young). Get my point? That's why there's a circle of guys who do the majority of gigs within a style. How many times have you seen the same player backing up different artists? I see it all the time because they do at least one thing really well, so other artists and musicians within that style refer them. Those are the guys who are working and will continue to work.

The beauty of being recognized as being good at something is that you get a chance to prove that you can do other things that people might perceive that you're not as strong in. I'm a perfect example of that; I always wanted to be a professional musician with my first love being bass. When I started my music production company, I focused only on urban music because I had a passion for it. I developed a client base that knew if they wanted something funky, they could come to us. It so happened that one of my clients happened to be a producer of a new talk show, *Open Mike with Mike Bullard*. They were looking for a Musical Director and a band that can be versatile but have an edge – a funky edge. I was their first and only interview for the job. See how it works.

To tell you the truth, they didn't even know what instrument I played. They just knew they wanted it different from anything else that had been done or that was already out there (that's where being a bass player really sealed the deal). The same producer has hired me for several other gigs

that included a lot of different styles. Musically I've produced hip-hop, rock, Broadway, jazz, classical, house, techno, soul, R&B, pop ... man, I've done a lot of different things for him. I know what you're thinking. You're saying "I thought he said he wasn't great at a lot of those styles." I'm not, that's my point. Can you believe I've actually had to hire others bass players on my own sessions? That's because I needed the part to be played by a master of any given style and I'm honest enough to know when that player isn't me.

So how do you do it? How do you master a style? Easy ... practice, practice, practice and forget the rule practice makes perfect because in reality only perfect practice makes perfect. What if you have the skills, but there are no opportunities in your area that you live in to showcase them. The cream rises to the top, so get in the cup. Great players are known and people at a certain level work with people at their level and they have no problems with travelling or relocating. I call this going where you gonna get love. If you want to get to the next level you have to create the opportunities or go to them and prove to people you have what it takes to help them succeed, and in turn, you succeed. You have to prove to them that you're a master of at least one.

Good luck, until then, 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.

Percussion relaxation is the key to health



by Christian Simpson

I was speaking with a fellow drummer a few weeks back and as we were comparing war wounds from many years of hard playing he uttered the words "I used to play drums like I was in a fight." I had to laugh because I realized that I had played for many years using that exact same philosophy and it certainly has taken its toll.

About 10 years ago I started to notice the first signs of tendonitis. I would start cramping up in the pads between my thumb and first finger on both hands. A slight cramping after time turned into a burnin' ball of fire that got so bad, that I would not have been able to write this article as I couldn't even grip a pen. Finally I went to get help and a doctor had pointed out that the tendons in my wrist were inflamed, lumpy and completely fatigued. My upper forearm muscles were seized right up as hard as a rock. This problem wasn't limited to my hand, wrist and arm muscles, but was traced up my shoulder and down to my lower back. In fact, my entire body was in question. The next stage in this saga was treatment and I have run the professional and self-healing gamut.

The first treatment I had received was acupuncture, which had an effect right after treatment, but wore off rather quickly. After a half dozen sessions or so I felt that the cost of this was outweighing the benefits so I decided to move on. I do believe acupuncture can be beneficial, I know people that swear by it, but it just didn't work for me. After this it was a barrage of ultrasound, laser therapy, physio, massage, soft tissue manipulation, shiatsu, you name it I've tried it. All of this does not come for free either; I have spent a lot of hard-earned cash trying to get to the Promised Land. I would notice a temporary relief from some

of this treatment, but still the problem remained. At this moment in time I realized I had to figure this out on my own. I knew that proper rest would definitely help, but that meant I had to stop playing completely for months. I have gigged pretty steadily for the past 10 years and have relied on playing for a living for some time and couldn't give that up. I had to find another solution. I finally came to the realization that I had to alter my playing style.

The key to answering my problem was relaxation. For me this solution sounded much easier than it was or is. I am still working on it and probably always will be trying to find that sacred spot where my breathing is rhythmical and constant, my posture is in line, and I am absolutely pain free and lovin' it. In fact I have reached a spot where my pain is completely gone. This does not mean that I am now hitting like a wimp, I still have a lot of authority in my playing. Power is not something you have to sacrifice. Take a look at Dennis Chambers, I've seen this dude wailing out on his kit playing the most bombastic solo while blowin bubbles with his big league chew. The guy is a killer, but when you watch him play he is a completely relaxed, very fluid drummer who is a treat to watch. On the other hand, I have seen guys hitting so hard and absorbing so much shock from hitting improperly that I know they have problems or will very soon.

A good example of this is David Silveira from Korn. That guy has serious problems and who knows how long he'll be playing for. If you're a basher and are in this business for the long haul do not play through pain, it will not get better and you are going to get messed up guaranteed.

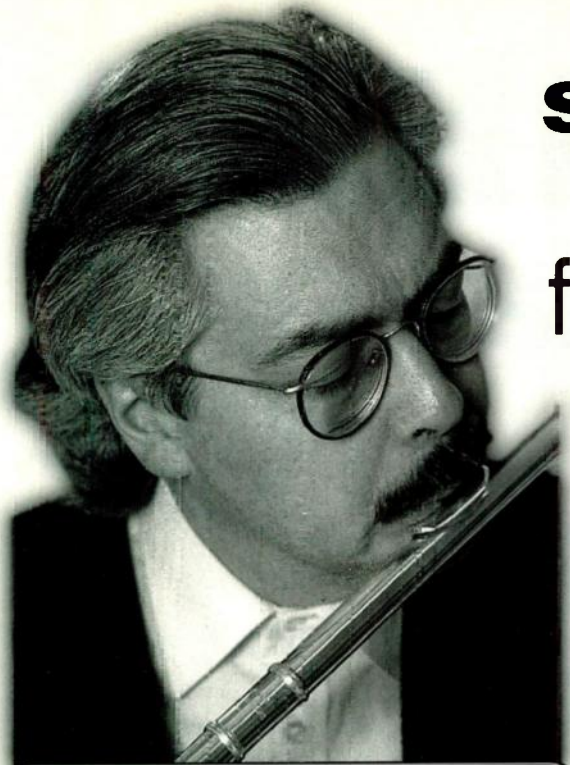
For starters, never play without warming up. Cold muscles are very unforgiving and fragile, so avoid playing or even stretching when cold. To warm up I have found that

soaking my hands and arms in hot water helps. When my hands feel nice and warm then I will start to stretch going at a slow pace holding each stretch for approximately 30 seconds. I would recommend finding a good teacher who can show you some proper stretching techniques and most importantly a proper grip. How you hold your sticks, even the size of your sticks makes a huge difference. For example, if you are cramping up in the pads of your hands try using a thicker stick. It will open up more space between your thumb and first finger alleviating pain caused by pinching too tightly. Keep your hands nice and dry as well, a slippery stick will cause you to grip much tighter so use a stick wrap or gloves if you find that you can't keep your hands dry. If you feel any inflammation after playing, ice down the spot for approximately 10 minutes.

Flushing the muscles out can help as well, this is done by icing down then soaking your hands in hot water then repeating two or three times. If you have an ongoing problem you could try one of the latest anti-inflammatories like Vioxx or Celebrex. These were actually created for arthritis pain but work well for inflammation. If your problem is chronic and you wish to seek help try calling Dr. John Chong at the Musicians' Clinic, (905) 574-5444. He is a brilliant guy and has helped many an ailing musoid.

I would like to sum up this article by saying, all of this needless tension and exertion will also cut down on your speed and length of time you will be able to play because you will be burning up energy at a much faster rate. So take a few deep breaths, chill out and you'll be grooving for many moons. Take care.

Christian Simpson is currently drummer for Edwin, and drummed for Glueleg for many years.



by **Bill McBirnie**

suggestions on functioning physically in non-classical contexts Part II



WOODWINDS

This is part of a series of articles that is dedicated primarily to those who play flute in non-classical contexts. However, this series is likely to be of relevance to most wind players. So, whenever you see the word, "instrument", feel free to substitute your own horn because what I have to say about the flute may well apply to your own instrument!

Continued from last issue, the essential techniques for achieving a loud sound, whether high or low, are covered under the next two headings.

Lots of Air!

The way to achieve a loud flute sound at both the bottom end and at the top end of the instrument is, at least in principle, quite simple. The way to achieve this is to UTILIZE AIR – AND LOTS OF IT! You must pump enormous amounts of wind into the instrument (probably far more than you can imagine) in order to achieve a good sound because ultimately, the flute requires far more wind than any other brass or reed instrument – regardless of its relative size or physical volume. So the essential ingredient in achieving a good flute sound is always the same – MORE AIR!

Any really good flute player is fully aware of this fact and has spent a good deal of time practicing long tones and "pushing the envelope" physically on this very basic dimension of the instrument. In the final analysis, this is the only way to achieve the desired result! THERE IS NO OTHER WAY! You must explore the limits, throughout the range of the instrument – and WITHOUT invoking any pre-conceptions

or pre-conditions about the quality of the sound. Why? Because any such pre-conceptions and or pre-conditions will distract you from the point of the exercise which is – MORE AIR – in order to achieve MORE VOLUME. The quantity of your sound is the sole criterion of success here; the quality of the sound is utterly irrelevant to the process. (This is an area where a teacher can be very helpful in coaching you to achieve this objective.)

When inhaling, fill your gut from the bottom up – NOT from the top down. At the same time, keep pushing your stomach out, even as you exhale all of your air. This action will help to maximize your sustaining power and, mysteriously enough, it gives a strong "core" to the sound.

It is apparent to me that even relatively good flute players sometimes don't appreciate the significance and importance of what I am saying here. So if you are really determined to succeed with your sound, then you must spend the time necessary playing long tones with as much air as possible and playing as loud as you can – without regard to the quality or the pitch – throughout the range of the instrument. About 10 minutes a day should do it. And don't worry if you don't cover the entire range at each sitting. Just be sure that you cover the entire range as you proceed. Eventually, you will develop your wind and, in addition, you will intuitively develop your embouchure. This will, in turn, lead to a much better, more mature, and more controlled sound. In fact, with time and application, your sound will improve – by itself!

But, I repeat, you must practice your long tones very loud over the entire range of the instrument – with absolute disregard to quality and pitch – in order to get the full benefit of this exercise and, ultimately, achieve a big, strong sound.

I suspect the reason that this approach works is because the time you spend at the acoustical limits of the instrument enables you to pinpoint precisely where those limits are. In performance, you will instinctively pull back from those limits in order to achieve more balance and control. But, at the same time, you will likely achieve a much bigger and more commanding sound than you otherwise would have. And I can promise you that, once you are capable of playing loud, playing softly will pose absolutely no problem for you. Playing loud (and I mean really loud!) is what poses the real difficulty on this instrument. So work on THAT dimension of the instrument and aim for nothing but SHEER VOLUME. This is probably THE most important thing that I can say to you about playing the flute!

Bill McBirnie has been voted Flutist of the Year by the Jazz Report. His flute work is featured on the album, Desvio, catalogued under the project name, EXTREME FLUTE. It is available at major retailers and through the distributor, Indie Pool. If you have any questions for Bill, he can be reached at billmcb@idirect.com.

B

brass

trumpet player

WANTED?



by Chase Sanborn

So, you have learned all your scales (some better than others) and can hold a double-C for 17 seconds or until you pass out. You've attempted to play *Giant Steps* in several keys, can triple tongue really fast and know the melody to "Girl From Ipanema" (but not the changes on the bridge). What are your chances for finding work as a trumpet player in Toronto?

Let's face it, the economic outlook for trumpet players at the dawn of this century is not particularly rosy. The opportunities for work are diminishing, and there are always plenty of trumpet players available. Trumpet players are like coat hangers. Have you ever bought a coat hanger? They're always there! (Credit: Kenny Werner.) Many of the jingles are now done on machines with questionable trumpet samples and nobody seems to hear the difference. Jobbing bands are often trios or quartets (no trumpet unless he's the leader). There are not as many big shows as there once were, and many don't use trumpet anyway. Mama Mia! And even assuming you get booked for 25 weeks a year in the top jazz clubs (a somewhat unlikely scenario) you still won't make enough money to own a car that is not in constant danger of repossession or demolition.

Gloomy? Perhaps. Reality? Yes. But the smart player recognizes it is still possible to make a living in the music business. The key is diversification.

First of all, diversify as a player. The more styles you can cover the greater the chance that there will be a gig for you this week. Jobbing gig, big band gig, Latin gig, church gig, jazz gig, theatre gig, recording gig, all of these still exist (so I hear). How many of them are you qualified for? Can you

play with a loud horn section in a club on Saturday night and still sound good on piccolo trumpet at a wedding reception at 2 p.m. on Sunday afternoon? (It's their big day – don't blow it!) Are your chops together and consistent enough to record 20 takes of a tough jingle at 9 a.m. on Monday? Is your reading good enough to sight-read the book on a last-minute theatre subbing gig on Tuesday night? Can you do a four-hour gig playing background music on a harbour cruise on Wednesday with no fakebooks? Are your chops strong enough to play the lead book with a big band on Thursday night? (If so, you could be looking at a cool \$8-10 if you don't drink.) Can you fake horn parts for pop tunes with a jobbing band on Friday night? Can you sub for Kevin Turcotte at the Pilot Tavern on a Saturday afternoon? (If so, please call Kevin.)

If the answer to all of the above is yes, there is a good chance that you'll have a gig this week. (Notice I said 'a' gig, not eight gigs.) This is not extreme, any of the top trumpet players in Toronto could do those gigs. On any given night you can likely find more than one of the first-call players available for duty.

Does that mean you'll never get any gigs? No. First of all, there are some nights where everybody seems to be working. It is the nature of the business that good gigs seem to happen at the same time, and everybody gets busy at the same time. Much as we would like to (and sometimes attempt to) we cannot do two gigs at the same time. Somebody else is going to have to work.

Secondly, as Arnie Chycoski once put it: "I get gigs because my friends get gigs." Depending on your age and experience you will likely have a certain clique of musicians that you find yourself hanging with. All of you are looking for gigs. And you will call each other to play on them because you like hanging out together. Be nice to your friends, because one of them may be your boss tomorrow!

And finally, of course, we're all going to die or retire eventually. And if you are still around and playing, you can have all my gigs! Mind you, I drink a lot of carrot juice, so don't get your hopes up.

Diversification also means finding avenues for employment in addition to playing the trumpet. It is a safe assumption that anyone starting out now (and most of the established players, for that matter) will have to supplement their playing income. There are many other music-related occupations including teaching, retail, engineering/production, promotion and marketing, to name a few. Having a secondary source of income is not only good for your bank account, it is good for your playing, because it may help to keep you from feeling demoralized during times of no gigs. It is bad enough not to be playing, but to be broke as well is really a drag! It may be hard to get up the enthusiasm to practice or to be 'up' with your friends. Nobody wants to hang around with a whiner. A positive attitude and optimism is catching and seductive.

- Some final words of advice:
- Practice intelligently every day.
- Play your best on every gig.
- Be on time. Be early!
- Dress well.
- Accord respect if you hope to receive it.
- Return phone messages promptly.
- Check your messages often.
- Don't drink too much.
- Exercise.
- Stay excited about music.
- Create your own projects.
- Love somebody. (Not everybody, that gets too messy.)

Chase Sanborn is a trumpet player and teacher in Toronto. The author of Brass Tactics and The Brass Tactics Companion, Chase has just released his second CD entitled Sweet & Low. You can hear a cut from this CD (and others) on his Web site www.brasstactics.net.



by Paul Lau

the power of MIDI



digital music

Well, it gets more and more interesting as time goes by and technology skyrockets, I get a number of requests about the original MIDI columns in *CM* and questions regarding the difference between Digital Audio and MIDI. I have written a short column on some of the differences between digital and MIDI and trust that it was enlightening or helpful to say the least.

Recently I was discussing a problem in regards to MIDI controllers and common controller numbers. Do you remember all that stuff? Doesn't it bug you, during a session, when the MIDI stuff doesn't work properly? This column is to refresh and to assist in some questions that were asked of me (from you the readers) in regards to the world of MIDI and problems arising.

Once again, what is MIDI? Musical Instrument Digital Interface. No, no, no MIDI does not transmit sound! MIDI devices "communicate" with each other using a code that translates every aspect of their specific performance, this is triggered by your performance. Here's another way of thinking or visualizing it: someone once told me, think of a player piano, the "performance" is on the roll but the "sound" is in the piano. Here's some specs about MIDI cables and connectors: a MIDI cable is a 5-pin male DIN connector soldered at pins 4 and 5 to a twisted-pair of wire, wrapped with a fine wire mesh shield which is grounded to pin 2. This in turn minimizes the radio freq. interference. As far as I know 1 and 3 pins don't really do anything? Now on to MIDI connections: MIDI In receives the MIDI signal from a remote MIDI device; MIDI Out transmits the MIDI signal to the MIDI instrument or device; MIDI Thru is very similar to MIDI In, but in fact has a dual purpose, as an In but also a forwarding junction where the

MIDI signal is transmitted to another MIDI device. One must remember that the longer the MIDI cable i.e. 50 ft. There will be lag or degradation in the pathway, therefore it is better with shorter cables and or thru boxes, MIDI patch bays and or MIDI splitters.

We understand MIDI channels don't we? This is the heart of MIDI technology, the ability to transmit and receive on one channel or on all available channels and or any combination of the channels available simultaneously. Which means you can have a number of sounds, samples, textures triggered in sequence via sequencing software. This also is done via MIDI with great ease of manipulation to altering the sounds, timing, tempo, velocity in real-time or not. MIDI is not just performance driven, one can also dictate via algorithmic programming via sequencing software; I wrote an article in regards to algorithmic programming a while back. Here's some info about MIDI Controllers. Continuous controllers i.e. modulation wheels, data sliders, pedals, etc. use direct physical touch to transmit MIDI messages in real time. All controllers have specific numbers to identify the physical device and its assigned transmission parameters. These numbers are used to identify and assign continuous controller functions such as volume, portamento, modulation etc. Usually the owner manual has the listing of the controller messages that the instrument will receive. Here is a list of some common controller numbers:

- mod wheel 01
- breath controller 02
- foot controller 04
- portamento time 05
- data entry slider 06
- volume 07
- balance 08
- pan 10

- damper-sustain 64
- soft pedal 67
- local control 122
- all notes off 123
- omni off 124
- omni on 125
- mono on/off 126
- poly on/off 127

Does all this ring a bell, do you know what to do with all this? Let's just conclude with some practical aspects and my personal opinion. Using MIDI is more powerful than digital audio in the sense of real live performance – let me clarify this. There really isn't a comparison between the two technologies and when used in conjunction with each other is a perfect union! What I hear and sense about MIDI is that it is very underrated at the present time and a whole generation of musicians seem to be skimming right past it and going directly to digital audio, well here I am raising the MIDI flag ... are there any others out there? Once you get into it in the real sense of the word, you never go back. MIDI is such a powerful tool that it allows the flow of composition and the manipulation of sound parameters so easy! I will continue along this line of articles and welcome any comments or questions regarding the union of MIDI and Digital Audio. Remember it's the music, not the technology, it's the musician not the gear! Have Fun!

Paul Lau is a Creative Music Internet Consultant Owner of SNC Christian Productions/ SoundLab3 and yourwebperson.com. He is also a member of the new band Revelation21, which is launching an anti-drug abuse campaign in Canadian High Schools and Universities. You can also hear Paul on his new solo release gospel album Do You Know Jesus? You can reach him at docaudio@inforamp.net.

V

warming up is the key

VOCALS

This issue, *CM* chats with Nickelback's lead singer about his vocal techniques that help him maintain his performance night after night...

Canadian Musician: How'd you get started as a singer?

