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Canada's Hip-Hop Hot Spot?

Dear CM,

You guys are missing some of the best Canadian artists. Even some people from my city can rap better than anyone you have heard of. You need to look harder and see what kind of talent Canada really has. Buck 65, Sixtoo, Josh Martinez, Thesis, Governor Bolts – just to name a few. Josh even has his own record label.

Someone told me about you because I make music and want to get my feet wet.

[The Mysterious]

Jeff _____,
London, ON

**Ed. Now that you've wet your feet, you can feel free to make suggestions anytime. If these artists you mention are that great, my question to you is why haven't I heard of some of them yet?*

The Saga Continues...

Dear CM,

In regards to the Erin Gignac songwriter issue that has received so much attention [See the last two issues' Feedback sections], I feel the need to put in my own two cents. I agree with the respondents from the songwriter workshops that in order to sell "hit" songs to publishers, songwriters should strive to write songs that reflect the current flavour of the month. Songwriters should study what it takes to make a great song. As all professionals know, structure, arrangement, tempo, instrumentation, melody and lyrics play most important roles. Also, the importance of re-writing is critical, but might I add, when necessary.

Having said that, after listening to Erin's CD again, I must say that I feel her instincts are for the most part correct for her music. She is an incredible talent with a gift for melody and song ideas. Having the pleasure to work with her on this CD, I really enjoyed her fresh and untainted approach to her craft. And while I, as a producer, suggested subtle changes to arrangements, lyrics and structure, I found that her presentation of the songs were the best call to make.

I think as industry professionals we should teach upcoming artists the value of verse, chorus, bridge, chorus, but we should also open our eyes to explore new ideas and allow artists such as Erin to tap into that creative muse and see where it goes. We must remember that each individual

song is an emotional release unto its own. It then becomes the job of artist and producer to make that emotion translate to the listener. Some songs will relate to almost everyone, some maybe to only a handful. If we were to tell Sarah McLachlan or Alanis Morissette that their songs were too long, don't have a punchy "hit 'em over the head" chorus or ... insert your professional opinion here ... I have a feeling that they would have the same reaction as Erin did. If you are lucky enough to pick up her CD, you will appreciate the approach of letting the artist be creatively true to her music. Lord knows the world already has enough "manufactured for the masses" music out there.

Jimmy Graham
Producer/Engineer
INDEBASEMENT Records & Audio Productions
Windsor, ON

A Letter From The Law

Dear CM,

I have been receiving your excellent magazine for many years now at my Varano Music Centre.

I enjoy the articles, especially the musician viewpoints, ideas, etc. including Chase Sanborn's columns. I have sent you this package for two reasons: (1) If you have some free T-shirts lying around, we'd be glad to take them off your hands! Our police band (42 members) would look great in them and you'd get lots of advertising. (2) I would be happy to contribute an article (on classical trumpet, teaching music, band conducting, etc.) or two. There are lots of music teachers and band conductors around who I'm sure would be interested in reading material relating directly to them.

Thanks for your consideration.

Lino P. Varano.
Music Director/Principal Conductor,
Peel Regional Police

**Ed. Free T-shirts, hmmm? Maybe we could trade, as I do have a couple of unpaid speeding tickets from Peel Region as I recall... Seriously, I'll review the writing samples you submitted, and see if you can do some writing for CM.*



Monthly CM?

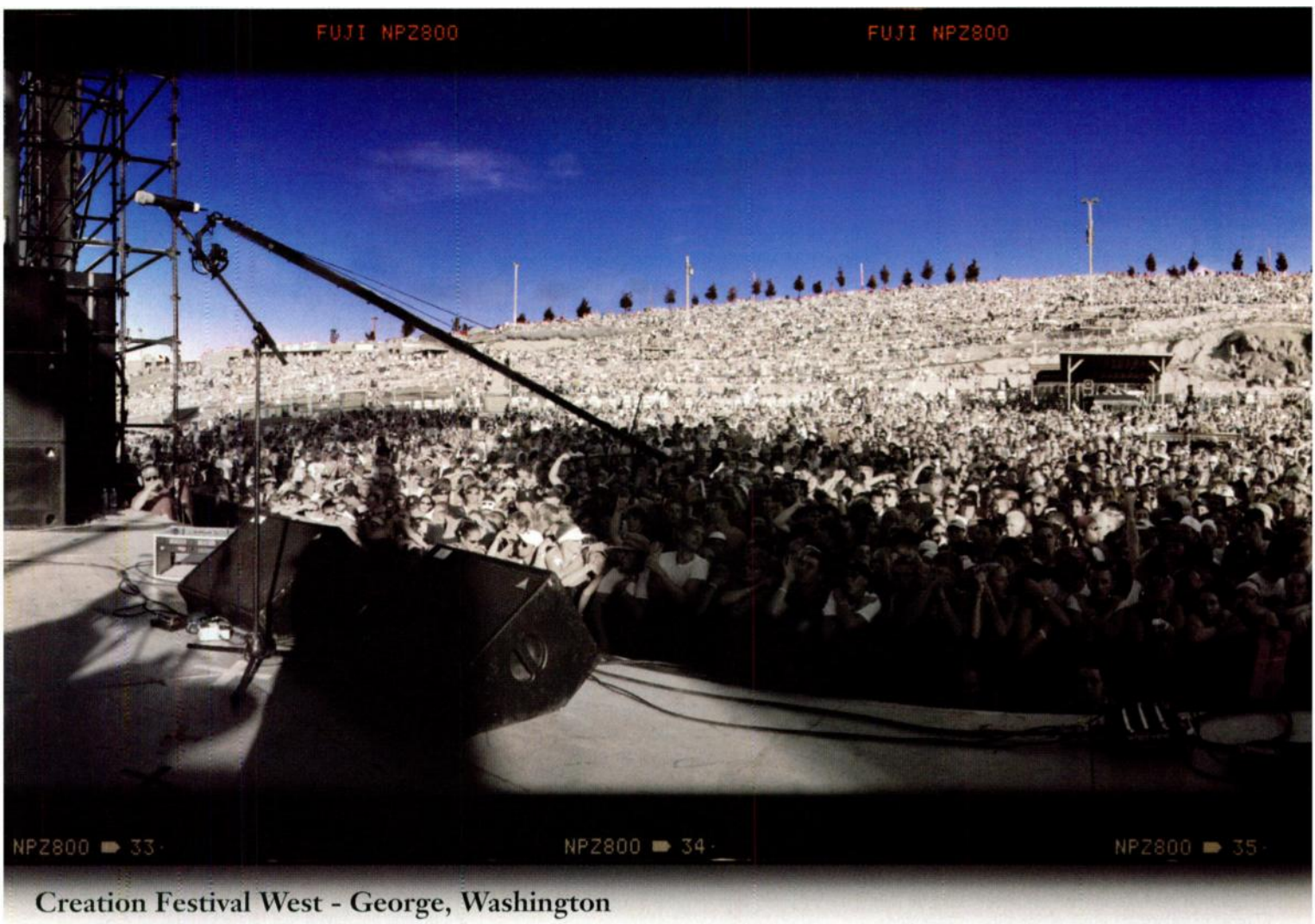
Dear CM,

Hi. I am the owner of a project recording studio. I read all the recording magazines, and I am very pleased with the quality of your mag. It is great reading a mag with a Canadian flavour to it. You are putting out a mag that I think is right up there with EQ, Mix, Recording, etc. I hope you will put out a monthly soon. All the best – keep it up.

Bruce MacKinnon
Montague, PEI

**Ed. Thanks for the kind words. Even though we'd love to make you happy, I wouldn't hold your breath waiting for CM to become a monthly publication.*

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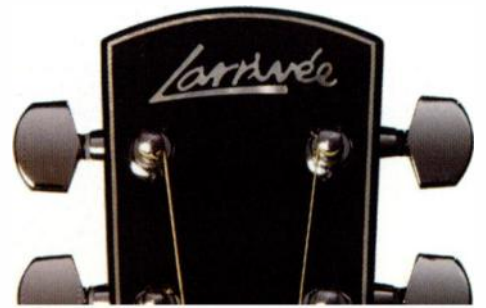




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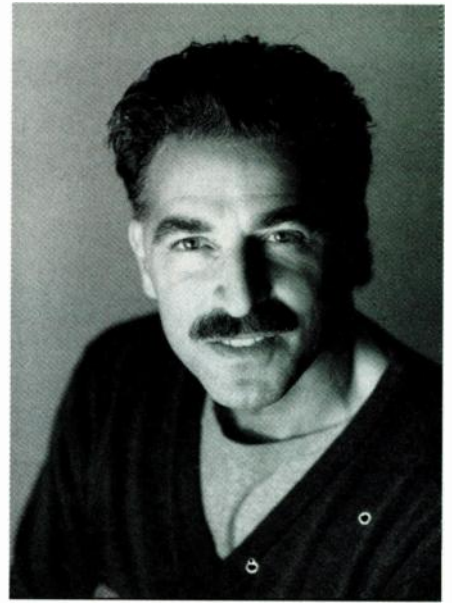
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WRB



Being Indie Ain't So Bad

by Peter Spellman



Understanding The Major Label Flaw

An artist who signs a major label recording contract today is probably taking the biggest risk of his or her career. With a mortality rate of 1 out of 10 failures, it's clearly a crapshoot whether a new major label artist will "make it" or not. The list of "where are they nows" over the last 10 years runs into the thousands.

This sucks!

When we try and figure out why this mortality rate prevails, a number of familiar reasons present themselves:

- The major labels are putting out too many records ... True, but I believe this is merely a symptom of a bigger problem.
- The major labels are signing artists too indiscriminately ... Yes, but this too is symptomatic of something deeper.
- The major labels are peopled with dysfunctional, turf-protecting climbers ... True sometimes, but this too is merely a symptom.
- The major labels aim for a least-common-denominator musical "sound" that will appeal to the masses ... Yes, but a symptom again.

We can go on and on with possible reasons and never arrive at the REAL one. The real reason major record labels suck is because they are "divisions" within larger multi-national corporations that are obligated, by their very nature, to behave in a certain art-destroying way.

Let me explain.

There are certain obligatory rules by which all corporations must operate. These rules are assumed, accepted, rarely articulated and colour everything a corporation does. Now don't get me wrong. There *are* music people within corporate record labels – people who are truly turned on by music creation, recording and promotion. I know some of them.

But when push comes to shove, all their actions must reflect the policies and procedures handed down from "corporate". Too much independence on their part and they will be handed a pink slip and shown the door.

There are seven primary rules corporations (including music corporations) must obey, and each rule has a profound effect on how music and artists are treated, regarded and disposed of.

Here they are:

#1. The Profit Imperative:

Monetary profit is the ultimate measure of all corporate decisions. Shareholders "own" corporations and they expect the value of their shares to increase, not decrease. Forget the little old lady that owns a few shares of stock; most shares are owned by tremendously wealthy and thus politically influential individuals and most importantly by other corporations, many of which are investment banks. All are itchy for quarterly, measurable profits.

"EBIDTA" (earnings before interest, taxes, depreciation and amortization) controls everything. Senior corporate officers are notorious for wearing "90-day glasses". Three months ahead is as far as most CEOs can see. This myopia often infects the entire organization, as relentless pressure to perform over the short term radiates from the top.

A factory may be closed rather than modernized and an artist dropped rather than developed because the tax write-off makes the next period look better.

#2. The Growth Imperative:

This goes hand-in-hand with the profit imperative. Profit means growth, expansion of the talent pool, expansion of the master catalogue. Corporations live or die by whether they can sustain growth. Music corporations must keep on signing new artists in order to use their vast infrastructures and justify their overhead expenses.

Sometimes company growth doesn't happen fast enough to suit the ambitious, however, and sometimes it doesn't happen at all. What to do then? The power-hungry CEO's typical solution is to expand by acquiring another company. Growth by acquisition has been the modus operandi of the corporate music business since the 1970s.

EMI is a case in point. By acquiring such hot labels as Virgin and Chrysalis and bringing its antiquated operations up to snuff, EMI for a while seemed headed to the top. But chairman Sir Colin Southgate also pressured his executives to maintain double-digit growth, first in good times, then in the face of a rapidly deteriorating market. They responded by pumping out quick-buck anthologies and slashing costs willy-nilly when they could have been building talent for the long haul. Managed for short-term results, EMI has literally consumed itself in pursuit of its numbers.

The profit and growth imperatives are the most fundamental corporate drives; together they represent the corporation's instinct "to live."

#3. Competition and Aggression:

Corporations place every person in management in fierce competition with each other. Anyone interested in a corporate career must hone his or her ability to seize the moment. This applies to gaining an edge over another company or over a colleague within the company.

All divisions of the record company are attempting to represent themselves as an indispensable component of the recording industry. The day-to-day work of dealing predominantly with one specific medium, whether the music, the image in the video, radio media, or the press, tends to result in different staff assessing the potential of artists in different ways and developing their own agendas and goals rather than working towards a shared overall vision. As a label employee, you are expected to be part of a "team," but you also

must be ready to climb over your own colleagues when an opportunity presents itself. Turf battles and other "family dysfunctions" are "normal" elements in the corporate game.

#4. Amoralism:

Not being human, corporations do not have altruistic goals. In fact, corporate executives praise "non-emotionalism" as a basis for "objective" decision-making. So decisions that may be antithetical to aesthetic goals or artistic integrity are made without misgivings.