Chad Kroeger: I just started barking into a microphone, doing covers in a garage. One guitar player would know this song, while another guitar player would know another song. I would sing a song that I might have learned the week before during a jam session with a bunch of friends and that was pretty much it.

CM: Did you ever take any training at all?

CK: No. When I sing, I use my diaphragm. I push. When you finish a show, you know you've sung properly if it feels like you've done 1,000 sit-ups after a set because your stomach muscles really hurt. That's when you know you've been

using your diaphragm – pushing the air straight through your vocal chords going from the lungs. You should sort of feel like your doing sit-ups while you're singing. It also helps with vibrato as well.

CM: How do you take care of your voice?

CK: You should try to stay away from carbonated drinks, smoking anything, which is tough, and alcohol because it dries out your throat. I myself don't mind drinking milk because I like to use that phlegm, it helps me get some of the growl on my vocal chords. [Unlike some vocalists who swear against eating or drinking dairy before a show.]

CM: Who gets to clean your mic?

CK: The guitar tech [laughing]. We use a Listerine wipe. That's another thing – make sure you use your own microphone if you can. When you're going from club to club, I know how much a microphone is soaked when I'm done with it, just think of four different bands doing it every night and they never get cleaned. They [the germs] just sit there and rot.

CM: What about warming up ... what steps do you take?

CK: Warming up is essential. I start off singing to country music actually. Nice low Randy Travis songs. I sing to two or three low Randy Travis songs and that really helps get my vocal chords moving in the right direction. Then I'll move up the register a little bit, to some Tragically Hip. Still nothing growling, nothing barking. Then I move on to Toad the Wet Sprocket which is still

clean, but in the upper register and then I'll start moving on to some growling stuff – something a little heavier that I could start getting my voice grinding to – that's the way I sing.

CM: How long will you do this?

CK: Half hour, every single day. Food-wise, there are things I stay away from, anything citrus, like juices. For some reason it really seems to gum up my voice and make it sound really funny and in the notes I'm trying to hit, it's almost like it tightens up my vocal chords and I have a lot more trouble getting my voice to do what I want. If my throat is sore I'll just put a cup of water in the microwave and just drink hot water or try to get some heat going that will loosen it up and take away some of the rawness, just due to the nature of the way that I sing.

CM: What about coming down off a show, what do you do to cool down?

CK: That's actually when I abuse my vocal chords, that's when I'll start having a drink. I'll give it like 20 minutes of mostly just water then I'll start having a couple of beers and then I hit the bong and before you know it 'old Jed's a millionaire.'

CM: I've heard some artists say they try not to talk during the day when possible, or they will talk quiet during interviews, what about you?

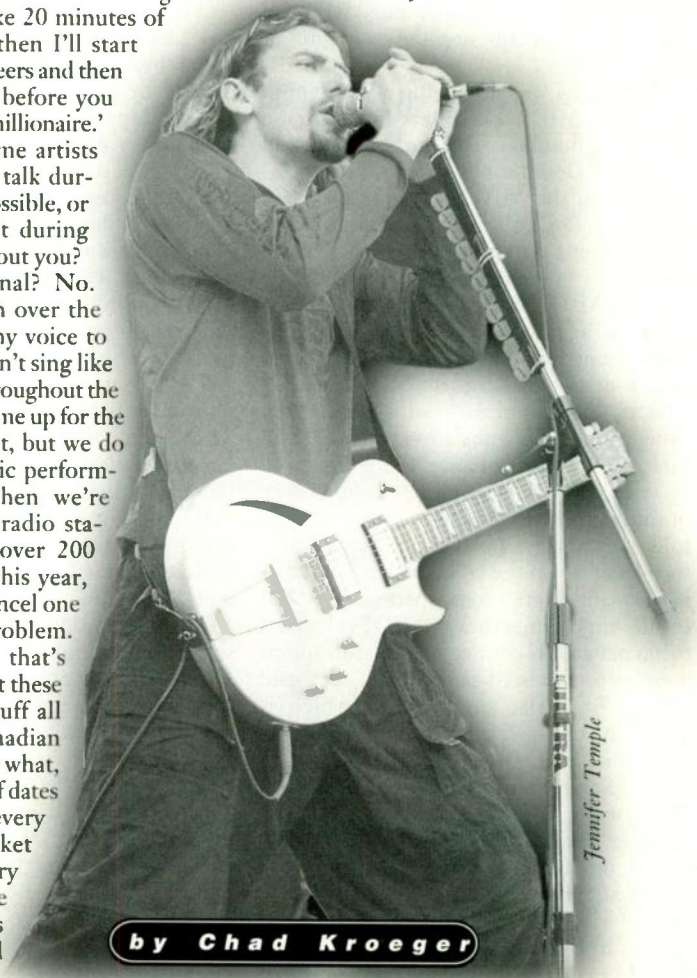
CK: Am I that anal? No. That's pretty much over the top. I don't need my voice to be crystal clear, I don't sing like that. When I talk throughout the day it sort of warms me up for the show. Not only that, but we do nearly three acoustic performances in a day when we're going to different radio stations. We played over 200 shows in America this year, and I only had to cancel one due to a throat problem. Canceling shows, that's bullshit. I hear about these bands doing this stuff all the time, even Canadian bands. There's like what, three weeks worth of dates and you're hitting every single primary market and some secondary markets in a three week tour across Canada there should

be no reason why you can't do that like one night after another. If you're singing properly and doing even a half-hour warm up your voice should be fine.

CM: Any last words of advice?

CK: Try not to stay in the club after the show and scream over the music. Right there you're just begging for problems. I get back on the bus and just take it easy. My voice is pretty good to me and I really find the warm-up is the most important part out of everything else. If you warm-up properly, you can avoid a lot of problems. A lot of bands don't get that opportunity, especially if you're touring in a van. Before the show, you're standing in a room with 20 people, talking, and you don't want to start singing right there. Get rid of all those friends you haven't seen in months, and warm-up properly. You'll have a better show.

Chad Kroeger is vocalist/guitarist for Vancouver-based Nickelback.



by Chad Kroeger

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Jeremy Taggart

by Rod Christie

Spiritual Machines is the title of the latest album from Our Lady Peace, to be released two weeks after the writing of this article, and a little over one year after their previous release, *Happiness ... Is Not A Fish You Can Catch*.

In these days of hyper-processed product and careful and lengthy marketing campaigns, this is a remarkably fast turnaround, especially when one considers that the band not only completed the recording in separate stints, in two different cities, but also organized and headlined a major summer festival for its second run across Canada. *Summersault 2000*.

As if the speed of their creative process isn't remarkable enough, *Spiritual Machines* is being described as a "concept" album, a curious marketing ploy if ever there was one. Have Our Lady Peace gone all King Crimson on us?

Deep into the darkest recesses of the Sony Music Canada's corporate headquarters, past giant posters of famous faces, a virtual symphony of instruments lined up along the walls, past all the cubicles and through the CD manufacturing plant, there is a small, dark reception room. Amid the racket of machinery through one door, and the random sounds of drummer Jeremy Taggart prepping his kit through another, singer Raine Maida and guitarist Mike Turner relax in the relative calm and explain their concept of the new album.

"It's based around the idea of man vs. machine," explains Maida. "The title comes from a Ray Kurzweil book that Mike introduced me to, and during the recording process, Mike got in contact with him. All of a sudden, we were getting e-mails in the studio from him. Not through four buffer zones, but from Kurzweil himself. It happened really organically."

"We never sat down and said 'Let's make a concept record'. I think it was a focused mindset," says Turner. "The book dwelled on Raine's mind quite a bit as he was reading it and absorbing the information in it. So this record came from that mindset. It was never about writing songs that related to the book directly, it was just something that affected us."

The book itself is titled *The Age Of Spiritual Machines - When Computers Exceed Human Intelligence*, and was published in 1999. Kurzweil, the inventor of speech recognition technology and music synthesizers, has always been one of the main proponents of silicon technology. His writing explores his vision of the near future when computers finally match and exceed the intelligence of their creators, and ultimately, the blurring of the line between man and machine.

Their in-studio communication with Kurzweil eventually led to a series of spoken-word pieces by the author himself being placed on the album. "I think it's amazing that Ray Kurzweil sent us a bunch of pieces, and for whatever reason, they really tie in with what we were trying to say on this record," says Maida. "Even down to the artwork for the cover and the first video we are doing, an animation thing that ties into the look of the album. It just feels so focused and natural."

"We've finally learned how to speak clearly," adds Turner.

"I think because it's actually Ray talking, it doesn't feel pretentious," says Maida. "It's not like we're trying to fool anybody, it's him, he wrote the book. It was a direct relationship."

"It's kind of weird when we talked about it, making the record and what we needed for that," adds Turner, "and we wondered if we were going to infringe on any copyrights. Maybe we needed to have our legal affairs contact his legal affairs, which seemed a little odd. So we went to his Web site, found his e-mail, and sent him a little note. He e-mailed us back the next day saying, 'Would you like this? Why don't we try that?' It was like there was almost this collaborative spirit about him, and it felt like it was a natural thing."

Unlike their previous releases, this album features a more natural sound, and less obvious layering and electronic texturing. Is the concept and title a reaction to the heavily processed sound the band has been exploring in some of their earlier work?

"I think it probably ties in more directly on a lyrical basis," says Maida, "although we used his keyboard, the Kurzweil 2500 all over the record. I guess the use of his instrument is kind of a testament to his genius in terms of electronics, so I suppose you can parallel those two things and actually apply it to the music as well."

OUR LADY PEACE



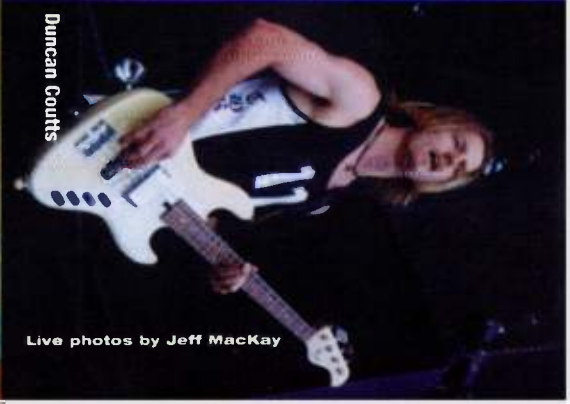
Clay Patrick McBride



Mike Turner



Raine Malda



Duncan Courts

Live photos by Jeff MacKay

"I don't think the word 'machine' has the same weight as a word that it once did," says Turner on a more philosophical note. "Everyone has their mechanisms that they function by, and a machine is not necessarily something without its own fluid grace. It is an inexorable process, and very interesting to watch. It's an impressive time. The next generation will see a lot of changes that we can't even imagine."

The album was recorded piece by piece, and songs were discarded as others were added, an altogether different approach for the band.

"We recorded most of the album in Toronto, some of it in New York," says Maida. "It's the first time we've done it sporadically. We did six songs before Summersault, a couple after, and then went to New York, did a song, then back to Toronto and put down a few more really quickly, in three days. It was definitely a way in which we've never done a record. Usually we're in the studio for five or six months, so as far as records go, this one feels very alive and honest."

The Toronto tracks were all recorded at their usual haunt, Arnyard Studios, with Arnold Lanni again at the controls, and the band spent about two months altogether on the recording process. One might expect their haste in committing these songs to tape would result in a compromised quality to the tunes, but both feel confident that this is their most fully realized album yet.

"These days, you can wait for two years for a band to release an album, and for bigger bands like U2, sometimes even longer. It just feels healthy," continues Maida. "We've got a lot of music, a lot of songs, so there's no reason to build up a huge catalogue just because the industry says you should wait 18 months between releases."

Rumours floated around the Internet suggested that the band had dropped their previous producer Arnold Lanni in favour of Smashing Pumpkins boss Billy Corgan, a notion Maida is quick to dismiss.

"I co-produced the album this time around," he states. "It was more a means to an end. I would start off with a 4-track, then move to an 8-track, then go to digital. I have a ProTools system set up in my basement, so I just

try to finish songs and get them out of the way so I don't build up this backlog of ideas. We just sift through that stuff, as well as the stuff we do in rehearsal and just pick the best ideas and go. It wasn't like I said I wanted to be a producer or anything, it's just that the demos I was making came closer to the finished product on one or two occasions, so now, I'm a producer."

The large number of songs set aside by the band were largely a result of being on the road for so many weeks at a time. "If you spend a lot of time on the road, it's pretty fucking boring," says Maida. "I think that's why we got to this place sooner. There was just this catalogue of songs that were written on the road. We would go into a rehearsal space, make basic demos and do general pre-production. The idea initially was to do different sets of six, like three sets of six songs, and pick the best out of that. Then all of a sudden at the end of that, we felt like we could just put out a record quickly. So we decided to just do it, and then go put out another record in a year's time. We just want to work with that mentality, where we don't put so much pressure on each record."

Where the writing and production method of this record is different from past efforts – so too is the songwriting split. "I think that because this record happened quickly, we just ended up using a lot more of my songs this time," says Maida. "Whatever happens, happens, and if there are good ideas lying around, we use them."

On their previous album, *Happiness...*, the band invited legendary jazz drummer Elvin Jones to play on a track, and were stunned when he accepted. This time around, Pearl Jam stickman Matt Cameron guested on two tracks, "Right Behind You" and "Are



Jamie Edwards



You Sad". While the band enjoyed playing with Cameron, he was called in after regular drummer Taggart injured his leg in an unrelated mugging incident during the recording.

"It was unbelievable to sit beside him," enthuses Maida

"It's Matt Cameron, man," says Turner. "It brings a totally different feeling. The drummer is the heart and soul of the band. Jeremy's a beautiful drummer, and Matt is Matt. It's a totally different energy."

The ease with which the band wrote and recorded the songs can also be attributed to the fact that they have been playing as a cohesive unit for so many years and are finally comfortable with the qualities of sound that make them unique.

"This time, the sound is a lot more basic," says Maida. "Or, what is happening is the sounds we've devised for ourselves, and hopefully what makes up the Our Lady Peace sound is so ingrained in us now, it doesn't feel like we're reaching for any new stuff. I think we are just more concerned with the songs and trying to focus that energy."

As far as instrumentation goes, they stuck with what they know best. "I used whatever worked," says Turner. "I got to use a lot of Tom Anderson's, who is a guitar maker out of the states. They play really well. I also used some Rickenbackers, Les Pauls, whatever was sitting around. Raine got a Jagstang, which is probably one of the worst built guitars ever, but it has cool sounds, so we used that just to get a track out of it."

"I think that we've all pretty much found, like Raine said a minute ago, that this is what I do," he continues. "This is what we do, let's do the best we can. It's certainly not the gear that makes the music."

"We went through all that stuff on our previous records," adds Maida, "trying to bring every piece of gear we can. All it does is take up time. You end up getting lost in amp settings. Forget it, it's not going to help a song that much."

"I still have a couple of pedals, but I'm working on it, it's getting better," says Turner on curbing his lust for gear.

"Pedals are easy, just plug them in, try it, and throw it away if it doesn't work," says Maida. "It's when you spend four days..."



Clay Patrick McBride

According to Turner, his bag of tricks is pretty much sorted out. "Once again, we know that here's this cool pedal, we've done this cool thing with it before, and it would be nice to do something like that again. You've more or less got a recipe book to choose from."

When the album was ready for the mix, the band shopped around before finding the guy they wanted. "We talked to a lot of bands about different producers and mixing engineers, and we've gone through a lot of mixing engineers before," says Maida. "We finally got to work with the guy we've always wanted to, that is, Brendan O'Brien. There's a reason all those bands go back to him. He's amazing."

"He's an amazing person, and he's amazing at seeing a band for what it is. For me it was a huge learning lesson. It wasn't exactly what I expected him to do the songs. You've got to sit back. I mean, we hired Brendan, and we're working with him because we want him to interpret the music. You just have to trust him."

O'Brien has worked with many of the heavy hitters in rock today, including Stone Temple Pilots, Pearl Jam, Limp Bizkit and Korn. "He's worked with all these huge artists we respect," continues Maida. "So we just let him do his thing. The only thing we tried to do in the studio, was to keep it live and not overdo parts, and I think he exemplified it even more. For him, it wasn't about trying to hear every little part, it's just about putting it all together and making it feel like there is a live band and it has an energy, and he's really fucking good at that."

What did the band take away from the mixing experience with O'Brien? "He told us stories about how he has worked with Pearl Jam and all these other bands, and it's really not different from the way we make records, so it all just solidified," answers Maida. "Stuff like how those

bands can get that kind of music together, and how to do it quickly. You know he never takes more than five weeks to make a record, which is great. You either capture it, or you don't. Sometimes you get a chance to go back and record another couple of songs, but he doesn't. He tries not to belabour stuff. He'll spend a lot of time in pre-production, but when you get into the studio... You always hear stories of the '60s and '70s, about catching that moment, and that's what he is about."

After all the effort the band has put into making the record sound alive and natural, are they concerned about taking the newer material on the road alongside their older hits? "*Happiness...* was tough," says Maida. "There were layers upon layers of stuff in there." To aid the band in presenting previous material, they added guitarist/keyboardist Jamie Edwards, and he has gone on to become an integral part of the band.

"Jamie played with us on the last record and toured with us as well for the last two years now, so he's kind of an unofficial member of the band. He's a great musician and a nice human being, so it's very inspiring to have him around," says Turner.

Putting together and playing on the *Summersault* tour also helped the band test material during the recording process to see what would fly with an audience, as well as inspiring them to extend themselves musically.

"We saw the Deftones do their thing ... A Perfect Circle, Catharine Wheel ... they're all great bands," says Maida. "All of a sudden you feel like a live band, and you're pumped to go onstage every night. We went into the studio right after *Summersault*, so it was good to get out there and get that break. Once you get locked in the studio for three months at a time, you kind of lose your perspective. It was good to try out a couple of songs that we'd recorded previous to *Summersault* to see if people liked them, if the reaction was good. So it just kind of confirmed that we were on the right path."

So can the legions of Our Lady Peace fans expect yet another album before 2002? According to Maida, anything is possible.

"I think it's healthy," he says. "Who knows if we can do it again, but it's a good thing. Right now, being a live band is so important. It just seems like everything is so prefabricated these days. You look at a band like Pearl Jam, and they're very inspiring. They don't make videos, they don't do press, but they have this terrific fan loyalty. They are a pure rock band, and that's what we aspire to."