Corporations, however, seek to hide their amorality and attempt to act as if they were altruistic. Lately, for example, there has been a concerted effort by the American industry to appear concerned with environmental cleanup, community arts or drug programs. Similarly, major labels are starting to once again toss around the phrase "long-term artist development" as an antidote to the perception they are shortsighted.

But this can only be rhetorical in a corporate setting where quarterly results rule the environment. Product (and its creators) not bringing in the necessary numbers will continue to be dropped like a bad habit.

Don't be deceived! It is a fair rule of thumb that corporations tend to advertise the very qualities they do not have in order to allay negative public perceptions. When corporations say, "we care," it is almost always in response to the widespread perception that they do not have feelings or morals.

#5. Hierarchy:

Corporate laws require that corporations be structured into classes of superiors and subordinates within a centralized pyramidal structure: chairman, directors, chief executive officer, VPs, division managers, and so on (based primarily on military models).

Unlike the freedoms of an entrepreneurial business, large company decision-making must pass through layer upon layer of management. This makes the process of product development slow and ponderous. For example, from the time a band is signed it can be a full year or longer before their first record is finally released owing in part to this dense hierarchical management structure. A lot can change in a year.

Furthermore, high executive turnover and frequent management "purges" at large record companies can often delay or even derail a recording project indefinitely, leaving artists in the lurch.

#6. Quantification:

Corporations require that subjective information be translated into objective form, i.e. numbers. The subjective or spiritual aspects of music, for example, cannot be translated, and so do not enter corporate equations. Music is evaluated only as "product."

Some in the industry would prefer to treat music like other industries treat cars and refrigerators. But music cannot be treated as such. As the creative extensions of human spirit, music will always defy attempts at control. Indeed, just when the majors catch up with a "new" music trend they often find that the market has shifted and music lovers have moved on to something else.

#7. Homogenization:

Corporations have a stake in all of us living our lives in a similar manner. The ultimate goal of corporate multinationals was expressed in a chilling statement by the president of Nabisco Corporation: "One world of homogeneous consumption ... [I am] looking forward to the day when Arabs and Americans, Latinos and Scandinavians, will be munching Ritz crackers as enthusiastically as they already drink Coke or brush their teeth with Colgate."

Corporations are structured and optimized for the "mass market" and so what they sell must appeal to the broadest audience possible. Their musical mainstay has been CHR (Contemporary Hit Radio or Top 40 Pop) – predictable, non-adventurous and formulaic. They have dominated the airwaves and circled the globe with this musical pablum.

Incidentally, homogenization is one of the reasons the corporate music business (along with most other corporations) is in such crisis today. It is facing a rapidly segmenting marketplace where consumers have become unpredictable. It always depended on "The Next Big Thing" to flush its corporate ledgers. But the very concept of one artist who can unite a large pop audience and help shape and define it (ala Elvis, The Beatles, Springsteen) seems about as dead as the 45-RPM spindle. Next Big Thing? More like "Next Modest Thing That Might Appeal to a Portion of the Demographic."

But while bad news for the corporate giants, this is good news for their indie counterparts. A number of indie labels specializing in "niche" music markets (hip-hop, ambient, folk, Celtic, etc.) are grabbing market share almost daily and breaking open a lot of champagne these days.

So in conclusion, let us remember that the Musical Industrial Complex must, by necessity, bow to corporate imperatives that will inevitably clash with art. It's nobody's fault; it's the nature of corporate cultures, and any artist desiring to get into bed with this culture should proceed with eyes wide open. Your partner could be your nemesis.

Peter Spellman is Director of Career Development at Berklee College of Music, Boston and author of The Musician's Internet and The Self-Promoting Musician (both from Berklee Press). You can find him online at www.mbsolutions.com.



Finding Financial Support

by Ryan McLaughlin

There comes a time in nearly every musician's existence when he or she yearns for the spotlight to be on them with thousands upon thousands of screaming fans crying out for a high-five or an autograph. To get there, you need a product to put in the hands of all those wanna-be-just-like-you fans – you need an album. So, where do you begin?

It can easily be said that the toughest part of breaking into the music industry is that it takes money, and unless your late-uncle invented Velcro, you could probably use some support to get your career in swing. Fortunately, Canada is a wonderful country that believes in supporting its arts and artists. There are a lot of grants and foundations for musicians who are trying to get to the next step in the music industry, what follows is a brief outline of a few of the major organizations who are there to offer you help.

FACTOR

FACTOR is the Foundation to Assist Canadian Talent On Records. Founded in 1982, FACTOR is dedicated to providing assistance toward the growth and development of the Canadian independent recording industry. FACTOR assists Canadian recording artists and songwriters in having their material produced, their videos created or their tour launched internationally. For more information on FACTOR, visit their Web site at www.factor.ca.

CIRPA

The Canadian Independent Record Production Association (CIRPA) is a trade organization that represents the independent sector of the Canadian music and sound recording industry. Established in 1975, CIRPA's mandate is to secure a strong and economically stable Canadian independent music and sound recording industry. Some of the things CIRPA does are increase the financial stability of the Canadian independent music industry as well as stimulate the production, marketing and the promotion of Canadian music nationally and internationally. To find out more about CIRPA, check them out at www.cirpa.ca.

Canada Music Fund

The Canada Music Fund (CMF) was set in place to strengthen the Canadian sound recording industry "from creator to audience." The CMF's goals are to ensure that Canadian music artists and entrepreneurs have the skills, know-how and tools to succeed in a global and digital environment; to enhance Canadian's access to a diverse range of Canadian music choices through existing and emerging media; and to increase the opportunities available for Canadian music artists and cultural entrepreneurs to make a significant and lasting contribution to Canadian cultural expression. The CMF is comprised of eight programs designed to obtain these goals. The Creators' Assistance Program, the Canadian Musical Diversity Program, the New Musical Works Program and the Collective Initiatives Program are designed to provide Canadian creators, artists, entrepreneurs, record labels and others with financial assistance for project-specific activities. The final two programs are designed to preserve Canada's musical heritage and to monitor the CMF. For more information on how this fund can assist you, visit www.canadianheritage.gc.ca.

Now that you have a few places to start looking for financial support, something to keep in mind is eligibility. There are many grants given out in many different areas, which can make finding the ones that apply to you a daunting task. Most programs are looking for very specific requirements, so when applying for a grant or loan, make sure you are prepared and know exactly what it is that you want to apply for. The music business can also be a game of waiting – be patient, if it's meant to be, it'll come. But at the same time, don't give up, be persistent and eventually, if the talent is there, your time will come.

SOCAN Has Fun With Sum 41

Ajax, ON's international punk sensation, Sum 41, were recently honoured by the Society of Composers, Authors and Music Publishers of Canada (SOCAN) with Number One plaques in recognition of two of their hit songs.