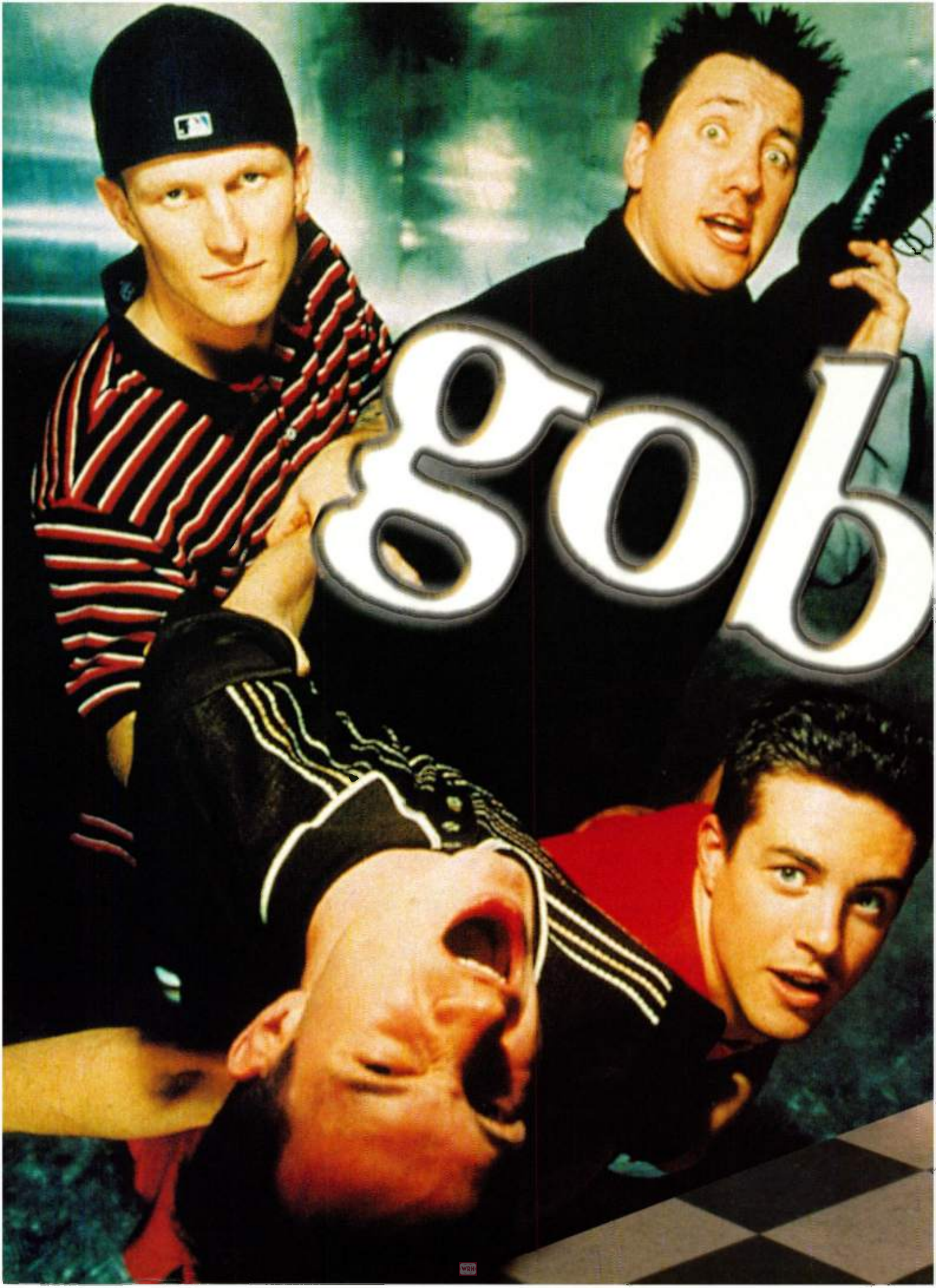
"We've always come from the idea that going to a live show should almost be an archetypal communal experience," says Turner. "You should be a part of a real passionate expression, and that seems to have become this empty spectacle, where the music is loud and the lights are bright, but there is no passion. To me, that is one of the biggest losses music has [suffered]. And I think that is why Pearl Jam has done it that way. When you see them play, there is something truly transcendent at times, something that they do as a band with the audience, and that's all we ever wish for."

"It's going to become more important as people become more involved with sitting in front of their computers," says Maida. "People are surfing along by themselves and finding direction that way, whereas going to a show is going to be this huge visceral experience. Hopefully it stays as important to everyone, and that's what we're aiming for, is to expand on that experience." CM

Rod Christie is a Toronto-based freelance writer.



Clay Patrick McBride



by Rod Christie

This has got to be a first: An entire interview with a member of Vancouver punk band gob and not one scatological reference, no talk of bodily fluids or orifices, not even a lively curse word. Was that really guitarist and singer Tom on the other end of the line?

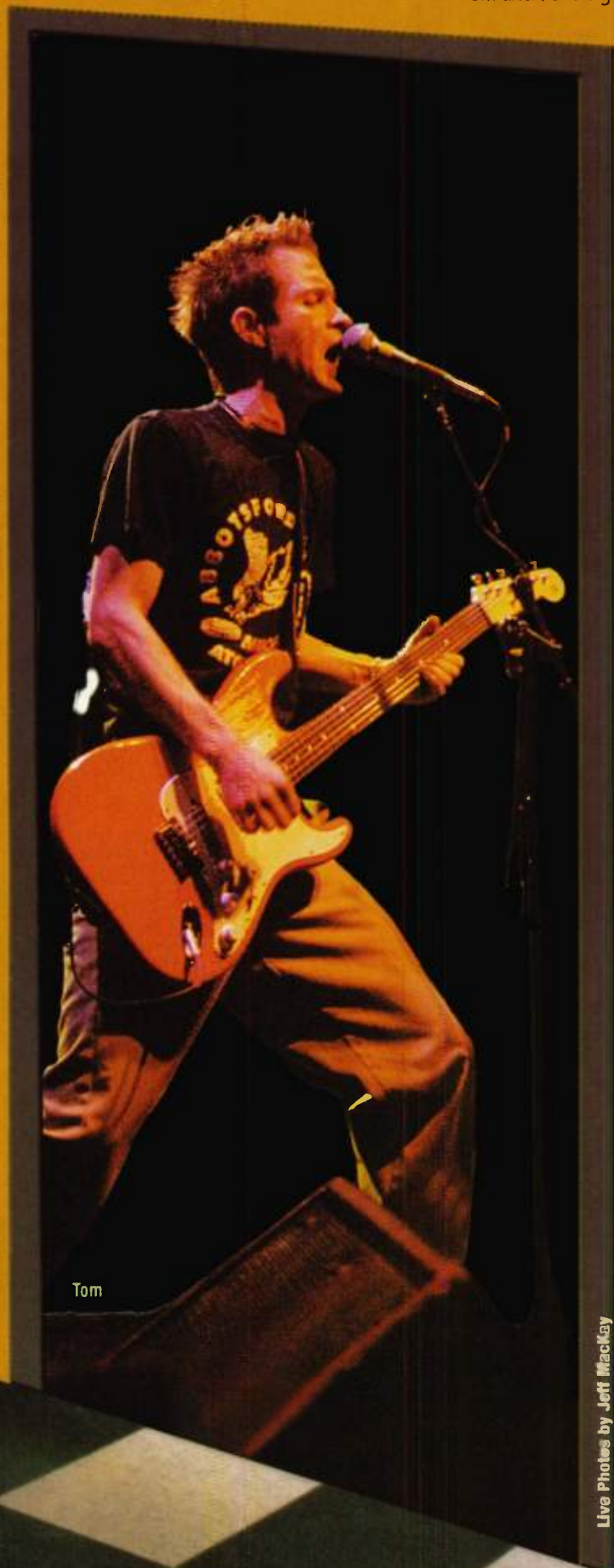
Tom and fellow guitarist/singer/songwriter Theo, bassist Craig and drummer Gabe have been tearing it up coast to coast as gob since 1993. Described by Tom as "basically a garage band," gob released a self-titled, self-produced EP in '94, followed by a slew of singles released to compilation albums and more proper, full-length albums. Their first, *Too Late ... No Friends* was issued in 1995 and was followed by *Ass Seen On TV* in '97 and *How Far Shallow Takes You* in '99, an album that earned them a Juno nomination.

Their latest release, *The World According To gob* sees the band stretching out in new directions, slowing down slightly to explore the melodic opportunities offered by the songs, yet still retaining the hard and fast edge that has endeared them to fans all over Canada. A quiet and reflective Tom paints a picture of a band that wants to explore all the possibilities of their sound, a group of young men that are interested in the longevity of their band and music. Is this serious and sober incarnation of gob the end of "goof-core", as we know it?

According to Tom, there has always been a serious side to gob. They have always been determined to make it as a band, and to that end have worked very hard to make sure their music was heard. "We always had hopes," says Tom. "The first thing we did was make a CD, you know, recorded our songs and booked a tour. We're a DIY band, we did everything ourselves. We put every cent we made from shows back into the band. We worked jobs and put our own money into the band. We booked our own tours, made and sold CDs, buying and selling T-shirts, that kind of thing."

All that hard work paid off, and they soon found themselves courting offers from different indie labels, finally hooking up with Nettwerk, the west-coast indie that brought us acts like Sarah McLachlan and Grapes Of Wrath to the charts.

Tom got his start as a guitar player, like most kids, from being a music lover and wanting to play the songs he heard on his stereo. "I listened to all my metal when I was a kid, stuff like Guns 'n' Roses, Motley Crue. That's what I liked, so I learned guitar by picking up the parts on anything from Led Zeppelin to Skid Row, really just learning it all. Then I widened my scope and started listening to other styles of music."



Tom

Live Photos by Jeff MacKay



Gob

Gear

Theo

Gibson Les Paul 1969 Custom, Black Beauty
Soldano guitar amplifier SLO 100
Mesa Boogie speaker cabinet 4x12 – 4FB
Gibson guitar Les Paul Jr. Special, wood/chocolate
Gibson guitar 1973 SG – custom/rebuilt, natural burst
Mesa Boogie speaker cabinet 4x12 – 4FB
Mesa Boogie Amplifier amp switcher/head gainer
Gibson ES-335 hollowbody, natural burst

Tom

Mesa Boogie speaker cabinet 4x12
Marshall guitar amplifier JCM800 series – 50-watt
Fender Stratocaster
Fender guitar, known as the “Horsecock”, custom orange
Shure vocal mics Beta 58s
Fender '70s Strat – hard tail, vintage wood grain
Larivee acoustic guitar 99-0M-10/rosewood gloss/woodgrain

Craig

Ampeg SVT Cabinet II Pro
Music Man bass guitar, black
Fender bass guitar jazz, black
Ampeg bass cabinet 8x10 cabinet
Epiphone Ripper with suped pickups, black

Gabe

Ludwig Drum Kit – vintage
22" Kick Drum
16" Floor Drum
13" Rack Tom
14" Dunette Snare drum
14" Ludwig snare drum

Cymbals:

21" Paiste Rack Ride
18" AAX Paiste Stage Crash
17" AA Paiste Rock Crash
14" Paiste Dino Beat Hi-hats

Hardware:

Tama Kick Pedal
Camco Kick Pedal
Pearl Snare Stand
Gibraltar Heavy Duty Snare Stand
Pearl Cymbal Stand
Tama Cymbal Stand
Ludwig Cymbal Stand
Sonor Hi-hat Stand
Sticks 30 pair

The band uses Peterson Strobe Tuners, West America Road Cases, Boss TV-12 tuners and Nady 950 GT Wireless Guitar Rack systems. Paul Iverson does all their custom guitar work.

To illustrate his point, Tom tells of a small shopping spree just prior to this interview. “It was funny, because when we did an instore today, I picked up a bunch of CDs. One of them was a hip-hop disc, by a political group called Dead Prez, and some gospel singer, but I can’t remember her name. I had her CD, and behind it was Motley Crue, a couple of jazz CDs by Charles Mingus and Sarah Vaughn, the MC5 and Dokken. The guy behind the counter was completely taken aback, his jaw just dropped to the floor. Now my tastes are all over the board, but back in the day, it was strictly metal.”

So what was it about punk rock that attracted these four guys? “We’re all fairly youthful, and we love aggressive music,” says Tom. “It’s mainly the stage show, I think. We like to have a lot of fun and be energetic, so being lovers of hard music just put us in the right direction. Punk rock seems to be fresher, there’s a lot more going on. Punk bands will be more socially aware, or will at least challenge minds more than metal bands.”

“Back when I read the lyrics, I was like, forget it, I can’t relate to that,” he continues. “All they talk about is doing drugs, or sleazy love songs. There didn’t seem to be anything interesting in the lyrics. Then I started reading lyrics by the Dead Kennedy’s and Propagandhi. Those are more political bands, but even the more emotional bands like Jawbreaker have a lot more going on. Even stuff like the Ramones and Misfits have interesting lyrics. They’re simple, and sort of fun.”

There is also a strong sense of community and an “us-against-them” attitude that comes with the punk rock scene, a mindset that Tom finds both supportive and self-destructive. “I guess there is a scene in any genre, but punk bands are more willing to lend a hand and help another band. You always hear of bands doing split records, where one band may be popular in Pittsburgh, for example, and another popular in Seattle, but they’re unknown in each others scenes. So they will do a split and become popular in each scene. Things like that happen all the time.”

And then there is the age-old accusation of “sell-out”, a tag that bands dread, but must face if they are to achieve any longevity as a viable act. “I guess punk rock has gone mainstream in the past couple of years, with bands like Green Day and Blink 182,” explains Tom, “but if you make great music, it’s hard not to be popular. Bands like Bad Religion make great music, and obviously people just want to get behind it.”

The weariness and frustration Tom feels about these accusations is hard for him to disguise, but in the end, it’s just another obstacle for a band like Gob to face. “Once we made our first video, people called us “sell-outs”. But how come I still don’t have any money four years later? Usually if people are telling you you’re selling out, they don’t know anything about it. It’s usually the close-minded few, the punk rock elitists. I’m sure it’s more exclusive to punk, and hip-hop or electronic music, where it will be seriously underground and bands can develop a huge following, and no one’s mother will ever know. In the rock scene, if a band isn’t known, they don’t exist.”

The World According To Gob shows the band in a state of transition. After years of playing as fast and furious as possible, they have decided to step back a little and allow the songs room to breathe. There is still plenty of heavy and aggressive playing, but the extreme speed of past releases has been forsaken for more hooks and melodies. Was this a direction chosen by the two principal songwriters, or more of a group consensus?

“It’s not like we say we’re the songwriters, and that’s the way it is,” says Tom. “It’s just that I’ll be walking up the street and hear a melody in my head and build a song around it. I’m sure our bass player and drummer have written music. Not like a song with a melody or guitar parts, but they’d be welcome to write one and we’d work on it.”

Tom’s approach to writing on this album was a little more structured than past efforts. “In the past, a song was written, it was learned and then it was recorded,” he explains. “This time, I gave them a number of my songs, just a tape of me singing or playing guitar, or even a full demo with bass and drums and harmonies. I just gave them a bunch of songs and said pick the ones you like, and we’ll just start working on them.”

“So they picked their favourites, and we worked out arrangements. We took the arrangement, if there was one, and picked it apart. We actually thought about arrangement this time, and dynamics, making the song the best it could possibly be.”

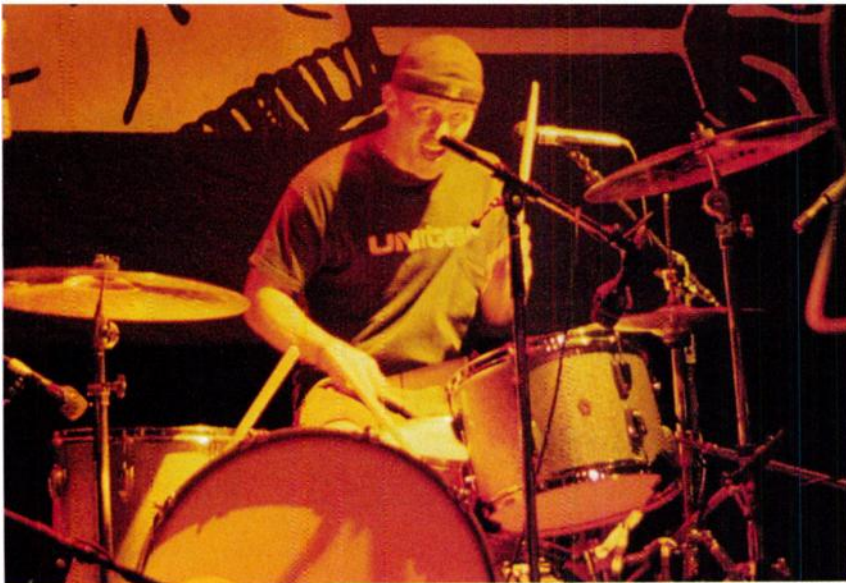
Despite the fact that only two members ever seem to come to the table with songs, the process of building and solidifying the songs is a group effort. “We try to have it sound like a band, not like the demo,” says Tom. “If it just sounded like the demo, it would be totally homogenized.”

“There’s two main songwriters,” he continues, “and I like to have everyone have their say. I like to think it makes everyone feel like the song is more a part of them, just to have the chance to get input. Who knows what will happen to the song? I just want it to be the best song it can possibly be.”



Vans Warp Tour: Gob rocks the (m)asses

Sara Greenwood



Gabe

In the end, the group dynamic works best for Tom and the band. "I want to try and make it a democracy, because I think everyone would be unhappy if they were just told what to play, and I'm sure it happens in a lot of bands. I don't want it to be a solo project. If I'm in love with a part and everybody wants it another way, then we can compromise, or we can duke it out."

Years spent on the road, as well as the relative maturity that comes from turning a fun hobby into a regular job has had an impact on the scope of the record. The lyrics are personal, often introspective, and deal for the most part with the rigours and pleasures of relationships. The arrangements, which are fully developed, still revolve around the four main instruments, namely guitars, drums, bass and vocals. How much has the gob sound changed from their earliest efforts?

"It changes every album," says Tom. "The first one was sort of power-pop. When we first started this band, I loved the Pixies. I still love the energy in their music, and that influenced our first record. Going on tour made the second record faster, a little more out of control, and it kept going in that direction until our last record."

"I would listen to it and go 'Damn, this stuff is so fast.' I felt that the songs were hurting because of it. If you took an acoustic guitar and sung the songs slower you would hear all these nuances that you don't hear on the record. This time we tried to bring the songs forward, rather than the power. Although I think this is probably our most powerful sounding record."

That power comes in part because of the band's collaboration with Neill King. gob has maintained complete creative control over their recordings from day one, self-producing all of their recordings. Was it a problem working so closely with someone who was not a member of the group?

"We've been making records for six years, and we didn't want to give up all control over production," states Tom. So how did they hook up with King?

"Nettwerk put out the feelers, and received calls from agencies as to which producers were available, so we picked out the ones we were interested in and listened to their stuff. Neill had recorded a Jawbreaker record called *You Or Me*, which I've always loved. He worked with Green Day on *Dookie*. Another reason we wanted to work with him was that he did the first Smiths record."

King has also worked with artists such as Elvis Costello, Little Richard, Ozzy Osbourne, and, much to

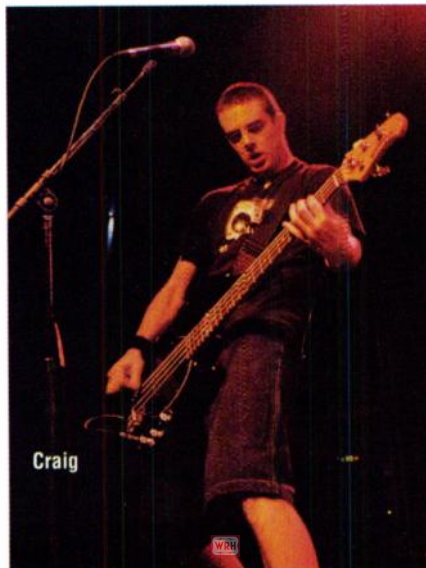
the amusement of the band, a Whitesnake record. King co-produced, mixed and took on engineering duties with Blair Calibaba. The bed tracks were recorded at Factory Studios in Vancouver, taking advantage of the Neve console located there. Overdubs and vocals were recorded at Hipposonic, where the record was mixed.

Did the legendary antics of gob ever get the better of studio veteran King? "We have a great sense of humor," understates Tom, "and that might be a bit overbearing at times. We don't take things too seriously. Well, we take our music seriously, but we'll always be joking around behind the scenes. Neill got along with us just great. It was a lot of fun working with him."

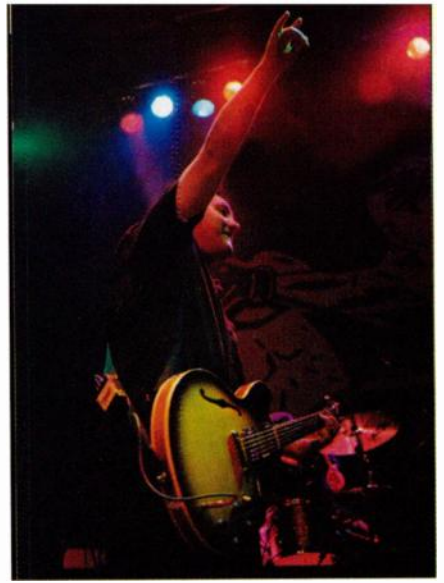
The large range of artists that producer King has worked with meant that he would bring a wealth of knowledge to the project. "He's had years of experience," agrees Tom. "We want to make records sound like the records we used to listen to back in the day. We don't want to sound too modern or slick, although this record does sound fairly slick. We tried to have more of a warm '70s 'Barracuda'-type feel, a nice, warm analog tone so that you can feel the weight behind it."

"I think that we got that heaviness. A lot of records these days are lacking in bottom end and we like to have that. We're a guitar heavy band, but instead of just a razor-guitar tone, we like it to be thick and fairly chunky."

A large part of that "chunky" tone comes from the classic set up of Fender guitars and Marshall amps, as well as the .13 gauge strings they like to use. "I have a Strat that was custom made by a guy here in Vancouver named Paul Iverson," says Tom. "I run it through a Marshall JCM 800, 50-watt and a Mesa/Boogie 4 x 12,



Craig



Theo throws the horns

one of the classic ones. They're taller, and the sound that comes out really kicks you in the head. It's a loud, heavy setup." Theo uses a '69 Les Paul Black Beauty through a 100-watt Soldano head, with the same type of Mesa/Boogie cabinet as Tom. Tom also used a number of other guitars when recording.

"I had a guitar that Neill brought up, a Telecaster with a Strat neck on it," he says. "I think it's a Tele Plus. I used that and my Strat, which is a hard tail; it doesn't have a tremolo on it. We pick really hard, and we'd go out of tune all the time if it weren't a hard tail. I also have a '76 Fender hard tail with an ash body. It's a little darker, so I used it for some parts. I think Theo also used an SG."

Live, the band likes to keep their gear list small, due to space restrictions while travelling. Although they have played on the Warped tour for the past three years, they still get around in a van, which leads to some pretty cramped conditions when three crew members are added on. They finished two of the dates in the headline slot over Green Day, which thrilled Tom, but the fast pace of the tour and the changing set times made the tour a challenge.

"It's nice to switch it up now and again," says Tom when asked about his reaction to the 20,000-strong crowds on the Warped Tour. "I wouldn't like to play them all the time. I prefer our headliner club and all-ages shows. They are a little more fun, because it's our draw and the crowd is there to see us play. In a large venue, the crowd is 10 or 20 feet away, and you don't get that energy, but it's fun, you can still rock out."

When the band's first record company, Mint Records, asked gob to make a video, the band initially balked at the idea. Then they realized that making a video didn't need to involve a band performance, and the resulting clip, for the song "Soda" went on to become one of Much Music's top videos for 1995. Since then, Tom has developed a keen interest in the making of videos as another form of his creative expression.

"We were basically getting money from the record company to make a short film, that's what was great about it," he says. "I feel bad for people that say they will never make a video, because it's exciting. I can understand that you don't want to make a video that doesn't represent you, or that you're basically making an advertisement. But I don't want to look at it that way. I am as interested in making a short movie as I am in making a record right now." D11

Rod Christie is a Toronto-based freelance writer

NELLY

FURTADO

by Jeff Pearce

Nelly Furtado's debut album, *Whoa, Nelly!*, was released this past fall to critical acclaim in both Canada and the US. There is a charm to Nelly's songwriting that is both honest and naïve, sophisticated and earnest, much like the 21-year-old is in conversation. The production on the album is clean and precise, allowing room for Nelly's remarkable voice to speak to the listener in a way that is often comforting and occasionally surprising. Most intriguing is that Nelly's influences, which range from hip-hop to rock to world music, are blended seamlessly in a way that is neither contrived nor kitschy.

On record, Nelly lets her voice set the tone for each song. Sometimes she sings each phrase like it is a secret confided to a close friend. In other songs the melodies are layered, making her seem ethereal and untouchable. In person Nelly is simply a person with great enthusiasm for all things musical.

Although music had been part of her entire life, things really began when, at the age of 17, Nelly finished high school and moved from Victoria to Toronto with the idea of spending four months there getting involved in the music industry. She became part of a trip-hop duo, called Nelstar and started spending as much time recording and performing as she could afford, funding her recordings with her customer service job while living with her aunt. When four months stretched into a year, she decided she wasn't ready to immerse herself in the music industry yet.

"I didn't really know what I was doing," she explains. "I wasn't interested in signing publishing forms with SOCAN, I didn't want to be approached by lawyers or management. When someone approached me I felt too young and I didn't want to be taken advantage of."

She made plans to return to British Columbia, but first Nelstar participated in an event called HoneyJam, an urban/trip-hop concert at Lee's Palace. She performed just one song, but it attracted the attention of Philosopher King's singer, Gerald Eaton, and their manager Chris Smith. Gerald approached Nelly and asked if she would be interested in writing some songs with him.

"At the time I was very flippant about the music business, but meeting Gerald and writing songs was exciting because it was the first time that I had ever worked with a professional musician, someone who was part of that idiom." They completed a small demo and Nelly thought the results were good, but she was resolute in her plan to return to Victoria to begin university. Over the next year, the Philosopher Kings visited British Columbia several times. Each time Gerald suggested that Nelly should return to Toronto to do some more work with him, and

his new production partner, Philosopher Kings' guitarist Brian West.

Nelly was still unsure about whether she was ready to plunge into the industry, but decided she would fly to Toronto for two weeks to see. As soon as she started working with Gerald and Brian she knew that it was time. Everything fell into place, beginning with management through Chris Smith, and leading to an American record deal with Dreamworks.

Influences

Nelly's family had been supportive of her musical impulses since she was a child, and played an important role in her musical development. "My mother's side of the family is very musical. My mother sings in the church choir and she would have rehearsals at our house. I would hide behind the couch and listen to them sing when I was a kid."

Her family also introduced her to Portuguese culture and music, which inspired Nelly her whole life. "Portugal in general is very lyrical and a romantic kind of country and you have the whole fado tradition as well, which is very melancholic kind of music, very sombre. The themes are often death, loss, love, unrequited love, passion — very often sad."

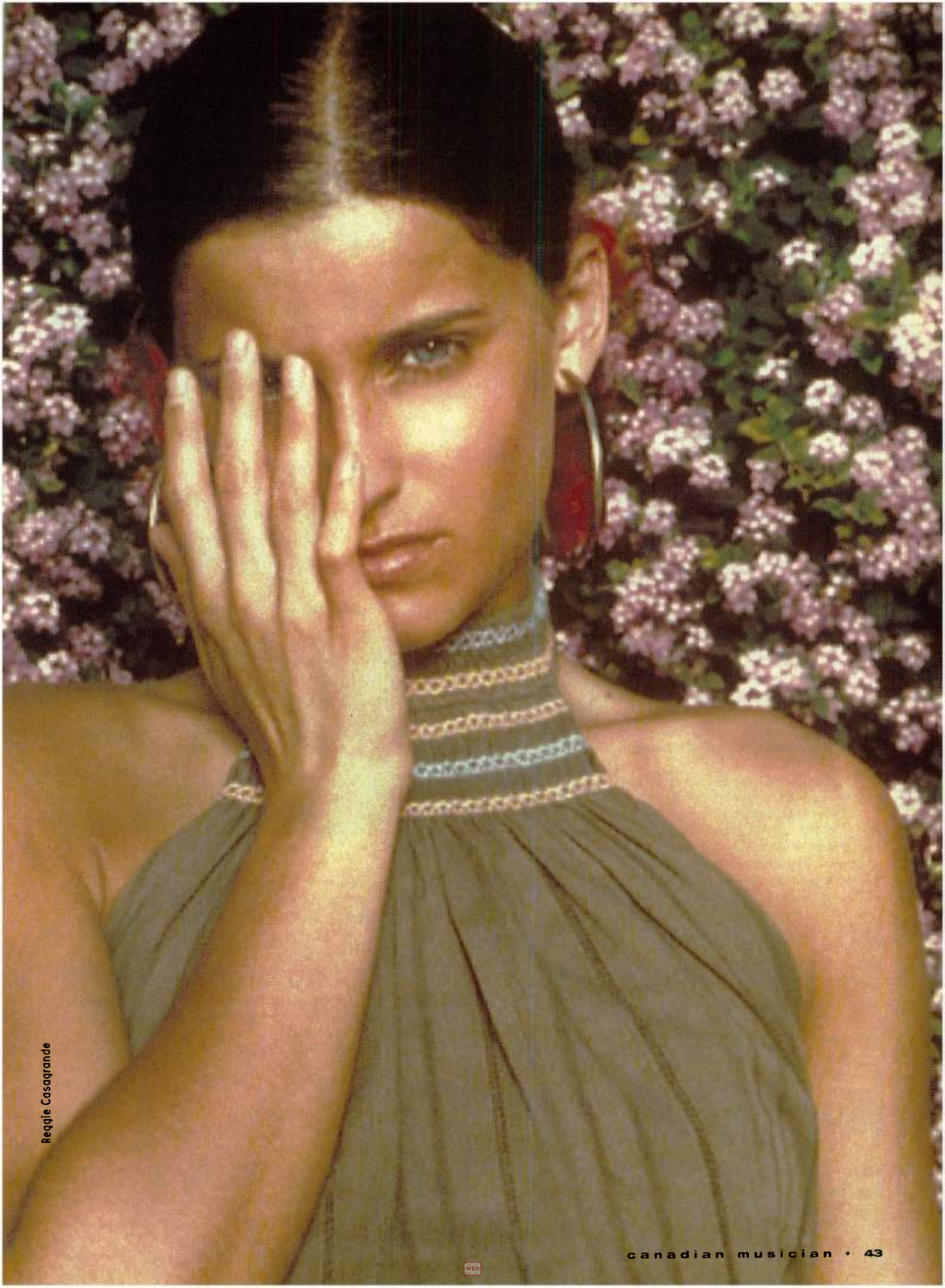
But contemporary pop and classic rock were always around too, and Nelly loved her father's record collection, which ranged from the Beatles to Billy Joel, from ABBA to Led Zeppelin. Nelly learned how to play trombone and ukulele through music programs at elementary school, and performed Portuguese folk songs at festivals. All this nurtured her love of singing and performing, but it wasn't until she discovered urban music that she felt like she had found a scene she could call her own.

"Hip-hop musicians were the first musicians I came into contact with in my city, because there was no other musical scene that was that prevalent, at least for 13- or 14-year-olds. The little hip-hop kids rhymed and they would hang out at the mall or at the park, and there would be parties and open mikes and DJs spinning and they would bust a rhyme. That was my world for a while."

Through a friend visiting from Britain she was later introduced to the trip-hop artists, like Portishead and Tricky, who would influence her early demos. "I was already writing melodic stuff — songs and poetry. My songs were very R&B — Mariah Carey and Mary K Blige. But when I heard Portishead I realized that you could have an urban influence but also conjure up the emotion that comes from the post-high school depression kicking in. It's the perfect fit."



Gene Kirkland



Reggie Casagrande

Songwriting

Her approach to writing evolved even further when she became interested in her brother's CD collection, which turned her on to a wide range of British and American rock. Soon she was listening to U2, Pulp, Smashing Pumpkins and Prince, and wanted to write songs the way they did. This inspired her to learn how to play guitar. "The whole British thing is based around songs. I wanted to learn guitar, so I could start writing complete songs, to express myself like Radiohead or Oasis or the Verve did. (Now) I tell people that when they are songwriting that they have to learn an instrument. I am so limited on the guitar, and every time I would learn a new chord I would write a new song."

Seven of the songs on the album were written by Nelly alone (including the lead single "I'm Like A Bird"), and she wrote all the lyrics and co-wrote the remaining songs with her producers. She finds songwriting to be a very natural process. "The melody and the lyric will come at the same time, and sometimes the chorus comes first but most of the time the verse does. With 'I'm Like A Bird' I sat down and I wrote the verse, and the rest just came together."

Co-writing with Gerald and Brian meant experimenting in the studio, stringing together musical ideas and arrangements and then looking for melodic ideas. As she explains, "Half of the songs on the record are singer-songwriter type things, written on guitar, pretty structured. The other half came from going into the studio, with no idea of what we were going to do that day. Maybe we bought some records that day and we would loop them up, maybe get a hook going in the sampler, just an instrumental type thing. And then I would write the hook to that. 'I Will Make U Cry' was done like that, I just wrote a fury of lyrics down on paper, then got in the vocal booth and made up melodies for them."

Allowing lyrics to come as spontaneous impulses means that sometimes it isn't until much later that she understands what her songs are about. "With 'I'm Like A Bird' I didn't know what the song was about while I was writing it, until it came out and that's why I still don't quite get the song. I can't explain it cause its so simple."

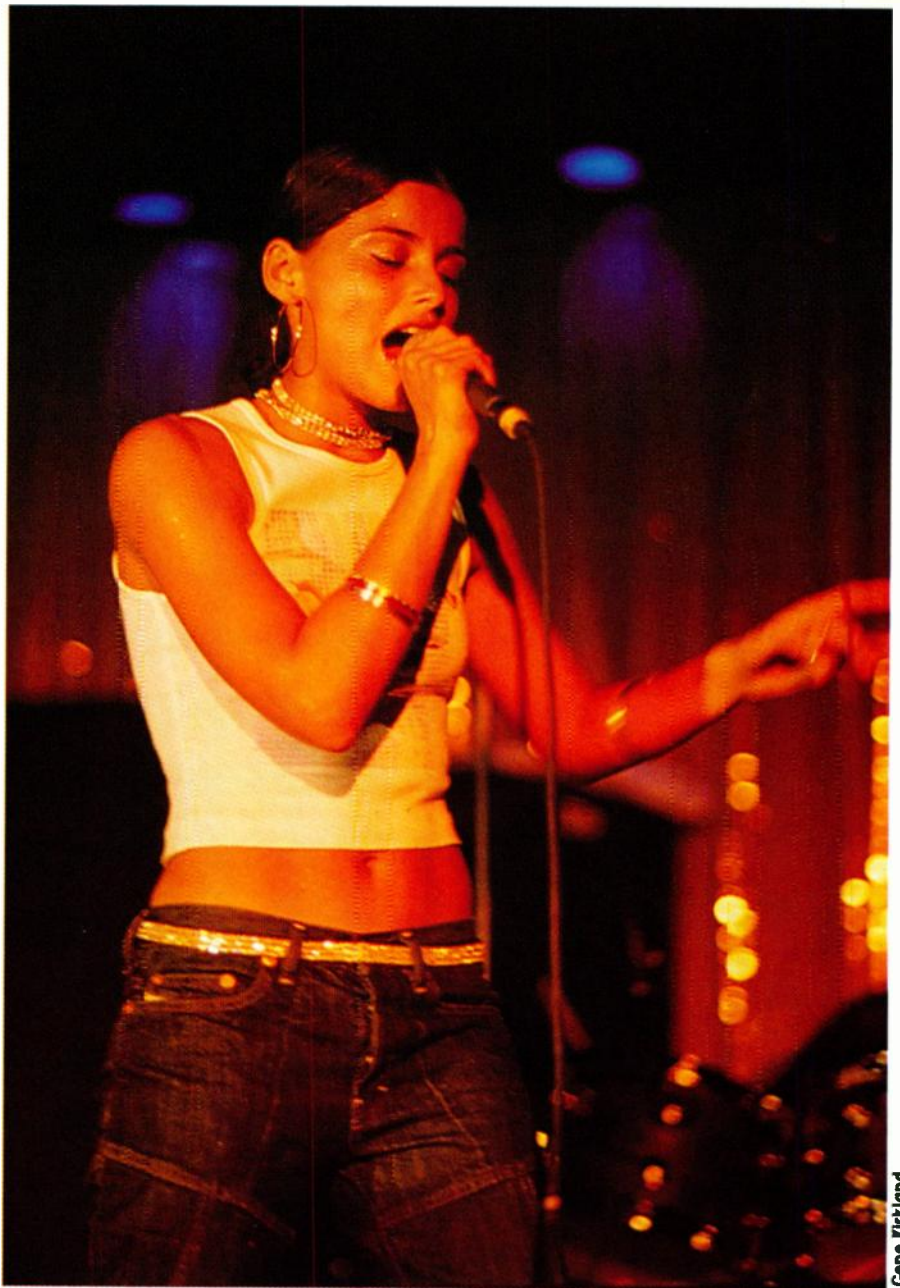
As for the track "Party", an almost ironically titled remembrance of her summer job cleaning rooms at The Robin Hood motel in Victoria, Nelly says "the weird thing about that song is that it's two songs glued into one. Sometimes its almost like I write one chapter of a song and then a couple of weeks later the next chapter will come along and complete it."

This transformation of her personal experience into lyric is also obvious in the song "Shit On The Radio", which begins with the rather bitter line "You liked me 'til you heard my song on the radio", and then changes gears into a delicate, powerful and extremely radio-friendly chorus. "I had this thing I wanted to express about making independent music then making the switch to making a pop record, a more commercial and mainstream record and all the words just came out again."

Producing Whoa, Nelly!

Most of *Whoa, Nelly!* was recorded at Gerald and Brian's Gymnasium Studio, in Toronto. The year spent in that environment was a time of professional growth, both for Nelly and for her producers. "Gerald and Brian were new at this, it was the first record they had produced and we were all like kids in a playground with all of Brian's keyboards to play with."

The album was recorded using a combination of hard-disk and tape, with instruments recorded analog often being sampled later for use in ProTools. Programming was done on a collection of modern and vintage synths, including a Roland Juno, a Nord rack, various Korg keyboards and an 808 drum machine. Beyond it being an opportunity to familiarize herself with the new studio environment, Nelly discovered that the process led to a lot of growth for her as a musician.



Cane Kirkland

"I grew the most as a songwriter, the more songs I wrote the better I got, I could bring in songs that were complete and arranged. My bridges got better, the songwriting got stronger so my confidence grew, and being in the studio and learning about the board and about controlling a session and dealing with musicians. Learning what a truly good musician is."

The making of the record involved input from over two dozen musicians who were brought in to add to the tracks. They came from many different sources, from Philosopher King and Prozzak guitarist James McCollum, to Portuguese guitarra player Nuno Cristo. They also found musicians in rather unorthodox ways. "Brian saw a sitar player playing on the TTC and got him to come in to play on 'I Feel You', one of my B-sides. I saw a vibraphone player, Allan Molnar, playing on College street ... he was playing with Luis Orbegoso who played conga on 'Party', and Allan came in and played vibraphone on 'I'm Like A Bird' and some B-sides."

Sometimes musicians were invited in to play because their personal style suited a particular track. Others were given direction from Gerald about what parts would best suit a particular song. And sometimes people were brought in just because Nelly wanted them to be on the record. "I brought in Lil' Jazz who is a turntablist that I adore - really talented, and he's only 21. He's on fire on the turntables. I wanted to have him on the record because he is brilliant - really good at what he does."



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"We had already used turn table scratching on a couple of songs and I knew that I wanted the real deal to come in and do it right. You hear a lot of albums where sounds are kind of just thrown around, but I am really orthodox. I really want to be having the real stuff. If someone is going to come scratch I want Lil' Jazz to come scratch.