"Fat Lip", written by band members Dave Baksh, Stephen Jocz, Deryck Whibley and manager Greig Nori (treble charger), hit the top of MuchMusic's video countdown last summer, while "In Too Deep" (penned by Whibley and Nori), their next single off the *All Killer No Filler* album, followed suit in November of 2001. Mike McCarty, from EMI Music Publishing Canada, was present to accept plaques for publishing both hit songs.

If you haven't seen the band live (and you like getting your money's worth in a performance) be sure to check your local listings or the band's official Web site (www.sum41.com) as they are doing a cross-Canada tour this fall. Additionally,



Cone McCaslin, Stevo 32, Deryck Whibley, Dave Baksh, Greig Nori and EMI's Mike McCarty illustrate how to properly perform SOCAN callisthenics.

the boys have been hard at work on their follow-up album, so expect some new tunes in the not so distant future – rumour also has it that the horn-throwin' metal rockers, Pain for Pleasure, have decided

they want more than just a cameo role in the music industry (see "Fat Lip" video) and are planning to release their own full-length album.

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Radio Starmaker Fund: Round 3



With more than \$2.5 million dollars distributed to nearly 40 Canadian recording artists since its inception in the Fall of 2001, the Radio Starmaker Fund is gearing up for its third round of funding which will see \$700,000 in grants be awarded to artists across the country.

New funding recipients include Adam Gregory, treble charger, Remy Shand, Robert Michaels, Swollen Members, Holly McNarland, Chris Cummings, Molly Johnson, The Be Good Tanyas, Bif Naked and Fred Penner. The fund has been created to make a "substantial and discernable" difference to the careers of Canadian artists by providing them with a substantial incremental investment where the Artist has established a proven track record and his or her label is making a significant investment in their future career. In the words of Swollen Members' Mad Child, "Starmaker's marketing support for the album *Bad Dreams*, has helped bring our group closer to achieving our goal of becoming the first independent urban group to achieve platinum status in Canada." Adding his thoughts, Jimmy Rankin, who received disbursements in the first two grant announcements, said, "The Radio Starmaker Fund has been very instrumental in helping me successfully launch my career as a solo artist. Using Starmaker funding we have been able to more effectively promote and tour my record, *Song Dog*, across Canada with excellent results. Bottom line – Starmaker has enabled me to reach more people with my music. I am most fortunate to have had the opportunity to partake of this incredible and very essential program for Canadian artists. Thank you!"

Deadline for the Fund's fourth round of funding was August 30, 2002, with announcement of the awards expected to take place in September. To find out more information about the fund, and for eligibility requirements, visit the Radio Starmaker Fund's Web site at www.radiostarmakerfund.com.

Shamus Takes L'Esprit 2002

In an all-out Rock Royale, Montréal-based Shamus defeated three other local acts to claim the title as CHOM L'Esprit 2002's winners at the competition held this past August 15 at Club Soda in Montréal.

L'Esprit 2002, put on by rock radio station CHOM and presented by Chivas Regal, is an annual competition that pits 12 acts from the Montréal region against each other for some very alluring prizes. This year's big winner, Shamus, took home 60 hours of recording time at Montréal's Star Studio with production being handled by Michael Néron and Don Hachey (Tea Party, I Mother Earth). The recording will then be mastered at Metalworks Studios in Mississauga, ON and will receive promotional support from Distribution Fusion III and *Canadian Music Network* magazine.

In addition, Shamus also receives \$4,000 of Peavey Electronics gear from Steve's Music Store and 500 CDs manufactured by American Pro Digital. They've also secured a showcase spot at next year's Canadian Music Week in Toronto and a performance at Edgefest in Halifax, NS, this September.

Dee, The Shoes and Frank Fuller (the three runners up) all receive \$2,000 in Peavey Electronics equipment from Steve's Music Store as well as a spot showcasing at next year's Canadian Music Week, while the eight semi-finalists each get a \$250 gift certificate for Peavey Electronic gear at Steve's. All the bands that competed in L'Esprit 2002 will be featured on the CHOM L'Esprit 2002 CD to be released this fall on the Just A Minute label distributed by Fusion III.

Judges for the event were Patrick Turgeon (Fusion III), Michael Néron (Star Studio), Don Hachey (producer), Niko Quintal (Aquarius), Keith Brown (Aquarius), Michael Nix (House of Blues), Alex Andronache (Metalworks Studios), Jamie O'Meara (Hour), Jason Walker (CHOM) and Too Tall (CHOM).

MARKET

Product Info

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Weekender Wins Pro-Voice Competition

As Toronto's Harbourfront Centre quieted down after a spirited and soulful performance by Deborah Cox, the title of the Pantene Pro-Voice "New Voice of 2002" was handed to Andrea Wasse, a 22-year-old from London, ON, who fronts the band, The Weekend.

The event, which took place Thursday, August 15, 2002, saw five talented finalists compete in the areas of lyrical composition, stage performance and overall star quality in front of a full crowd of onlookers and a panel of judges including celebrity and music industry professionals such as Anastasia, Exan Auyoung, Rachel Blanchard, Carla Collins, Simone Denny, Larysa Harapyn, Tara MacLean and Colleen Rusholme.

Finalists Jenn Beaupre, Erin Best, Sumeet Bharati, Jaclyn Whittal and winner Andrea Wasse were chosen out of over 800 entries into the national contest that was launched in February by Pantene to encourage young women to use their voice as

a tool for creative expression. The contest was open to all unsigned female solo artists and female-fronted bands age 14 to 24; to qualify, entrants needed to submit a written copy of original song lyrics, a recording of the original song and a photograph.

Commenting on her victory, Wasse said, "I'm just thrilled to have won the first Canadian Pantene Pro-Voice competition. It's a once-in-a-lifetime opportunity that will really open doors and help me pursue the thing I love doing more than anything else: writing and performing music."

Assisting her in that pursuit, the contest's prize includes a demo recording deal with Warner Music Canada, a slot on a fall/winter North American tour with an established artist, a \$5,000 Mackie and Shure musical equipment package (compliments of Steve's Music), a \$10,000 endowment to the winner's high school music program and capping it all off, a truckload of press and promotion.



Deborah Cox (left) poses with Pro-Voice winner Andrea Wasse of the band The Weekend.

"We're very happy for Andrea and proud that we can help her achieve her dreams," shares Pantene spokesperson, Stefani Valkonen. "We really appreciate the overwhelming response we had from young women across the country to the Pantene Pro-Voice competition. The calibre of entries was extremely high, and all the finalists are talented young women with bright futures."

For more information on the contest, set your browsers to www.pro-voice.com and click on the Canadian icon.

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www.hecfi.on.ca.