"Bringing in Nuno (Cristos) was the same thing. I wanted to introduce Portuguese guitarra to the pop world, I wanted to use that sound on a pop record and I knew it would mean so much to my family and Portuguese people everywhere. It is kind of like a flag."

Elements of world music pop up everywhere on *Whoa, Nelly!*, from the flamenco style of "Onde Estas", the Portuguese folk of "Scared of You", the bossa nova feel of "Legend" and the South American rhythm of "Baby Girl". Nelly reminisces smiling, "Brian and I would argue about it, because I would say its Brazilian and he would say its dancehall."

But the elements never come across as affected or insincere, and Nelly was very careful to make sure that the incorporation of her many influences stayed organic. "I think that it's a problem when people use world music influences on their records because sometimes it's a little bit overt and it's not really genuine. So I was careful. Like with using a talking drum or a cuica drum. It's hard to use a talking drum because it's almost like a kitschy sound by itself. We wanted to use it, to loop it but we were careful not to use it in a way that would be almost like offensive to the talking drum."

One of the most interesting elements on the record is the use of a Kronos Quartet sample in the album's lead track "Hey Man". The song was finished when Brian had an idea that came from "his search for the new and the exciting". He sent Nelly and Gerald away for a few hours, and when they returned he had cut a snippet from the quartet's *Pieces*

of *Africa* disc into the intro and choruses of the song. "It just took the song to a whole new place."

The process of experimentation went on long after everyone thought the record was finished. Gerald, Brian and Nelly went to Los Angeles to begin mixing with engineer/mixer Brad Haehnal who has done work for a wide variety of artists, from filmmaker Wim Wenders to producer Dr Dre. Even as mixing was about to begin, he suggested bringing in other musicians to add to the mix, including Eminem bassist Mike Elizondo, cellist Martin Tillman and Ry Cooder's percussionist son, Joachim. Their contributions added sparkle to some of the albums key tracks. "Music is never perfect, that is something I learned in jazz band. Music is like the never-ending search. It can't be perfect, even when you are playing concert music. There is always the higher level of excellence. But that is what's exciting."

With the record done, and the songs playing on the radio all over North America, the next step for Nelly was getting a band together. To accomplish this she held auditions for two months, first selecting bassist Dean Jarvis to act as her musical director and then hiring drummer Adrian Passarelli, guitarist Mike Kay, percussionist Daniel Stone and keyboardist Toad. The summer was spent playing shows that ranged in size from a 50-person show at Toronto's Horseshoe Tavern, to a stadium show at Fresh Fest in Ottawa.

"I made the record for the live show. With every song I asked myself what this would look like live, how it would come off live. I want to have a happy, energetic fun show."

Bringing the songs into the band environment has been a very exciting process for Nelly, and having a loud band behind her has helped her grow as a singer. She is also enthusiastic about what can be presented on stage. "I find the live show is a more raw experience than the

record. It's more rock, it's more hip hop ... it's a combination of a rock show, a hip-hop show, a pop show and Rio de Janeiro. That's what I like to call it.

My guitar player is freaking out because I want him to switch from a 6-string nylon to a real Portuguese guitarra eventually."

Despite having had experience on big stages, Nelly wants to make sure that the small group vibe will continue to be a part of the show, even as audiences grow. "I feel like the big stage intimidates me a little, because I feel like my record is so musical. I want the band to be a part of it. Every character in the band should be recognizable, so it's more of a group. So I really like the small stage. I think there will be a time where I will start requesting a different configuration on big stages, where the band is a little closer together. The whole singer up here, and band back there thing just doesn't remind me of music."

The next year will be a busy one for Nelly and her band. By the time this is printed she will already have launched her record in Portugal and other European countries, and done considerable tours throughout Canada and the US. The record debuted on the Canadian charts at number 11, which is very impressive for a Canadian debut, including a gold certification (50,000 sold) by the end of November. Things are looking promising in America, where she has already had considerable media attention, including articles and reviews in *Spin*, *Rolling Stone* and *Vanity Fair*. But despite this, she is still looking forward to an opportunity to release more of her music. "I want to put out an EP that would be all old stuff. I think it would be interesting for people to hear that in a couple of years. It's interesting to me now, that I have done this pop record listening to this trip hop stuff that I have left over." □

Jeff Pearce is bassist for Moist.

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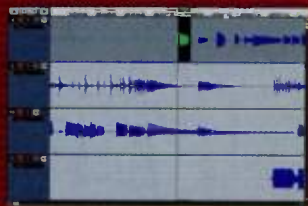


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by Dave Johnston

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Unfortunately, there's still a problem. Your friends say you're playing great, but *you* don't feel like you're getting anywhere. It's like everything you do sounds like an old broken record. All around you hear new sounds and creativity flourishing, but you can't seem to put a finger on the sound you seek.

Maybe your problem is deeper than inspiration. Maybe it's technical.

John Hartford, the banjo and fiddle master who penned classics like "Gentle on My Mind" for people like Glenn Campbell, once said "style is based on limitations." It makes sense. Most people gravitate to a particular style of music. That often influences

Playing music is a release that few forms of meditation can rival. It soothes the soul. It is truly a universal language.

an early decision to play a specific instrument. From there they progress through the genre to whatever level of proficiency their creative urge, discipline and natural talent allow. But, eventually, the well runs dry. Young players grow older and take on the burdens of adulthood. That alone sways many away from developing further as a musician.

For those who stick at it, the rewards can be boundless. Playing music is a release that few forms of meditation can rival. It soothes the soul. It is truly a universal language.

But, for most of us, it doesn't come easy. The sacrifices start long before the applause.

They start here, with your instrument at the ready, and not a fresh idea in your mind.

How Do You Play That?

What Do You Do?

Study. Learn. Evolve. Break your bonds of limitation. Stretch your style. Easier said than done? Not if you're truly serious about being a musician. Even the most talented and renowned take time to hone their skill. It's a craft like any other. You *can* improve if you're dedicated and diligent.

But, where do you start?

Lessons ... The Traditional Approach Still Works

The most conventional method of study is to take private lessons from someone who has the ability and expertise to move you forward. As a teacher *and* music student, I can personally attest for the value of lessons. It provides someone to bounce ideas and technique off, without the discomfort of your peers catching your "limitations". Teachers and students form a bond that allows the student a comfortable and challenging, yet private, environment within to grow and explore.

The teacher-student match is the most important element of personal, private lessons. You have to seek out the best teacher you can find – or afford!

But, before you pay the price for a permanent arrangement, make sure you're getting what you really need. A good teacher has to have the technical proficiency, theoretical background and personality to bring that knowledge to you in a fashion you can absorb. Lessons are not meant to be private concerts for the benefit of the instructor's ego, their purpose is to elevate the student's ability. So make sure the match strikes a solid chord.

Lessons aren't for everyone. There are thousands of reasons why lessons might not be appropriate. If you have one, then you need to look further to find the help you require to improve as a player.

Where do you find the teacher that meets your needs? First stop try the local music store.

A good teacher has to have the technical proficiency, theoretical background and personality to bring that knowledge to you in a fashion you can absorb.

Many retailers offer music lessons right on-site. If your local music store doesn't fall into this category, they may have a bulletin board where instructors have posted contact information. Also, try your local Yellow Pages under Musical Instruction – Instrumental, or Musical Instruction – Vocals. Other places to look? Any of your local Conservatories will offer instruction in a great variety of instruments and vocals, which, more importantly, Conservatories are acknowledged by post-secondary educational facilities like colleges and universities.

Try the Internet to look for teachers in your area. One site worth a look is www.weteachmusic.com. You can search for teachers in a database by instrument, geographical location, etc. Another option would be local high school teachers ... many teach in their spare time, or may know of someone who could help you out. Also check with some local musicians, they may be able to recommend the best teacher for you, and possibly even more important, the ones to stay away from. Lastly, there are a few associations that list music educators. You'll need to hunt for those closest to you, and that can provide you with information to find that teacher that's right for you, perhaps even lists of instructors.

Canadian Music Educators Association (CMEA)
(403) 492-4273 Ext. 241, www.ucs.mun.ca/~cmea

Ontario Music Educators Association (OMEA)
Phone/FAX (519) 623-8318, www.sentex.net/~rescon

Music & Entertainment Industry Educators Association (MEIEA)
(514) 845-4143

The National Professional Music Teachers Association
(604) 290-0153, www.angelfire.com/bc/npmta/index.html

The Saskatchewan Registered Music Teachers' Association
(306) 343-1835, srmta@sk.sympatico.ca

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Formal Training – The First Step

The first, and perhaps most important method of educating yourself is of course the old-fashioned formal method ... going to school. There's simply no better method for educating oneself than totally immersing in a course dedicated to your interests. Starting at an elementary or high school level, pursuing a career in the music industry consists of many learning opportunities to consider for the preparation of your future. Promoting, recording, producing, directing, booking agents, music education, music therapy, law, piano tuner and publicist, to name a few, are all essential to the industry. Some of these fields require specialized education as well as a university degree. Some require more formalized business training including courses in accounting, marketing, communications and administration. To get some hands-on experience, it would be beneficial for high school students to partake in similar classes within your school curriculum or plan on choosing them as a post-secondary education.

As mentioned above, high school is definitely the starting point for a focused music program. Before that point, students are generally briefly introduced to music. Theory, performing, composing are all covered in detail in most high school programs.

Parents reading this should definitely not overlook the value of their children studying music in school. Find out about the musical curriculum the school is offering your child as it may not be what you expect. With governmental cutbacks, some schools have even resulted in a student being required to bring his own instrument to school to learn. If that's the case, try purchasing a used instrument for your child to try out first. Private lessons may be necessary if you or your children aren't getting the musical education you desire.

After high school, there's of course the option of attending college or university. For starters, many of today's leading universities and colleges offer invaluable hands-on training on state-of-the-art equipment. Not to mention the availability of seasoned instructors, many of whom are more than willing to provide the inside scoop on the ins and outs of the music industry. But that's not all. Universities and colleges also serve as fantastic meeting places where students are encouraged to establish strong connections. After all, when all is said and done, the music industry is a business and there's no underestimating the importance of strong relations, reliable sources and a comprehensive network.

But cutting-edge consoles, experienced teachers and valuable connections aren't the only perks that accompany a university or college education. For whereas many individuals enter an academic environment in pursuit of a particular goal, formal institutions have a way of exposing a student to a whole new world of career possibilities.

Private institutions are sometimes a better route if you know exactly where you want to study. Courses are available in music production, recording, management, etc. that are designed specifically for the music industry. Attending a private institution would be the best choice for someone who knows exactly what career they would like to enter, as the courses offered are extremely in-depth according to the subject. Some schools even offer technical courses in multimedia so you learn Web site design.



Practica Musica 4

There are far too many educational institutions, both private and public, to list here. To find where you can study your area of interest, whether it be instrumental music, theory, recording, music business, try searching the Internet, check course calendars for the various post-secondary education facilities in your area, or try industry-related directories such as *Music Directory Canada* (www.musicdirectorycanada.com). Another site to check out for more sources for educational associations is the Music and Audio Connection, at www.musicandaudio.com.

International studies are also an option for potential musicians. One guide available to assist in your hunt for the perfect learning institution is the *Recording Industry Sourcebook* (www.musicbooksplus.com). Check it out.

Furthermore, there are excellent opportunities to get hands-on experience within every community. If you are interested in production, sound, lighting or if your dream is to be a director, try to participate in school theatre productions, community productions or at a club which is often used as a band venue setting up stages.

If You Can Read This, You Can Learn...

There's no shortage of educational aids to lead you on your journey as a musician. You can spend countless hours pouring through publishers' catalogues in search of that gem that will unlock your hidden talent. Or, you can be realistic and accept the fact that somewhere out there is a great musician who knows what you are after and has actually made note of it. With a little help from your local music retailer or others who have preceded you on a similar quest, you can end up with some pretty informative literature.

These days, books have grown beyond the traditional printed format. Most books feature a CD ready to pop into your home stereo to give you a voice and music to follow through the pages of the book.

Just in time for Christmas – should we be surprised? – many publishers are launching new educational lines with DVD and CD-ROM add-ons. And there are some excellent educational videos as well.

Like in practice, patience is *still* a virtue when it comes to wading through titles and publishers. Though space limits our ability to fully review the huge assortment of product available, here's an overview thanks to Andrew Aitken of Canadian Print Music Distributors, one of Canada's leading wholesalers.

The most popular theme for educational material is "how-to". The hands-on, learn as you play approach offers education in an entertaining package, one that should be compelling provided you have the right product for your needs.

Theory takes a back seat to learning that signature riff, time-tested melody or special trick. When theory is applied, it's often a preamble or refresher and can be quite rudimentary, especially at the intermediate level where teachers generally offer a review of basic principles to ensure the self-taught player has a sound footing for what lies ahead. That's not to say theory is insignificant, but quite the contrary. Instead, theory lacks the colour and glamour to make it the most attractive mode of study. It is, however, essential for anyone to break the shackles of mediocre musicianship.



nerdworld.com

MUSIC EDUCATION



tritonemusic.com

All the notable publishers have grappled with the theory issue and done an impressive job of offering considerable choice in how to approach the mountain of knowledge written for musicians to use as the colours on their creative palette.

The Hal Leonard catalogue is a prime example. At 754 pages, it's an inch-and-a-half thick manual of more information than anyone could use. With titles for all levels and styles and most popular instruments, this publisher has tried to provide something for everyone. Advanced players rely on Leonard *Fake Books* for the heads to creative jazz. Then there are the songbooks – ever popular as hits continue to climb the charts.

For serious students, there are the *Essential Skills* and *Essential Elements* series. Then there are the Musicians Institute publications, where some of the best players in the world offer insight for popular instruments like guitar, bass, keyboards and drums. There is even a

theory section suitable to whatever you're playing. Whether it is rock guitar riffs or orchestral arrangements, Hal Leonard products number in the thousands. The line extends well beyond the printed word, with material on CD, video and the fading format, cassette.

Guitar learning aids capture the lion's share of many catalogues, and often occupy the coveted front section. Ironically, in many cases, the latest electronic products are relegated to less conspicuous section of the catalogue.

Koala Publications is gaining popularity with its *Progressive* series. Aimed at beginner through intermediate players, the series covers the basics and takes you to the next step.

Alfred Publishing has been around for generations. This US-based world leader has developed electronic components for nearly all its printed material. Though many products can be purchased without the accompanying CD, you'd have to wonder why anyone would pass up this relatively inexpensive and very valuable tool to aid speedy progress. *Essential Styles for the Drummer and Bassist* is a superb example of a fresh and entertaining approach to the important elements of solid group playing. For the hot picker without sidemen, the *Stand Alone* series gives the backing to develop improvisational skills. For the theorist, there is the *Essential Dictionary Series*. Alfred calls it "educational and fun" – as much as can be!

And you shouldn't overlook Mel Bay. Since 1947, this US giant has stood behind its trademark, *Excellence in Music*. With a product list that rivals any competitor and overshadows most, Mel Bay covers the spectrum. From beginner to accomplished player, there is still something to learn. Take the *2000 Anthology Series* for example, designed to "enhance the repertoire of the intermediate to advanced instrumentalist". Complete with play-along CDs, the set covers popular instruments in both standard and tablature notation. The company has also created a fun, almost comical beginner line of *You Can Teach Yourself* books which provide the basics in a light style that still makes a point. This series can also be a great way for an experienced player to branch out to other instruments. For the classical musician, Mel Bay probably offers the widest and most

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challenging selection, including the *International Masters Collection*. This is not grade school exercises.

And while we're marking our licks out of 10, a stop at Berklee Press will flesh out theory. New titles like *Melody in Song Writing* and *Music Notation* bring the essentials into focus. For those who want to combine their computer music software with inspiration, Berklee has developed *Arranging in the Digital World*. This book could well become the primer for the digital generation, and definitely valuable for vintage players trying to keep pace with the electronic age.

Another avenue for the deft jazz musician is Jamey Aebersold's *Music Minus One* series. As the name implies, it's the whole band minus one key ingredient – your part, complete with CD. For the guitarist who is ready for the big leagues, there is nothing quite like the *Guitar Grimoire Chord Encyclopedia*.

So pick your book and get reading. There is no shortage of excellent titles to challenge even the most astute instrumentalist. And the best thing is books can go just about anywhere. Take along a companion ghetto blaster for the CD and you've got a portable university of music.

Is A Picture Worth A Thousand Words?

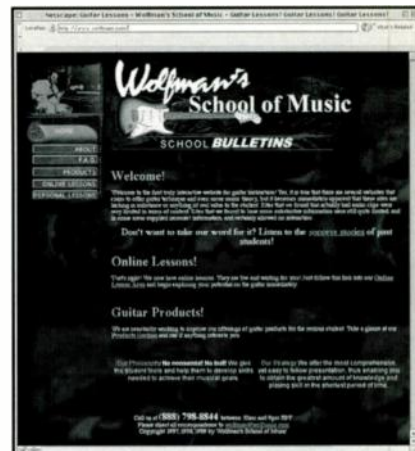
In many respects, video instruction can be the next best thing to live. Most major publishers have wide ranging video catalogues which often feature world renowned pros giving well-planned, professional footage of their tricks and technique. Pick an instrument and chances are there is a video to take you from novice to proficient for under \$50. The best part of video is that the instructor is *patient*, quite willing to repeat the lesson time and time again.

Texas Music and Video has an eclectic collection of video for most instruments, while Workshop Records offers *How To Figure Out Music From Recordings*, for those having trouble with ear training. Vestapol can be counted on for the avante garde while guitarists may vault to the next level with material from *Stefan Grossman's Guitar Workshop*.

Other video producers to note include American Drum School, for its *Discover Drumming* series. DCI Music Video and Warner Brothers both offer wide selections. Homespun Tapes also has an interesting catalogue of video instruction material for guitar, bass, mandolin, drums, piano and more.

Lighthouse Media Group offers a video series about the maintenance of band instruments. This can be an education in itself, especially for road-weary gear.

Aspiring rock legends might want to check out their roots with Power Rock



Wolfman's School of Music

Enterprises videos from rock icons like The Firm, Cars, Vanilla Fudge, Dio and others teaching guitar, bass and drums.

Rumark Video is a Canadian company producing jazz and classical music instruction videos.

Make sure when browsing for instructional videos that you stay in tune with the product. Some product is merely live footage of a performer playing their signature best. For the patient and abnormally gifted, these videos may open doors to new worlds of expression. For the remainder, they're just frustrating or great to play as background when other musicians drop by.

There's no real way to ensure ideal camera angles or deluxe sound, but for the most



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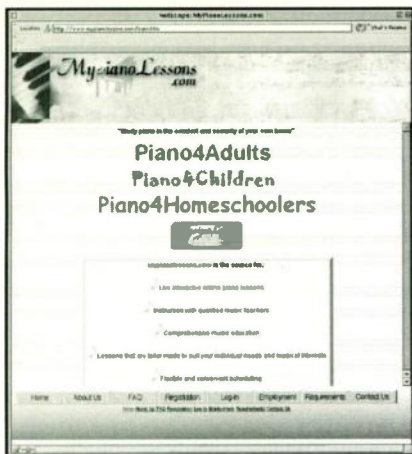
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part, videos released in the last five years by major production houses have standard levels of quality. Some of the world's best have utilized this format to illustrate their unique style. This offers the dedicated player an opportunity to *study* with the masters, at a fraction of the cost.

Of course, unlike a human instructor who will nag you for not practicing a lesson, if neglected the video instructor will lie quietly on the shelf collecting dust, along with the exercise video you got last Christmas.

So if watching TV tends to be non-participatory for you for the most part, you may want to consider how much time you'll spend glued to the tube with your instrument in hand. And if your instrument is cumbersome like drums or piano, you may have to rearrange the living room first. And don't forget to locate near sufficient electrical outlets to carry your video player, TV and whatever power your instrument may require.

Log On To Limitless Knowledge

Okay, so you've been the book route and your VCR hasn't worked since last year, so video is not for you. It seems *everything* you do these days is on the computer. The Internet has become a familiar pathway for information and entertainment. You've downloaded songs from share networks and you've got charts galore for all kinds of great music. But, there's got to be more.

You're right. The Internet is a vast, endless sea of possibilities.

In today's e-world, everyone immediately points, or clicks, their way online, thinking the world will unfold and they'll get that same look of pleasure and amazement as they see pasted on commercial advertising. Like playing music, the Internet is not easily mastered. And though it may offer many thousands of opportunities to learn, share and generally get the most out of playing music, it requires a huge amount of time to surf your way through countless Web sites offering everything from academics to accessories.

It's no shortcut to success, but it can be a useful tool, one that can be employed by a serious musician.

In an attempt to save you from thousands of hours surfing the net – time better spent with instrument in hand – here is a short list of interesting and informative sites you might want to investigate. Instruction is less a priority on the Internet than retail sales, so don't think you're going to save yourself a bundle on educational materials online. Instead, you may spend your cash for what you see, but in most cases you won't get much more than a taste until you cough up that credit card number.

www.homespuntutapes.com is worth looking at. The site features a wide assortment of information and products, some with a uniquely Canadian perspective.

www.classic-guitar.com offers some instructional material, aimed at aspiring classical guitarists.

www.tritonemusic.com is a site dedicated to delivering an online education solution for distance learning. It provides meaningful content with online performance evaluation and course management systems.

www.nerdworld.com is actually a great site, regardless of its questionable moniker. Under its subfile Music Education and Instruction, there is something available for most popular instruments.

www.cammac.ca is the Canadian Amateur Musicians Association. This non-profit organization provides opportunities for musicians to share knowledge and make music together.

www.music.indiana.edu/music_resources takes you to the William and Gayle Cook Music Library of the Indiana University School of Music. From this home page, you can explore literally hundreds of links to research and study, commercial world of music, individual musicians, groups and composers.

www.upei.ca/~cums is the Canadian University Music Society. Again, the home page links to publications, Internet resources, agencies as well as information on the Society.

vicjazz@pacificcoast.net connects you to the Victoria Jazz Society, British Columbia. This renowned group also leads the way to great resource material for the jazz enthusiast.

www.google.com is a US-based meta search engine that opens the doors to thousands of links. (Our search on music instruction brought up 168,000 matches!) Obviously, you might want to narrow your search to your specific interest area. Even then, plan to spend considerable time online if you hope to find what you're searching for. Try another search engine like Alta Vista, www.altavista.com, for different results.

www.wolfman's.com is an interactive Web site for guitarists. It offers free lessons on technique, fretboard logic, standard music notation, minor pentatonic scale theory and major scale theory. The lessons feature photos and text.

www.musicarrangers.com offers live, online classes for music students and professionals.

www.onlineconservatory.com is another live online Web site for instruction, for a price.

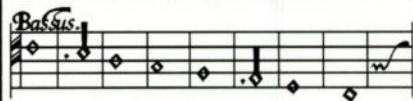
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www.mypianolessons.com has a wide range of studies for piano from rock to classical, but nothing comes for free.

www.net4music.com is a location for digital sheet music on a wide range of artists, for a wide range of prices.

www.aestheticartist.com will help you understand music theory, *free!* Paul Wayne Beach offers introductory lessons at no cost to whet the appetite to buy the full course meal.

www.danmansmusic.com has online lessons for lots of styles at a fair price.

www.earttraining.com is your online lesson to learn to identify notes, based on David Lucas Burge's copyrighted *Perfect Pitch* program.



Coda Music Technology's site

www.hornplace.com is an online catalogue of instructional materials for horn players, complete with books, CDs, videos and CD-ROM products.

www.jazzbooks.com is jazz great Jamey Aebersold's offering from Jazz Inc. For the player devoted to jazz, it's well worth logging on.

www.understandingmusic.com is an interactive music school on the Web. Classes right from your home ... one of many such offerings.

Some educational software titles available follow, albeit a very small list:

Coda Music

In-tonation Trainer, SmartMusic Studio, Finale2001
www.codamusic.com

Harmonic Vision

Music Ace 1 and 2,
www.harmonicvision.com

Rising Software

Musition2, auralia1.0, auralia2.1
www.risingsoftware.com

Ars Nova

Practica Musica4
www.ars-nova.com

The real key to Internet-based study is to ensure you spend more time playing your instrument than you do *playing with* your computer. Practice time can be scarce enough without splitting it between downloads and keystrokes.

And be prepared to spend money as well as time. As previously mentioned, very little of the Internet is free, and that's especially true when instructional materials are involved. Try to avoid any shady sites that don't offer a full security disclosure for use of credit cards for purchases. In Canada, where the Internet has yet to fully grasp the nation, people tend to be a little less free with credit card information online. In the US however, Internet trade is growing every day so the potential for scams and traps is keeping pace.

In response to concerns from consumers, the Canadian government passed the Personal Information Protection and Electronics Documents Act in April 2000, which provides privacy protection for e-commerce. In many cases, credit card numbers are immediately transferred from point of purchase to a company-controlled computer that is not on the Internet, therefore eliminating access for would-be pirates. After you type, fax or call your card number in, the number is transferred to a secure machine across a one-way interface.

No matter what method you use to study, one thing remains constant. You will go nowhere if you don't dedicate yourself to a regular regime of study and practice. Performance helps, but there is no alternative to diligence if you really want to succeed. ☐

Dave Johnston is a freelance writer and musician living in eastern Ontario.



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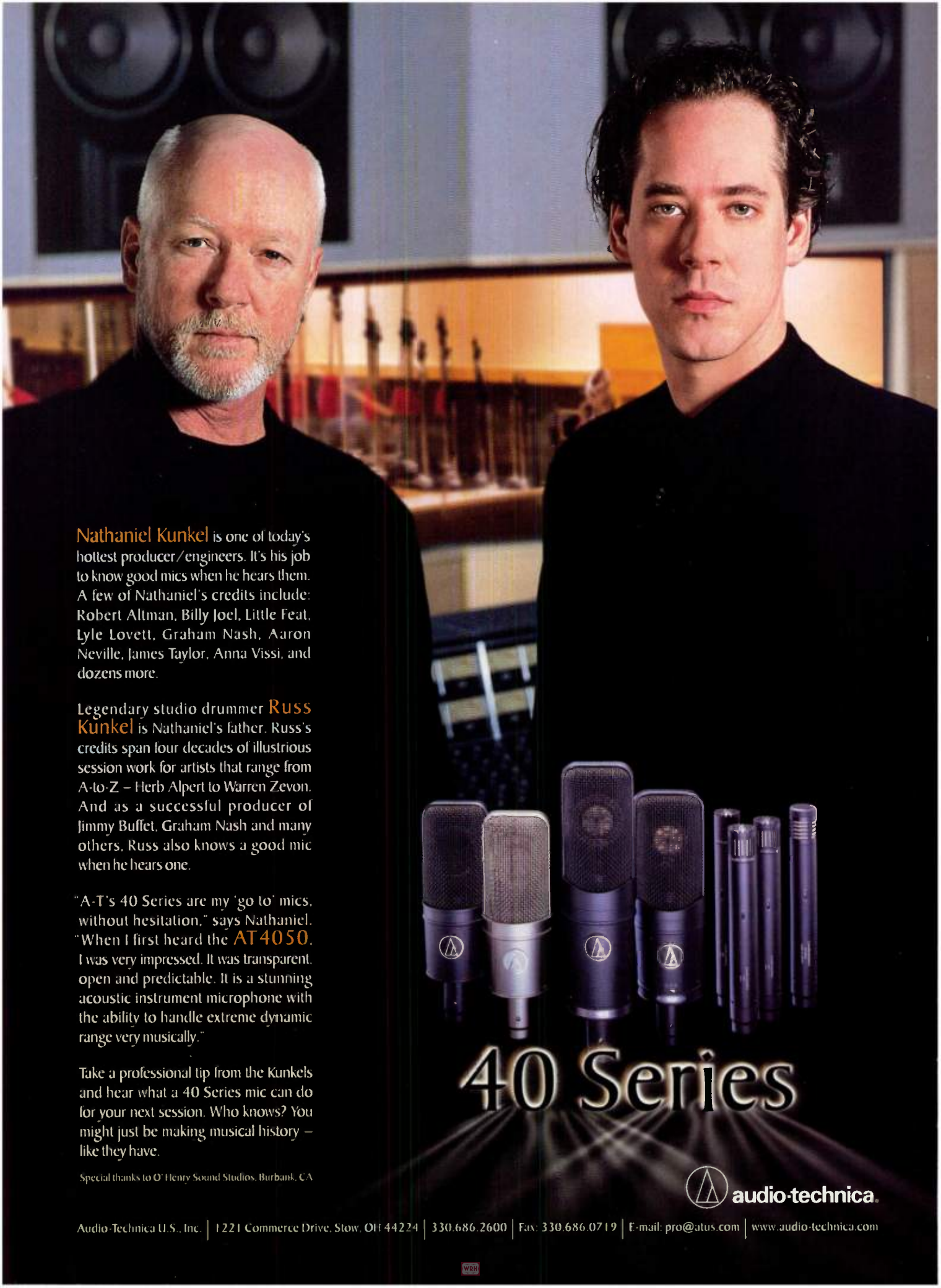
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Legendary studio drummer **Russ Kunkel** is Nathaniel's father. Russ's credits span four decades of illustrious session work for artists that range from A-to-Z – Herb Alpert to Warren Zevon. And as a successful producer of Jimmy Buffet, Graham Nash and many others, Russ also knows a good mic when he hears one.


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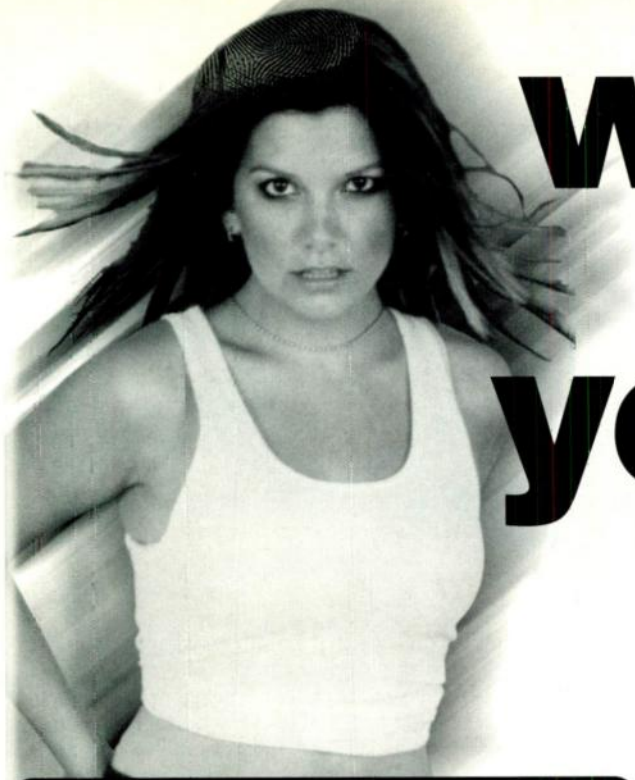
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write for yourself first

by Damhnait Doyle

After John Lennon and Paul McCartney had achieved some success it is rumoured they would look to each other and say "Let's write a swimming pool today!" They had that magical ability to write the most creative and artistic songs, all the while recognizing their potential commercial value.

These days it seems you must choose one road ... either to write songs that are sure to be commercial and cringe all the way to the bank, or follow your inspiration and write for yourself alone. And when I say alone I mean alone and broke. Of course as with anything there are exceptions – those precious few, whose honest and self-satisfying songs are embraced by the masses. I believe most musicians and writers strive to become a part of this group. In our own way we could all write that "swimming pool" but it wouldn't have the charm of a Beatles song.

Being a singer/songwriter can sometimes be a lonely experience, as silence and solitude becomes just as important as the insanity in life that inspires one to write in the first place. So when you find people that have had similar experiences and you respect them and their work, you should hold on tight. Dayna Manning and I have become a wonderful daily support for each other and I thought it was fitting to give two different perspectives on writing. I spoke with Dayna at her home in Stratford where she is busy getting ready to record the follow up to her impressive debut album *Volume One*.

Dayna's instinctual approach to songwriting is to start with the music and let it dictate the words. "We are not born to communicate in English, there is something inside of us that wants to express our

emotions through music," explains Dayna. She has a lot of music written on guitar and piano that doesn't have accompanying lyrics and she intends to leave them this way. Conversely, where Dayna finds comfort in music, I find comfort in words. I begin any song with a blank page, I write words to soothe my demons du jour. I try to write honestly and without editing myself, but this is now.

When I first began to write songs seriously about five years ago, I would take a song I really liked and try to emulate it. I was missing the point – why bother writing unless you are expressing your real feelings. There is always the paranoia that your journal will be lost or stolen and strangers will read your thoughts, or even worse, loved ones! So, like many others do, I used to write in code, so much so, that sometimes I couldn't even understand what I had written. Then one day I took a look at a late night journal entry that I hadn't intended for song use and there was a full set of honest lyrics there. I set them to music and that was the day I broke The Code! Now the things I was afraid to write in my private journal – I record and put out there for anyone to listen. Even if others don't know if you are being truthful or not it sure helps to know it when you are singing those songs night after night.

Things change however when you add other people into the mix. Co-writing songs is one of those precarious things where it can go fantastically well or just plain horrible. I believe that I have learned just as much from the bad experiences as I have from the good. I have had the good fortune to work with many skilled writers and they have taught me a lot.

Dayna has primarily written alone and prefers to do so for at the end of the day it is

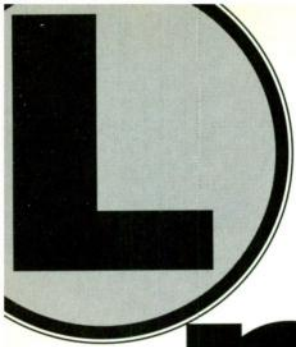
nice to know that you have a song that doesn't compromise your vision and with co-writing comes compromise. "I can be way more honest with a piano or a guitar than with a stranger," shares Dayna. Pure emotion is the goal with no thought effort to taint the process. Dayna likes to bounce her new songs off of friends to get their reactions, stating "You don't need to be a musician to know if a song is good or not."

Dayna and I agree that people know when you are "faking it". Unfortunately when it comes to the record buying public, some of them just plain like the fake stuff.

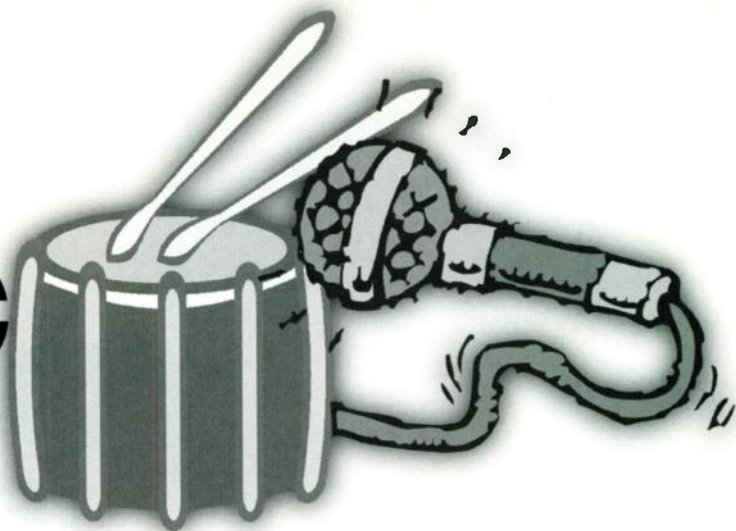
As my lyric writing has changed so has the way I write music. Most of my songs have emerged fully formed for voice and guitar. I bring these songs to a group of musicians and we go from there. However I have recently realized the incredible diversity I can achieve from writing from scratch with a groove whether it is drums or bass. It lends a whole new approach to something that unless you possess great authority on an acoustic guitar or piano, can become stale. It opens up your mind to a whole new world of possibilities and brings new excitement to your instrument of choice.

As much as I love writing songs on my own there is something beautiful in sharing the process with others. Every song is different just let the writing of them be the reward.

Damnait Doyle is currently a Toronto-based singer/songwriter, whose most recent album is Hyperdramatic, released by EMI Music Canada.



mic selection



by Jim Yakabuski

I've heard it said many times that the mic is the most important element in the audio path because it's the first thing to come in contact with the sound being created. Well, we might have a lengthy debate over that one, but suffice it to say that choosing quality microphones is extremely important. As important as the mics you choose are the skills involved with mic placement and technique. Here are a few tips to improve your chops and a few options you might not have considered before. Happy miking.

"Like They Always Say, 'More is More'"

It's really easy in this business to overdo it and use every tool and device available to completely botch the whole thing up. They always say "less is more," and a lot of the time it is, but from time to time it can be very beneficial to add a little extra trick to reach a sum greater than the parts.

One such situation is to use more than one kick drum mic. There are a few reasons for this. Some rooms react to low end better or differently than others do.

Sometimes a mic that sounded great in one room is just the wrong one for the next night's room.

Having more than one mic gives you the option of choosing the one that is sounding better in the situation you are in. I like to choose two mics (or even three sometimes) to give me these options. I also like them to sound quite a bit different from each other.

The next reason for going with the overkill method is to have a spare mic should one decide to take a dive during the show. Have you ever been to a show where the kick drum mic decided to quit? Trust me, it's not a pretty place to be. It feels like Godzilla has just left the building.

We have discussed these multi-mic theories before, but this third reason is the inspiration for this memo: combining the different tones of the mics to get a better overall sound a great trick. And the trick within the trick is in the EQ.

On a recent tour, I tried an approach I read about in *Mix* magazine used by a studio engineer who made a whole bunch of cash by being the Guru of Dance Mix tunes. He described a method of EQing the two kick mics to hit you in a different place in relation to the feel of the low end. We have all felt the "super subby" kind of kick drum that is tuned and EQed very low (about 40 Hz is a rough centre frequency for this example). And I'm sure you have also felt the kind of power you experience from the chest-kicking kick drum (tuned and EQed at about 60 to 80 Hz).

They each have their own effect, and as you listen to CDs or different engineer's mixes, you will sense that the producer/engineer is going for one or the other of these. A cool thing happens when you EQ the mics to each handle one of these sounds. You can get the chest pound with the click on it from one mic and the super sub sound from the other mic, and then combine and blend the two to your tastes. You will find that you get a much more audible and powerful sound this way.

It may not work for every act, but I have recently begun using this and it works great for all the different types of bands I have worked with, and they vary in style quite a bit. Try this little trick out and then call the engineer from *Mix* magazine and thank him. (You can also mention that I gave him a plug so he'll dig me too.) If your one goal in life is to make your band sound as good as those insanely repetitive dance records, then you're well on your way. If this isn't your one goal in life, try it anyway. And as you stroll down the road of life remember: More is More!

"Front and Centre"

Have you been challenged like I have by a drummer trying to achieve the elusive John Bonham kick drum sound?

Now, this is a glorious goal, but it can only be achieved through diligent mic selection and placement. Even then, it seems that something is always missing. Maybe that's just the magic of Bonham and

the talented engineers that recorded his drum kit over the years.

One trick that I picked up by looking at old photos of his kit was to place a mic on the front head of the drum. It's best to try a variety of mics and experiment with how much low end to roll off the channel to combine nicely with the inside mic, if you choose to combine the sounds of the two mics.