County Music Week 2002

Calgary, AB, September 6-9, 2002
(905) 850-1144, FAX (905) 850-1330,
country@ccma.org, www.ccma.org

Billboard Dance Music Summit

New York, NY,
September 30 to October 2, 2002
(646) 654-4660, bbevents@billboard.com,
www.billboard.com

Prairie Music Week

Winnipeg, MB, September 26-29, 2002
(204) 943-8485,
thom@prairiemusicweek.com,
www.prairiemusicweek.com

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Celtic Colours 2002 International Festival

Cape Breton Island, NS,
October 11-19, 2002-08-15
(902) 562-6700, info@celtic-colours.com,
www.celtic-colours.com

The Ontario Council of Folk Festivals Conference 2002

Ottawa, ON, October 18-20, 2002
(866) 292-6233, FAX (705) 674-5227,
ocff@icomm.ca, www.icomm.ca/ocff

Jazz Expo: Canadian International Jazz Convention

Toronto, ON, November 2-4, 2002
(866) 566-JAZZ, FAX (416) 531-2024,
info@jazzconvention.com,
www.jazzconvention.com

Montréal Drum Fest 2002

Montréal, PQ, November 8-10, 2002
(450) 928-1726, angelillo@videotron.ca

PASIC 2002

Columbus, OH, November 13-16, 2002
(580) 353-1455, FAX (580) 353-1456,
percarts@pas.org, www.pas.org

CINARS 2002

Montréal, PQ, November 19-23, 2002
(514) 842-5866, FAX (514) 843-3168,
arts@cinars.org, www.cinars.org

The Midwest Clinic (an International Band and Orchestra Conference)

Chicago, IL, December 17-21, 2002
(847) 424-4163, FAX (847) 424-5185,
info@midwestclinic.org,
www.midwestclinic.org

International Association of Jazz Education Conference

Toronto, ON, January 8-11, 2003
(785) 776-8744, FAX (785) 776-6190,
info@iaje.org, www.iaje.org

15th Annual International Folk Alliance Conference

Nashville, TN, February 6-9, 2003
(301) 588-8185, FAX (301) 588-8186,
fa@folk.org, www.folk.org

East Coast Music Awards

Halifax, NS, February 13-16, 2003
(506) 672-2002, FAX (506) 696-9061,
ecma@ecma.ca, www.ecma.ca

Mobile Beat DJ Show

Las Vegas, NV, February 18-20, 2003
(585) 385-9920, FAX (585) 385-3637,
webmaster@mobilebeat.com,
www.mobilebeat.com/djshow

Canadian Music Week 2003

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(905) 858-4747, FAX (905) 858-4848,
info@cmw.net, www.cmw.net

South by Southwest (SXSW) 2003

Austin, TX, March 7-16, 2003
(512) 467-7979, FAX (512) 451-0754,
sxsw@sxsw.com, www.sxsw.com

Dallas Guitar Show and MusicFest

Dallas, TX, March 22-23, 2003
(972) 260-4201, dallas@guitarshow.com,
www.guitarshow.com

Cape Breton Drum Festival

Cape Breton, NS, May 2-3, 2003
(902) 727-2337, bruce@cbdrumfest.com,
www.cbdrumfest.com

Violin 2003

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www.jeunessesmusicales.com

North By Northeast (NXNE) 2003

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Kelly Embleton is Computer Services Coordinator for Norris-Whitney Communications.

Resources

... **MusiciansRegistry.com** is your gateway to the world of musicians. This site has a searchable database of musicians, a searchable event and concert calendar, a spotlight section for select musicians, a resource guide and more. Stop by and check out this site at www.musiciansregistry.com.

... For information about **Canadian Music Week 2003** happening on February 27 - March 1, 2003 at the Toronto Westin Harbour Castle Hotel & Convention Centre, visit www.cmw.net. The CMW Web site features information about the festival, venues, trade show and conferences, sponsors, media, hotel and travel, awards and much more. Check it out today!

... **BookLiveMusic.com** is a free resource enabling you to learn about, easily find and contact professional musicians, bands and ensembles throughout the United States and Canada. Visit www.booklivemusic.com to learn tips and print a checklist to make hiring a musician, band or ensemble easy, to get advice on planning and booking live music, to find an entertainer and much more.

... **Propellerhead Software**, the Swedish company behind acclaimed products such as Reason, Recycle! and Rebirth announced the opening of the Reason Song Archive on the Propellerheads' Web site at www.propellerheads.se. The Reason Song Archive is an online community where Reason users can publish songs for others to download. Users can share songs but also receive feedback from their peers.

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... Are you looking for a new Internet browser? If so, then check out **Mozilla 1.0** at www.mozilla.org. The long-awaited release of Mozilla version 1.0 has many features not found in most browsers. One feature that many surfers will find they can't live without is the ability to disable unrequested pop-up windows on Web sites. Mozilla also lets you open multiple browser windows and display multiple Web pages in a single tabbed window at the same time.

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

Rivera Knucklehead 100

Okay, I think it's important to say first off that the Knucklehead is a boutique amp, with a boutique amp price. The MSRP of the Rivera Knucklehead 100 is a jaw-dropping \$3,490. If you're in a position to afford this dream machine, thank the people that told you to stay in school and get a good job and read on.

The Knucklehead is a 3-channel amp powered by a quartet of 6L6s (it can be used with EL34s as well) and five 12 AX7s in the preamp stages. The Knucklehead has an independent preamp for channel one and a shared preamp for channels two and three. Both preamps feature the typical three bands of EQ as well as master volume controls, but that's about all that's typical about this beast. Channel one has pull switches on each band; on the treble there is a pull bright, the mid is a pull scoop and the bass is a deep contour switch. Channels two and three have the benefit of only the pull scoop mid feature. By way of an explanation, the pull scoop on channels two and three change the EQ to be more like the classic 'Plexi' Marshall voicing as opposed to the modern 'modified' voicing that exists when the feature isn't engaged. Channel one's pull switches give a range of EQ voicings designed to emulate classic 'British', 'Tweed' and 'Blackface' amps. Each channel also features a boost switch (a touch on the master volume of the channel activates it) that is preset at the factory but can be changed to suit your taste. Final equalization at the power stage is comprised of a depth control and a very cool feature called 'focus'. I have to confess that I loved that focus knob! Focus is a speaker damping control that 'tightens' or 'loosens' the sound as you choose. The depth control gives a decided thump to the overall sound without the mudiness that often comes with it on other amps. In addition there is a reverb level control for channel one and a shared one for the other two channels. The reverb is a Hammond spring unit that sounds just like a good spring reverb should. There is also a 'Sub out level' control that has a high pass pull switch. This is for use with Rivera's subwoofers, however I had no opportunity to use this so I guess I'll just have to imagine I might ever need even more low end than I was able to get from the amp without it! If you add it all up that totals 17 knobs to twiddle, and more than half of them are pull or push switches. The back panel features lots of detail as well. There is a high/low output selector, a Vintage (triode)/ Modern (pentode) switch, a direct output, a subwoofer out, and an effects loop that is either series or parallel (with a blend control) as well as the mundane impedance selector. This thing even has MIDI control! It's sufficient to say that master-

ing this amp is a challenge to say the least; it's easy to get a decent sound fast but it takes quiet a while to get the best out of this machine.

The amp also comes with the Headmaster foot pedal. This controller is built like a tank but it's a bit counter-intuitive in that you need a chart in the owners' manual to use it. Rather than editing the MIDI switchable parameters (channel select, boost status for each channel as well as reverb and effects loop status) on the amp and then hitting save you need to look up your settings in the manual, note the corresponding program change number, scroll to that number on the foot controller and *then* save *that* into a location on the pedal board. Most good MIDI foot controllers will send program change info so the amp could easily be integrated into an existing effects setup without the foot controller, just don't lose that chart!

My impressions of the amp were that it is a very expensive amp that is trying to be all things great at one time. It actually gets pretty close on many counts. It certainly gets *that* kind of tone that I find most useful. Crisp, tight, articulate sounds were where I found this amp was at it's best. From clean really spanky sounds to huge, pummeling crunch tones and screaming lead, it wasn't that hard to dial things in once you did your time with the operator's manual. I have to stress the fact that you really do need the owner's manual to get the best out of the Knucklehead. Good is pretty easy with this amp but *great* takes quite a bit of tweaking. Another thing to be aware of; this amp is loud – VERY LOUD. Even as 100-watt amps go, I found the Knucklehead to be a real bruiser. It's likely the headroom that yields such great tones also gives it this punishing character. Just be warned, you won't find many places you'll need to push an amp with this kind of power.

Finally, if you are one of those people I mentioned at the opening of this article, I can certainly recommend the Knucklehead to you on its own merits. It's a versatile, powerful very well made boutique amp that will not disappoint, but at this price, it *should* be impressive.

For more product information, contact: MOL Marketing Solutions, 1425 Benvenuto Ave., Brentwood Bay, BC V8M 1J5 (800) 992-7845, FAX (800) 992-0015, info@molmarketing.net, www.molmarketing.net.

Mike Turner is a Toronto-based musician, best known for his previous role as Our Lady Peace's guitarist.



Manufacturer's Comments:

Our thanks to Mike Turner for a thorough review. There is one point that may have been overlooked. The Headmaster foot pedal comes pre-programmed from the factory with the individual channels, Reverb, and Effects loop as well as global boost pre-assigned to buttons 1-6 on Bank one. This is intended to assist first time users in "Getting Up and Running" quickly. Also, if the owner's manual is lost or unavailable, the pedal itself has full programming instructions printed on the top and bottom of the pedal.

By placing the MIDI User Interface in the pedal, we saved the space and cost of placing an additional user interface in the amp. As most professional musicians already have some MIDI controlled devices in their setup, our Headmaster Footpedal can be integrated into their system to control the entire musicians rig. Several features of our Headmaster Pedal were also not mentioned. It has three TRS Relays internally to control other brands of amps (many musicians use multiple amps, and there is an auxiliary 12V output for powering external devices, sometimes eliminating a wall wart in the players setup).

Paul Rivera Sr.
Rivera Amplifiers

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Lounge Lizard EP1

by Kevin Young

If you're a fan of vintage electric pianos and you've always wished you could pack all the funk, dirt, and sweetness of the original machines into a small box, stick it in a briefcase and take it with you, then look no further. After loading up Applied Acoustics Systems new Lounge Lizard EP1 software you'll have the equivalent of a warehouse full of vintage pianos at your fingertips.

As it should be, Lounge Lizard is as simple to use as the original machines, yet unbelievably versatile. Paying close attention to the properties and characteristics that made Fender Rhodes, Wurlitzer, and other vintage electric pianos so enduringly popular, Lounge Lizard's designers have created a simple user interface with a look that clearly results from the philosophy that if you're going to mimic the sound and interface of an old piece of gear you may as well make it look as much like the original as possible. Or, in this case, as much like the original would have looked like had it existed in as powerful a form as this in the first place.

Whether you're using it as a stand-alone sound generator, or as a plug-in with your audio recording software, the real joy of this software is the ease with which you can reproduce your own favourite electric piano sounds as well as create entirely new sounds. Lounge Lizard comes with a library of excellent existing presets that include a large number of classic electric piano sounds as well as a variety of more off-the-wall patches that hint at the astonishing variety of textures the user may create. With an eye to recreating all the sonic quirks and peculiarities of the original hardware, and recognizing that no two instruments necessarily sound exactly the same, the software allows the user to exert real-time control over physical parameters such as the hammer's material properties, the way in which the fork responds when the keyboard is played and the placement of the instrument's pickup – all elements that were only adjustable on the original machines if you had the time, the expertise, the right tools for the job, boundless patience and the spare parts necessary to replace whatever you happened to break in the attempt.

The same care was taken to provide and expand on relevant and powerful effects like Wah, Tremolo, Stereo Delay, a Phaser, and a basic EQ, again based closely on the original vintage hardware to allow the user the potential to recreate classic sounds as well as to craft a dizzying variety of new and innovative sounds the original keyboard and effects hardware were never capable of.



Granted, the beauty of vintage gear is the feel of tweaking the sound, the effects and so on, in real-time in a hands-on manner, right? So plug the MIDI controller of your choice into your computer, assign any of the software's parameters a CC number and away you go. Now not only do you have the aforementioned virtual warehouse full of electric pianos, as well as a host of sounds limited only by your imagination, but you can control them all from one keyboard. The result is plainly stunning. All the warmth, soul and grunt of the real thing, and far more, without the backache and assorted hassles of hauling around several unwieldy keyboards and a pile of effects, or wading through several dozen pages of keyboard-ese, chasing the sound you want through endless display screens.

You may want to load this software up when you have a fair amount of time because once you start to play around with it you may find it difficult to stop. Smart, sexy and powerful, the Lounge Lizard EP1 is indispensable for anyone with even a passing interest in vintage keys sounds.

The manufacturer's suggested retail price is \$299. For more information, contact: Applied Acoustics, 1435 Bleury St., Suite 510, Montréal, PQ H3A 2H7 (888) 441-8277, FAX (514) 845-1875, info@applied-acoustics.com, www.applied-acoustics.com.

Kevin Young is keyboardist for Moist and David Usber.

Roland Cube-15 & Cube-30 Amplifiers



I have never owned a Roland amplifier. However, I was in a band for eight years that used an orange Cube amp for dressing room tune-ups, and I witnessed that poor thing being abused in every way imaginable, both by the band and various airline baggage handlers. That amp never broke down. Plus, I've used the classic JC-120 many times in the studio and I've always loved its pure tone and beautiful built-in chorus, so I was excited to be given the opportunity to try the new Cube-15 and Cube-30 amps.

The Cube-15 has 15 watts and an eight-inch speaker. It has "Clean" and "Lead" channels (foot-switchable), 3-band EQ, and four different distortion sounds – Overdrive, Distortion, Metal, and Metal Stack (all self-explanatory). There's a ¼-inch "Recording Out" jack for direct recording, as well as a headphone jack.