You may want to mess around with delaying the time or flipping the phase of the inside mic to line up with the front head mic to see if that changes things for the better. This means inserting a delay along with the gate (via a chain insert out of the first unit's output into the second unit's input) in the insert loop and while this might not always be feasible, the results can be surprising.

What I have found is that the drum sound is given a much rounder tonality with a little more natural mid tone than when using only the inside mic.

If you find a cool room reverb to add to this you may get somewhat close to that great Bonham kick sound. You may find that by leaving all the bottom end in the EQ you will get a great sound with just the front head mic, but I have found it to be a little too "tubby" and indirect sounding. The combination of the two has always served me best.

You may also find that this isn't at all the sound you're looking for to accompany the type of musical act you're working with. It isn't for everyone. Just keep in mind that if you are trying to get away from the click and the thud you get from an inside mic, this may get you on your way to a deeper, richer, and more natural sound. Give it a go. You may find even more drunken bar patrons screaming "Zeppelin!" from their seats.

The article is taken from Jim Yakabuski's upcoming book entitled Professional Sound Reinforcement Techniques. It's being edited for release in early 2001. The book is being published by MixBooks, an imprint of artistpro.com. You can also find the book online at www.mixbooks.com and www.musicbooksplus.com.

Pre-Production

Part I



Recording

This is part one of a three-part manifesto covering as many aspects of the putting together of a typical pop/ band studio recorded album as can reasonably be crammed into these pages. Each installment will present information in its own fashion. This is the *pre-production* segment, and is more of a general checklist, which you can amend and modify according to your own particular situation. In many ways, recording in the studio can be like going off on a white water rafting adventure, or a trip to the moon. You have to have your supplies together, and know in advance what you are doing and be ready for some surprises that seem to always linger in wait, appearing when you least suspect.

Much of what will be expounded upon here is old hat to those with even one album under their belts, and there are many variations on production style even within the confines of this fairly narrow classification of 'pop-band' recording project. What is dealt with here is as generalized as possible without getting meaninglessly diluted, and many of the principles hold through many other production types and styles. With good pre-production, you will ensure that you can follow through and have a completed album that lives up to your expectations when you are done, without any unexpected over-budget days in recording or mixing stages.

Two Faces of Steve

Preproduction itself has two very different phases: having meetings and confronting issues/making decisions regarding such things as artwork, songs, who plays on the record whether they be guests or session players. Sometimes choosing a producer is done at this time, sometimes before, sometimes after. This is a good time to decide who to bring on board, at least make a short list of possibles, and get them involved right away, before the next phase, which is: rehearsing the material you are going to record.

Tables and Chairs, Notebooks Please

Thema
In the meeting phase, you will discuss and make decisions (with any luck) about the concept of the record, what the angle or theme is, or the vibe; some idea that ties it all together. The theme might arise out of the songs you plan to record, if they are all related in some tangible way. It might also be a marketing strategy which determines the subsequent song-list. Either way, it's a pretty important thing to figure out.

Money

This is more of a constant background item, but this is the time to bring it up and look at all the eventualities of expenditure. Block out all the costs you can imagine, roughly at first. This will be an area of more-or-less constant evaluation and modification as the phases take clearer shape. The more thorough you are in planning the financial realities, the fewer surprises you will have. A sensible general allocation in terms of proportion of budget per phase, based on having to rent time in every facility from rehearsal to post-production, is:

- (1) rehearsal facility - 15%
- (2) studio/location recording, including musician fees and all incidental costs -40%
- (3) mixing/mastering - 25%
- (4) artwork - 5%
- (5) following-through with promotion, distribution of (prerelease when possible) CD/Video/ etc. and information sheets to media, a CD release party, posters, touring - 15%.

Remember these are rough percentages, and are derived from a projected (minimum) total album budget of \$50k.

Artwork

You will also begin the album artwork and graphic design process in these meetings. It's vital to get this underway as early as you possibly can. It is too easy for the artwork to be the last thing ready, and it is a frustrating time if that's what you or the record

company is waiting for before you can get your album manufactured. It is not unusual for the album graphics to take a couple of months to put together, especially if your artist is a part of a busy graphic arts business. The text can be the last thing to go in, but your artist will need a close approximation of the amount of text you will have.

Marketing

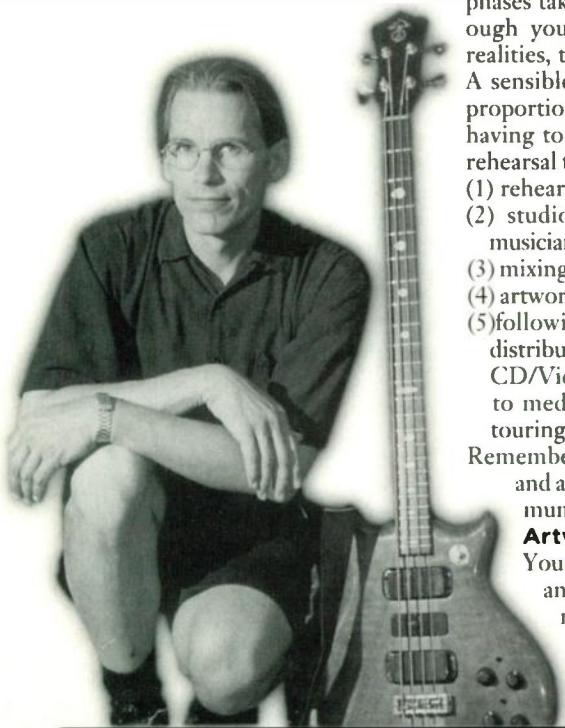
Any further marketing ideas, such as videos or multimedia (having a CD-ROM portion on the CD for instance), internet presence, CD singles, advertising - need to be looked at now, because your overall album budget has to reflect all aspects of the album, including the marketing that happens after it's all done.

Producer

Once the sort of record you want to make has been narrowed down, if you haven't done so already, this is the time to discuss who should produce the album. You may feel strongly about self-production, which may well be fine - your group will in that case be gifted with strong leadership and good communication between members, and a mature and pragmatic approach to your work. As you may have guessed, these are rare qualities in a band. If you are fortunate enough to be so blessed, you will likely do fine self-producing, but be aware of some of the hidden pitfalls: If a conflict does arise, one that you are unable to satisfactorily resolve, the success of the project will be put into jeopardy - you will need a mediator, a very important role of the record producer; if some of the parts are being badly played, or are inappropriate, who decides and who takes action on it, and what are the consequences in terms of unity and good vibes - both are essential ingredients in a successful recording project, as many producers and engineers will attest to. If there is antagonism in the studio, the focus of all concerned is disrupted, and everyone's creative energies are compromised somewhat, if not actually turned sour ... So, if you are adamant about recording under your own supervision, be forewarned, and good luck with your brave choice.

Next issue, Part II.

Perhaps best known for his work with the internationally touring group Spirit of the West, Hugh's main joy in professional life is assisting others realize their artistic vision. He can be contacted via e-mail at mcbhugh@islandnet.com, or by mail at Box 30032, Saanich Centre PO, Victoria, BC V8X 3L2.



by Hugh McMillan

B licensing music for the internet

business

Awonder of the Internet age is that anyone can become a global broadcaster or music distributor with some inexpensive gear and a little savvy. Thousands are doing just that, offering radio-style “Webcasts”, audio downloads or background music to enhance their Web sites. Unfortunately for copyright owners, most Internet music users have not been overly forthcoming with royalty cheques. The good news is that, through recent industry efforts, this free-for-all mentality is dwindling and the Internet community is beginning to realize that its activities are subject to the same rules that apply in the off-line world.

Copyright exists regardless of the medium through which it is exploited, and unlicensed Internet music use constitutes infringement. To avoid exposure to legal action, users must secure licences from the owners of each copyright right that would otherwise be infringed.

Under Canadian law, the copyright in a digital audio file is shared among the composers and publishers of the underlying song (the “musical work”), the

record company that made the encoded recording (the “sound recording”), and the performers who have rights in their performance (the “performer’s performance”). To break things down further: the owners of the *musical work* have the exclusive rights to perform the work in public, to communicate the work to the public by telecommunication (these rights are referred to as the “performing rights”) and to create a “contrivance” (such as a CD) which allows the work to be mechanically reproduced or performed (giving rise to a “mechanical” royalty). The owner of the *sound recording* has the exclusive rights to reproduce and distribute its work. Finally, the owners of *sound recordings* and *performers’ performances* have “neighbouring rights” to receive performing rights royalties. Copyright owners also have the exclusive right to *authorize* infringing activities.

Licences to publicly performed musical works, sound recordings and performers’ performances will, once applicable tariffs are approved, be issued by SOCAN (on behalf of composers and music publishers) and the NRCC and SOGEDAM (on behalf of record companies and performers). SOCAN’s Internet tariff (No. 22) was first proposed in 1995. The NRCC and SOGEDAM have proposed similar tariffs. The Copyright Board’s preliminary decision on the SOCAN tariff was delivered in October, 1999, and addresses several significant legal issues. For example, it states that Web site operators, and not their ISPs, are liable for infringements; that by making a work available online (by placing it on a server, or merely linking to it), a person authorizes its communication; and that Canadian performing rights will be infringed only where the *server* (as opposed to its operator) is located in Canada. This decision also suggests that the performing rights tariffs will apply whether the music is delivered in real-time (commonly known as “Webcasting”) or by download.

For the keeners, this decision and the various tariff proposals are available online (www.cb-cda.gc.ca). Web site operators should be forewarned that the performing rights tariffs will likely be approved on a retroactive basis.

Additional licences may be required due to the fact that Internet

use either results in, or requires, a reproduction of the audio file. First, where music is offered for download, permission to reproduce and distribute the sound recording (or to authorize users to do so) must be obtained directly from the record company. This licence may or may not be granted and fees will be subject to negotiation. Performers may also have consent rights, depending on the intended use and their agreements with their labels. A similar licence may be required of Webcasters, since they reproduce the audio file on their servers in order to generate the Webcast stream. Second, the creation of a digital copy of a sound recording results in a “contrivance” by means of which the *musical work* can be mechanically reproduced or performed. A mechanical licence must therefore be secured, either directly from the publisher or through the CMRRA.

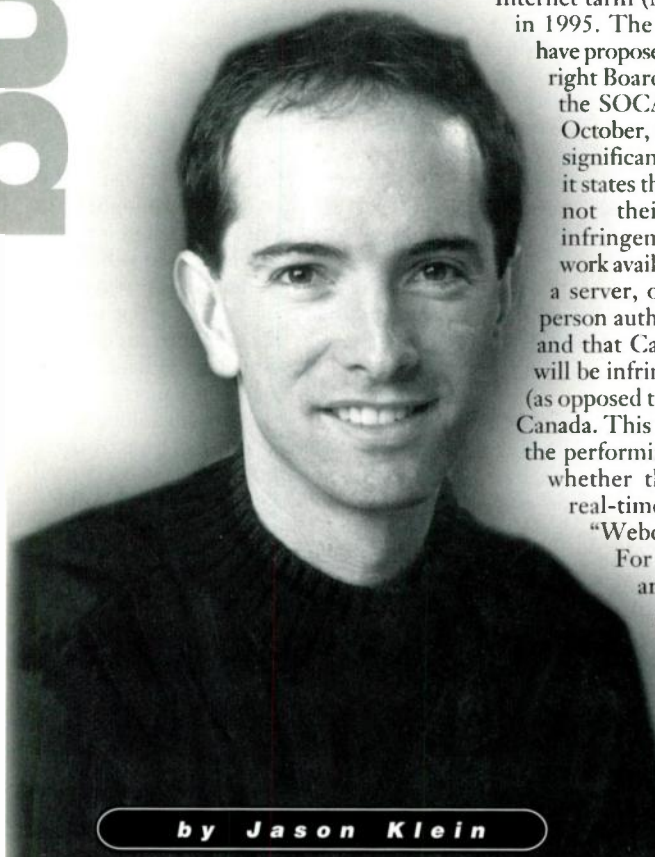
Keep in mind that Canadian copyright owners also have non-assignable moral rights in their works. The more Internet-relevant of these rights is the “integrity” right – the author’s right to prevent prejudicial modification or endorsement-type use of his/her work.

While space constraints do not permit much discussion of the US licensing regime, it should be noted that ASCAP, BMI and SESAC have been licensing sites to publicly perform music since the enactment of enabling legislation in 1998. Also, while the US *Copyright Act* does not recognize neighbouring rights, the *Digital Performance Right in Sound Recordings Act of 1995* provides owners of sound recordings with a right to be compensated for certain digital transmissions of their works. It also confirms that a mechanical royalty is payable where the transmission results in a copy being made.

So there you have it. While Canadian copyright owners have not yet launched an intensive crackdown on Internet music users, the legal framework for doing so is in place. Those who exploit copyright online will be expected to pay for it.

This article is intended for information purposes and is based on the current position of Canadian law. It does not constitute legal advice. Web site operators should consult a qualified copyright lawyer to determine the appropriate licences required for a particular online music service.

Jason Klein is a member of the Information, Communications and Entertainment Group at Cassels Brock & Blackwell LLP in Toronto. He can be reached at jklein@casselsbrock.com.



by Jason Klein

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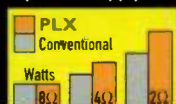
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AKG C 3000B



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The C 3000B's cardioid pattern capsule is housed in an internal suspension cradle, proving maximum internal shock isolation. It is carefully engineered for internal damping of unwanted low frequencies that can be mechanically transmitted. Other features include a switchable 10dB internal pad for use in high SPL environments and a 12dB-per-octave bass rolloff to tune out unwanted low frequencies. Its features and performance make the C 3000B applicable for everything from personal studios to commercial studio environments to live sound reinforcement. The rugged housing is built to last with a two-piece, heavy-duty metal cast body that protects all internal components.

For more information, contact: Erikson Pro Audio, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737 5069, eriksonpro@jam-ind.com, www.jam-ind.com.

Leon Aubert D902 Student Violin



Entertainment Music Marketing Corporation recently released the new entry-level student violin, the Leon Aubert D902 Violin Outfit.

This finely-crafted European made violin comes with a durable American case and Glasser bow. Among the many high-quality characteristics are its carved maple back and sides, spruce top, maple bridge, chrome strings and metal adjustable tailpiece. It also features ebony pegs and fingerboard, nut, saddle and endpin.

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For more information, contact: Entertainment Music Marketing Corporation, 770-12 Grand Blvd., Deer Park, NY 11729 (800) 345-6013, FAX (631) 243-0605.

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Avalon Design AD2022 Mic Preamp



Avalon Design recently introduced the AD2022, dual-channel Class A microphone preamplifier. The dual mono AD2022 is designed for front-end tape-based or DAW recording as well as live applications. It includes all of the original sonic capabilities and transparency of the M2, MK2 and M5. Other features include, selectable impedance loading for optimized cable/mic matching, improved high-voltage Class A regulated power supplies, two Hi-Z instrument inputs on front, variable-passive high pass filter, Teflon/silver point to point hand wiring, and balanced and unbalanced outputs.

For more information, contact: Audio Distributors International, 1275 Newton, Boucherville, PQ J4B 5H2 (450) 449-8177, FAX (450) 449-8180, info@adi-online.net, www.adi-online.net.



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It features a solid Basswood body with two humbucking pickups in the neck and bridge position, a single-coil pickup in the middle position, vintage tremolo, maple neck with rosewood fingerboard, and chrome tuners.

The guitar comes with a Yamaha gig bag and is available in a gloss black finish.

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.



THE VERY BEST OF The Recent Years

1991

- January/February - Alias, Sneaky James, Bob's Your Uncle, Making Your Own Video, Music Education
- March/April - The Tragically Hip, Barney Bentall, Keyboards, Spotlight on Vancouver
- May/June - Neil Young: The Power And The Glory, Annihilator, Bootsauce, Home Recording
- July/August - Sue Medley, Roch Voisine, Wild T & The Spirit, Vintage Guitar Collecting, Canadian Guitarists
- September/October - Rush, Kashtin, Men Without Hats, Live Sound Feature

1992

- May/June - Rik Emmett, Sass Jordan, Spirit Of The West, Guitar And Bass Spotlight
- September/October - Bryan Adams, Prairie Oyster, Bourne & MacLeod, Focus on Live Sound
- November/December - Jeff Healey Band, Sloan, Leslie Spit Trio, Future Beat

1993

- May/June - Pure, Guitarmania, Montreal Jazz, The Pursuit Of Happiness
- September/October Home - Recording, Holly Cole Trio, Cassandra Vasik, The Boomers
- November/December - Bruce Cockburn, Doughboys, Charlie Major, Focus on Percussion

1994

- January/February - Rush, Careers in Music, Joan Kennedy, I Mother Earth
- March/April - 15th Anniversary Issue, 15 Years of Great Music
- May/June - West Coast Music, Guitar Mania, Loreena McKennitt, Maestro Fresh-Wes
- July/August - Barenaked Ladies, The Celine Dion Band, Ben Mink, Focus on Bass
- September/October - Creative Recording, Rheostatics, The Musician's Guide to Nashville, Industrial Music
- November/December - Robbie Robertson, Jann Arden, Focus on Drums, Spotlight on Lighting Design

1995

- January/February - The Tragically Hip, Dream Warriors, One Horse Blue, Focus on Careers
- March/April - How To Make & Sell Your Own Record, Sebastian Bach, Susan Aglukark, The Waltons
- May/June - 54•40, The Tea Party, Odds, Guitarmania
- July/August - The Care & Feeding of Your Manager, Devin Townsend, Bourbon Tabernacle Choir, Music Software Roundup
- September/October - Home Recording, Tom Cochrane, Barney Bentall, Alanis Morissette, Canadian Blues
- November/December - Jane Siberry, Alannah Myles, Bass is Bass, Drum Explosion '95

1996

- January/February - Junkhouse, Ashley MacIsaac, Alex Lifeson, Music Education
- March/April - Blue Rodeo, Cowboy Junkies, Jazz in Canada, Bass Solos '96
- May/June - Alanis Morissette, The Sattalites, Megan Metcalfe, Focus On Guitar
- July/August - Bryan Adams, Son, Brian Hughes, Taking Your Voice on The Road, Get Heard on the Internet
- September/October - Moist, Sloan, AMPS De-Mystified!, Tom Wilson, Colin Linden, Stephen Fearing, Salute Willie P. Bennett
- November/December - Rush, I Mother Earth, Crash Test Dummies, World Percussion

1997

- January/February - The Tragically Hip, Odds, Dalbello, Hayden on Songwriting, Music Education
- March/April - Our Lady Peace, Prairie Oyster, Bif Naked, Quality Recording in Your Own Home
- May/June - Great Big Sea, Sue Foley, Treble Charger, Focus on Guitar
- July/August - Daniel Lanois, k.d. lang, Big Sugar, Producing & Marketing Your Own Record
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- March/April - The Killjoys, Shania Twain, Songwriting, Recording Studio Guide
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Selmer Double Horn

The Selmer Company recently released the Bach Model 1112 double horn. Nickel silver construction of the large throat 12 1/8" bell consistently produces a rich, resonant tone that blends well with other instruments.

The Model 1112 is a Kruspe style horn with the fourth valve on the near end of the other valve, to change pitch from F to B \flat . It produces a full sound with little resistance and features an articulated key lever with a responsive motion to facilitate quick transition. In addition to a large bell throat and a .472" bore, the Model 1112 also features a water key to expedite water drainage.

For more information, contact: The Selmer Company, PO Box 310, Elkhart, IN 46515 (219) 522-1675, FAX (219) 295-5405, www.selmer.com.