I had fun trying out the various distortion settings. Of course, the low wattage and small speaker relegate this unit to the "practice amp" category as far as I'm concerned, but for the price it's definitely worth investigating. I can just picture all the budding Nickelback wannabes down in the basement, cranking up this little beauty and getting tons o' sustain without getting thrown out on the street by their parents.

This amp is also nice and light to carry. The EQ provides ample variation in the tone, and the pots are smooth and accurate.

There's nothing more to say about the Cube-15, except that I think it's a great little amp for the price.

The Cube-30 is an entirely different story...

I love this amp. It's powerful enough and full-sounding enough with its 10-inch speaker to use onstage in conjunction with the ¼-inch line out or just using a microphone. It has some heft to it when you carry it. It feels solid (translate as "unbreakable"). The Cube-30 has 3-band EQ, 30 watts of high-performance power, and eight selectable amp types (JC Clean, Acoustic, Black Panel, British Combo, Tweed, Classic Stack, Metal Stack and Rectifier Stack). There are "Clean" and "Lead" channels, both foot-switchable. Adding to its versatility is the FX section, which includes Chorus, Flanger, Phaser, Tremelo, Delay, and Reverb. Each of the effects has several different variables, controlled by one knob. I was slightly concerned about the fact that the intensity of the effects is not adjustable, but Roland seems to have achieved a suitable preset balance between each effect and the dry signal. The JC Clean preset has that nice warm JC-60 sound. Coupled with the chorus, it sounds great. The Lead Channel amp simulators each have their own particular characteristics. The Acoustic

setting is crystal-clear, and is perfect for "Let's sit around the living room and sing Beatles tunes." The Black Panel setting sounds somewhat like a Fender Princeton amp. The Brit Combo brings to mind the Marshall JCM 800 combo, which sounds great with my Strat. If you want to sound like Neil Young playing "Keep On Rockin' in the Free World", check out the Tweed setting.

The Classic Stack setting is your typical '70s guitar god sound. The Metal Stack setting puts you in "big hair" mode, and the Rectifier Stack setting (my personal fave) has balls galore. Keep in mind that you can add the on-board effects to any of the amp sounds, or else I could recommend that you use the JC Clean setting with any of your own effects. I had great fun using the Rectifier Stack setting with the built-in chorus and delay to simulate the intro from Jimi Hendrix's "House Burning Down". (Electric Ladyland CD – a potential CM issue unto itself!)

I should mention that I used my Tele Plus and my Strat to experiment with these amps. I'm sure that a Les Paul or any other humbucking guitar could sing like a bird when coupled with the Cube-30.

I hope you get the idea that these amps are two entirely different animals in my books. The Cube-15 is a great home amplifier for practicing, writing or home recording. The Cube-30 is capable of holding its own in the studio or onstage. For those of you who are familiar with my previous articles, you'll know that the first thing I do when I try an amp is to plug straight in, turn everything to 5, and play. I don't like to judge an amp's basic merits when the distortion is on 10. If I can get a nice clean sound with the knobs at half, then everything else is gravy. These amps stand up to that test, especially the Cube-30.

I have friends phoning all the time, telling me that they want to buy an amp for their son or daughter who is beginning to play guitar. I would definitely recommend the Cube-15 and/or Cube-30 for that application, but I would also recommend the Cube-30 to any of my professional buddies who are looking for a versatile and sturdy amp. Happy playing!

The manufacturer's suggested retail prices for the amps are \$175 for the Cube-15 and \$350 for the Cube-30.

For more product information, contact: Roland Canada Music Ltd., 5480 Parkwood Way, Richmond, BC V6V 2M4 (604) 270-6626, FAX (604) 270-6552, info@roland.ca, www.roland.ca.

Bernie LaBarge is a 40-something guitarist with numerous recording and live credits, including Fraggie Rock, a Juno nomination, several solo records, Kim Mitchell, Tower of Power, Cassandra Vassik and many others. Bernie can be found gigging around Toronto on a variety of nights, as well as banging out in a variety of Toronto studios as a session musician.

Manufacturer's Response:

Roland has rich history of building guitar amplifiers. The classic Roland JC-120 Jazz Chorus has been in production since 1975, while the original orange guitar Cubes (many of which are still in service) debuted way back in 1978! The new Cube-series reflects Roland innovation in both manufacturing and DSP technology; the Cube-15 and Cube-30 are without question the most value-packed amplifiers we have ever produced.

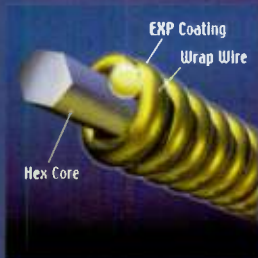
*Paul McCabe
Product & Marketing Communications
Manager, Roland Canada Music Ltd.*

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walking bass lines

This issue we pick up where we left off with Rick's lesson on 'Walking Bass Lines', covering the topic of comping chords in a bass line...

I would like to share a little insight on the comping chords. The rhythm patterns are very important: they allow the song to swing and leave nice holes of silence for the rhythm section to freely work in each other's parts. The use of the muting effect on your chords while playing the bass lines will give you a more hip sound. It will help you sound more convincing when executing the independence of two parts. It is simply syncopation.

There are two approaches to achieve this. One would be to not completely fret the chord and keep a percussive sound going. The sound of the chord is still heard but for a shorter length of time. You can do this by lifting your fret hand so it ever so slightly pushes the frets; this gets you that muted effect. The chord still manages to come out but it's more percussive and the notes are more diffused. The other way would be to mute the strings with the picking hand after striking the chord. This is especially prominent in finger style guitar. The fingers pull on the strings to achieve the sound and then gently touch the strings to mute them. You will find that after doing both you will want to incorporate both techniques; they really go hand in hand (no pun intended).

At first play the bass lines with your own choice of chord comping patterns. The most common one would be the chord on the off beats. After a while the ideas will feel like second nature; that's when it really starts getting fun. The next step is to apply the suggested rhythm patterns in example #12 as your comping chord rhythms while playing the bass lines to the chord progression.

Ex. 12



You will find these challenging and they will be a lot of fun. The comping chords are basically combinations of syncopated ideas. You will develop your own vocabulary of ideas over time and through experience, you will become more confident with them.

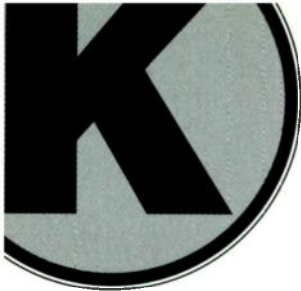
Understanding the true essence of the swing feel will bring everything together like glue. Also,

Rick Washbrook is a jazz guitarist, performer and teacher in Toronto, ON, whose latest CD is a Lenny Breau tribute album – A Gypsy's Bed. Washbrook is also the author of seven Guitar Instruction videos entitled the Intuitive Lenny Breau For The Advanced Guitarist.