Sabian Manhattan Crash



Sabian has introduced new 16" and 18" Man-hattan Crash models. Their surfaces are covered in the over-sized dimpling of Sabian's exclusive Manhattan-style hammering and they feature warm, simmering tones.

Individually crafted totally by hand from B20 bronze for increased tone and distinct musical personality, Manhattan crashes are dynamically sensitive and readily open up with full, warm and shimmering responses that make their presence felt with a touch of dry, biting edge within a wash of rich, musical colour.

Their thin weight makes them dynamically sensitive, for increased response speed and full, shimmering sounds when crashing or playing cres cendos.

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hot gear

Lace California Acoustic Pickup

Lace Music Products has introduced the Lace California Acoustic pickup. Using patented transensor technology it provides full body tone while eliminating the unwanted noises amplified acoustics are prone to.

Part of its secret is that it's a humbucker. Surprising, given it's thin width of 7/10th of an inch, which makes it very unintrusive, both to the player and to the eye.

The Lace California Acoustic also provides superlative string balance and attack – the notes you play on your guitar are what you hear out of the amp. It is attached using two organic and cork padded clamps, therefore installation is a breeze.

For more information contact: The Mighty Music Company, 184 George St., #B, Peterborough, ON K9J 3G6 (705) 745-5990, FAX (705) 745-2419.

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Washburn RB Series Basses

Washburn recently announced the new, improved RB Series basses. Based on the Rock Bass series, the new RB2002 (4-string), 2502 (5-string) and 2602 (6-string) offer a host of improvements.

A J-style pickup was added to the neck position to couple with the bridge humbucker, giving the player more tonal options. A blend control was added, instead of a switch, to allow players to dial in the exact balance between the two pickups.

The new RB Series also features the revolutionary Hammerhead Brass Tone Bloc, a solid brass plate installed in the headstock, dramatically increasing the instruments' sustain.

Aside from the new features, the new RB Series maintains the same standards of high quality started by the original RB Series. The ergonomically contoured body is still made of ash or maple (depending on finish) with a two piece maple neck and rosewood fretboard. The brushed chrome Grovers and graphite nut maintain tuning stability and the brushed chrome hardware and metallic pickguard give the bass a modern look.

For more information, contact: Erikson Music, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069, eriksonmi@jam-ind.com, www.jam-ind.com.

Electro-Harmonix USA-Made Bassballs



Electro-Harmonix recently released the USA-Made Bassballs twin dynamic Envelope Follower for electric bass and guitar. This reissue faithfully recreates the look and sound of the legendary effect.

Bassballs uses two critically tuned, sweeping dynamic filters that respond sensitively to attack variations creating shifting peaks and notches to produce vowel-like overtones. The switchable distortion mode's warm harmonic distortion intensifies the overtones and deep resonance of the effect. The Sensitivity control determines how sensitive the filters are to playing dynamics and lets the musician tailor Bassballs' sound to the output level of a particular instrument.

Bassballs is housed in the original style steel chassis and comes packaged in a distinctive pine box.

For more information, contact: New Sensor Corp., 20 Cooper Square, New York, NY 10003 (800) 633-5477, FAX (212) 529-0486, www.newsensor.com.

Nino Energy Chimes



Nino Percussion recently released the Energy Chimes. They are available in a sound-matched set of three as well as single parts in three different sounds and are fascinating by their well-balanced tone.

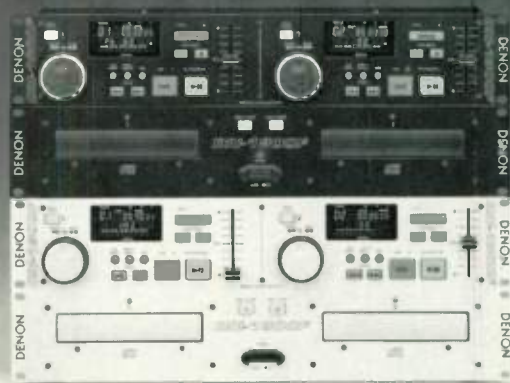
The chimes are placed on a small wooden block which perfectly transmits the vibration and frequency caused by strokes of the attached wooden mallet. The nearly meditative tone stays in your ear and is fascinating kids in their first musical education.

For more information, contact: Direct Music Supply, 4500 Queen St., Box 341, Niagara Falls, ON L2E 6T8 (800) 828-1601, FAX (716) 258-8760, DMSNF@yahoo.com.

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Alesis airFX

Alesis Studio Electronics recently introduced AirFX, an innovative musical device that processes incoming audio or generates sound effects in reaction to movement. You don't have to touch it to play it, it has no strings, no keys, and no pedals. Just move your hands, or any other body part, through the invisible, 3D infrared sphere.

It features 50 quality-preset programs that modify any audio signal from CDs and vinyl to live performance in real time. While the performance-oriented nature and high quality effects of the product appeal to DJs, remix engineers and musicians, airFX is simple enough to be enjoyed by anyone who wants to make their own music.

The 50 preset programs include effects like panning, flanging, pitch shifting, and resonance filtering. airFX offers a host of other esoteric digital signal processing effects that emulates the sound of 'rocking' a vinyl record as it plays on a turn-table.

It is the first product from Alesis to incorporate patent-pending Axyz technology, which consists of an infrared beam that can be manipulated in three dimensions, along the X, Y, and Z axes. Using triangulation, up to five different parameters can be controlled in each preset program.

For more information, contact: Alesis Corporation, 1633 26th St., Santa Monica, CA 90404 (310) 255-3400, FAX (310) 255-3401, info@alesis.com, www.alesis.com.

TASCAM 788 Portastudio

TASCAM recently introduced the 788 24-bit Digital Portastudio. Offering 24-bit non-compressed recording to an internal hard drive, the 788 features 6-track simultaneous recording and 8-track playback, with an eight channel main mixer and six channel sub mixer and eight channel cue mix.

The 788 also includes four mono balanced inputs with TRS phone jacks and one stereo input with two TRS phone jacks, as well as stereo output, monitor output, stereo AUX output and a coaxial digital output. It has 3-band EQ on each channel in the main mixer, high and low sweepable shelving bands, parametric mid and AUX and effect sends on each channel in the main mixer.

Two internal effect processors can be independently assigned as a stereo effect processor, channel dynamics across eight channels or stereo dynamics. It can also be assigned as a multi-effect processor for direct guitar input. Among the 788's user-friendly editing and recording features are, auto punch in/out recording with 99 multi-take function, point and search for last recording start, dedicated locate and editing buttons with 999 locate points per song, wave form display for intuitive and accurate editing, and low-speed playback function with original key plays stereo pair.

For more information, contact: TEAC Canada Ltd., 5939 Wallace St., Mississauga, ON L4Z 1Z8 (905) 890-8008, FAX (905) 890-9888, www.tascam.com.

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what's right for music

Warner Bros. Tommy Emmanuel Solo Guitar Style

Warner Bros. Publications recently released Tommy Emmanuel Solo Guitar Style, a 200-page book written by Paul Hedman with transcriptions by Peter Pik. It provides a richly detailed and insightful look into the life and music of one of the world's most accomplished solo guitarists.

This new book explores this Australian native's influential "boom chic" style of guitar playing, in which the thumb acts independently, playing a muted bass to accompany the melody and endless variations played by the other fingers.

The book comes with an accompanying CD, which offers examples of Emmanuel performing in his boom chic style on tunes like "Freight Train" and "Windy and Warm". The book features biographical sketches of artists such as Chet Atkins and Martin Taylor as well as other guitar greats, along with analyses of how their music has influenced the development of Emmanuel's famous style.

For more information, contact: Warner/Chappell Canada Ltd., 15800 N.W. 48th Avenue, Miami, FL 33014 (800) 338-9399, FAX (305) 621-4869



Meinl Steely Stand

Meinl Percussion recently introduced the Steely Stand, a flexible, easy mountable percussion stand.

It is flexible in height, extremely strong by gripping rubber feet, and the large rubber cradle is a sure fit for powerful playing level. Due to a single adjusting of the three legs, the conga could also be positioned inclined if necessary, which results in real flexibility in the set-up.

The Steely Stand is available as chromed model as well as in a black powder-coated or gold-tone version.

For more information, contact: Direct Music Supply, 4500 Queen St., Box 341, Niagara Falls, ON L2E 6T8 (800) 828-1601, FAX (716) 258-8760, DMSNF@yahoo.com.



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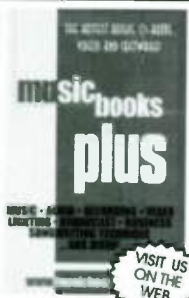
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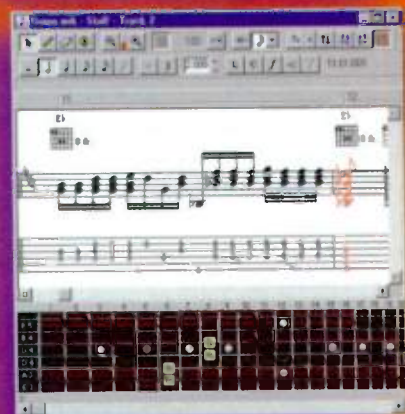
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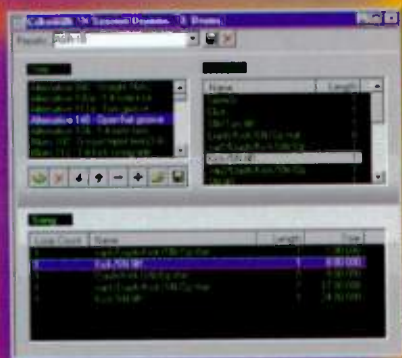


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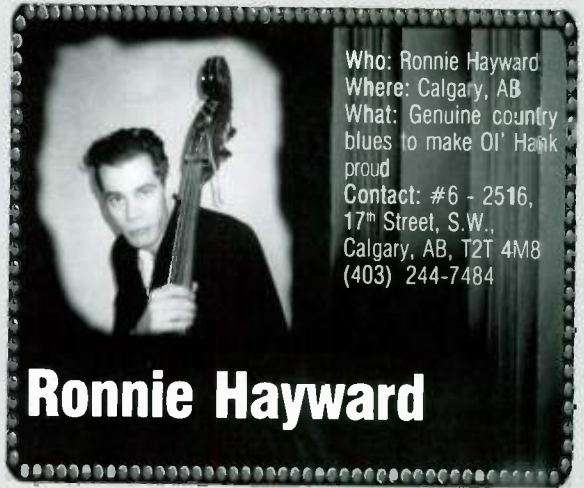
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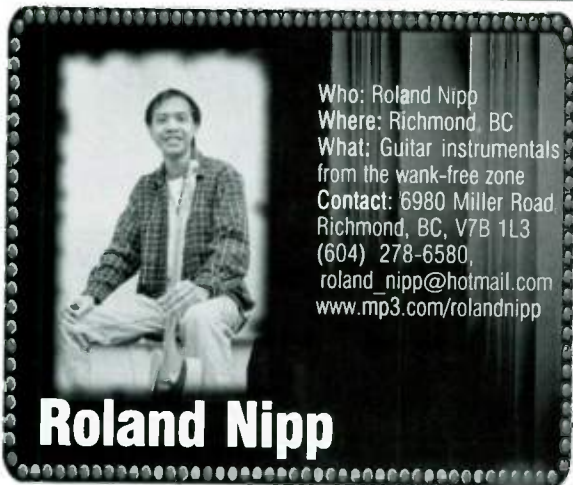
by Jim Kelly

Everyone knows that there's only one place to go to make a country-blues record: Holland. Well, maybe that's not everyone's first choice, but for Calgary-based roots musician Ronnie Hayward, it just kinda worked out that way. A familiar face on the Canadian roots music scene, Ronnie has toured North America and Europe with his group, The Ronnie Hayward Trio. On a trip to Amsterdam a while back, Ronnie was having trouble rounding up his band before their scheduled gig, so a group of local musicians offered to help out. The show went so well that they got together afterward to lay down some tracks, and the result is Hayward's sixth album, *The Lost Utrecht Sessions*, which captures the sound and feel of a long-lost collection of country-blues standards from the '50s. When you hear the steel guitar at the beginning of "Crazy Me", you'd swear you've somehow fallen into an old Hank Williams side. "I kinda had an idea of how I wanted the songs to sound," Hayward says, "but I let those guys have a pretty free reign with it because I knew that they understood the style." The fact that it was all recorded live, straight onto 1/2" tape with no overdubs, undoubtedly accounts for a lot of the album's warmth. That, and the rootsy sound of mandolin, dobro, acoustic guitar, Hayward's upright bass and his straight-up, no-nonsense singing. So if you're in the mood for some roots-rockin' country blues done the way it oughtta be, take Ronnie Hayward's advice ... and go Dutch.



Who: Ronnie Hayward
Where: Calgary, AB
What: Genuine country blues to make Ol' Hank proud
Contact: #6 - 2516, 17th Street, S.W., Calgary, AB, T2T 4M8 (403) 244-7484

Ronnie Hayward



Who: Roland Nipp
Where: Richmond, BC
What: Guitar instrumentals from the wank-free zone
Contact: 6980 Miller Road, Richmond, BC, V7B 1L3 (604) 278-6580, roland_nipp@hotmail.com, www.mp3.com/rolandnipp

Roland Nipp

Roland Nipp is so dedicated to his guitar that he's given it its own room in his Richmond, BC home. The Blue Room is Nipp's home studio where he spent the past two-and-a-half years writing and recording the album that bears the same name. It's his first solo instrumental CD, and the guitarist plays all the instruments himself, including bass and drums. Having been in Top 40 bands, original music bands, and done some session work, Nipp decided to take a break from all that in order to try to find his own style and develop his own sound. By the sound of things, he's on the right track. What's great about the CD is that many of the cuts have the sound of unadorned purity. Though Nipp dirties up the sound with the odd bit of distortion here and there, you never lose the feeling that the sounds are produced by the fingers of a real person. He plays with clarity and economy, giving the notes and melodies space to breathe. "I guess my tastes have leaned more towards pure-sounding guitars in the past few years," Nipp says. "I like space. There's nothing like just hearing the notes." From the bluesy "Nocturnal Travels" to the jazzy "Eight Above", the acoustic grace of "Father's Day" and the harmonica-accompanied folk of "Crossings", Nipp puts the song first, never letting technique supersede taste. If you thought instrumental music was only for elevators, *The Blue Room* will show you another level.

Toronto-based singer-songwriter Alex Baird released her first full-length CD, titled *ish*, this past October. Listening to the album, it's apparent that the title was no mere whim. The album is pop-*ish*, it's rock-*ish*, it's folk-*ish*... you get the idea. It borders on a lot of different genres, mining some of the best elements from each. Strummed acoustic guitars frame wistful melodies, while tasteful layers of synth and contemporary rhythms provide a comfortable but not overpowering texture. Baird's taffy-sweet voice sails you through the verses and brings you home with choruses of richly layered harmonies. Produced with Iain McNally (Catherine Durand, Sara Slean), it's often the small touches that make the songs special. The lead-off track and first single, "Tell Me", is an infectious slice of breezy, acoustic pop, but its charm is secured by the wonderfully dated Moog-*ish* melody that floats in from time to time. And there's no denying the catchy chorus from "Insomnia", nor the chiming guitars on "Anytime". For Baird, it's all about how the music makes you feel. "My favourite thing is not the technical craft of the song or how complex I can make it," she says, "but does it hit the person on a visceral level - that sort of subconscious thing. I want the melody to stick in their head and have them feel the music more than anything." Check out this wonderful debut from a very promising artist, and start feeling *ish-ish*.



Who: Alex Baird
Where: Toronto, Ontario
What: Genre-bending singer-songwriter
Contact: alexbaird@hotmail.com, or Marty Menard, Hunt the Sandman Inc., (416) 407-4169; Promotions/Publicity: Last Tango Productions (Yvonne Valnea), (416) 538-1838, lasttango@pathcom.com, www.alexbaird.com

Alex Baird

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. Showcase also appears on the *Canadian Musician* Web site at www.canadianmusician.com.

Jim Kelly is a Toronto-based freelance writer.

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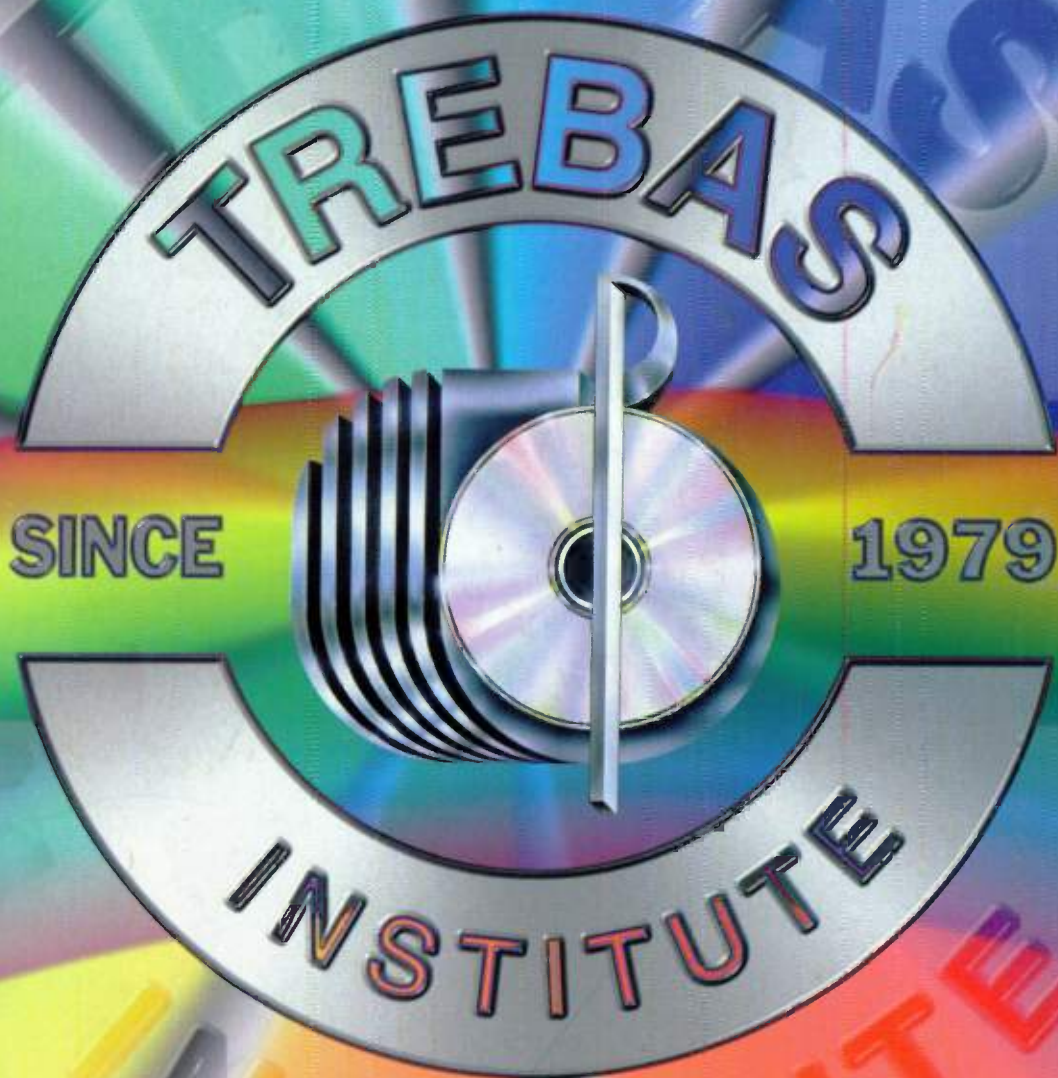


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