You can hear Washbrook and see his instruction video content on his Web site, mentioned above.



by Rick Washbrook



as natural as breathing...

Whether you're a beginner or an accomplished performer you should always be adding to the bag of tricks, licks and chord progressions you have at your disposal. Getting them into your mind and hands and working them to the point where they cease to be something you think about and just an effortless sequence of hand movements – as natural as breathing. For a beginner this can mean hours repeating a daunting variety of scales, arpeggios and chords. Not the most fun in the world, but necessary to the process of becoming a more accomplished and versatile player.

When I was first learning to play I hated practicing scales. I hated block and broken chord exercises and was thoroughly disgusted by arpeggios. Not surprising. Spending hours at the piano with a crappy metronome as your only accompaniment doesn't inspire creativity and foster a joy of music. To be fair I think my first teacher hated them more than I ever could. After all, she had to listen to me and her own learning experience amounted to being stuck in a room with a nun, getting her knuckles tapped with a ruler every time she made a mistake. We both learned technique. We just hated the process with a passion.

Still, it doesn't have to be as tedious as all that. You don't have to hate it.

Spicing up technique for a young student or for yourself just involves letting go of the notion that the only way to learn the building blocks of music is by sitting down with a variety

of dry exercises and working through them one type of movement (i.e. arpeggios, scales, block or broken chords) and one key at a time until you're on the verge of losing your mind with boredom and frustration. The idea is to get that technique in hand, out of your mind and into your muscle memory as fast and painlessly as possible. It doesn't matter how it gets there as long as it does.

- Take a section of a song or solo that exemplifies a certain type of movement or technique you want to focus on, from simple chord movement to complex melody, and learn it. First in the original key or by memory in one you find comfortable, then transpose it to other keys – thereby ensuring it gets thoroughly stuck in your muscle memory. If you prefer, write and record a small section yourself; one that lends itself to the type of technique you want to focus on. For instance, if you want to focus on something specific, like a descending passage using a certain interval or sequence of intervals then use a segment or riff as a basis that either contains that type of movement or sounds good to your ear as accompaniment.

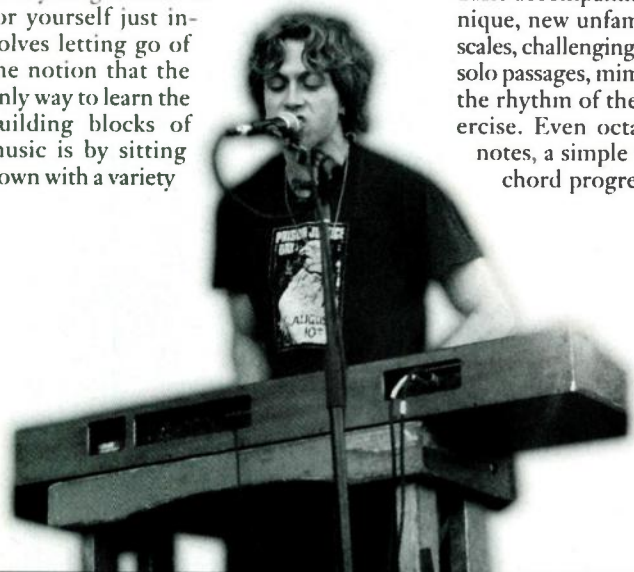
- After you've learned it loop the chosen section on a recording device, a sampler or, if you don't have access to any recording equipment, in one hand. Use this as a basic accompaniment to play basic technique, new unfamiliar technique, hybrid scales, challenging chord progressions, and solo passages, mimicking or incorporating the rhythm of the segment into your exercise. Even octave quarters or eighth notes, a simple whole note bass line or chord progression is preferable to a

simple click as an accompaniment. The more difficult the technique you're trying to master the better it is to start simply and slowly.

- Build up a repertoire of such segments and, as they become more familiar, add to them, gradually using more complex although not necessarily more lengthy riffs. Anything from a single one bar lick to few bars of solo or riff will do. Move these into different keys. For finding interesting riffs old metal tunes and bebop are great sources, providing some interesting and, at times, unlikely melodic ideas on which to build and perfect your favoured techniques as well as practice old standbys like scales and arpeggios.

It's far more entertaining when your practice time feels like jamming. Still, the idea behind the accompaniment you choose is that it drive home the elements you want to master by repetition and force you to play through mistakes rather than stopping and starting over. Whatever you use to make your practice more enjoyable, whether you're using a short recording or a section you play in one hand and some loops, it's a good idea to keep it simple enough that your focus is not drawn too far from mastering the specifics you set out to work on.

Kevin Young is keyboardist for Moist and David Usber.



by Kevin Young

expand your playing



basses

I started playing bass by accident. My brother had a drum set and two guitar-playing buddies who needed someone to play along. Thrashing through makeshift versions of “Wipeout”, “Black Magic Woman” etc., we never went beyond the basement. Now, here I am writing a column about bass. Life is a funny thing. Having had, over the last few years, experiences ranging from playing a shopping mall to playing at Madison Square Gardens to noodling on the piano with Billy Talbot at Neil Young’s ranch, I thought I would try and talk about bass situations and my approaches to them.

Less Is More, More Or Less...

Playing in bands with larger formats such as more musicians/sequencing etc. has presented challenges to me. Usually, I like to find a groove that has a warm roundness to it in terms of tone and feel. A strong bottom end foundation allows the other band members to “let go” and do their thing whether it be singing or playing their instruments. Working with Sarah [McLachlan] has taught me that a little can often go a long way. The sound and space of one note can say a lot more and mean a lot more than 20 notes if placed well. Finding that place is not easy but when you do the feeling is amazing.

Speaking of space, the concept of playing at slow tempos is one that I have tried hard to work at in the last eight or nine years. Listening to each note and giving it the full value requires the experience of time. Playing a lot and working with good musicians are great ways to develop this

technique. I recommend listening to Miles Davis’ *Kind of Blue* or Brian Wilson’s *Pet Sounds* records as examples of spacious playing.

Playing to a sequenced part or drum loop is difficult when combined with the human element. Humans are not note perfect and machines cannot react or change quickly. I believe that the rhythm section for the most part should be the only musicians hearing these pre-programmed parts. Unless of course said parts are essential for others to hear. Indication of an arrangement change is an example. Most musicians are listening to the rhythm section so I find having the bass and drums locked in with the loop/sequence is enough...

Effects Pedals

Another concept I have been fooling around with is the idea of manipulating bass sounds via effects pedals. The sound and tone of a bass is a wondrous thing – yet at certain times, colouring the textures can cause you to play and think in different ways. A prime example is the project I share with Sean Ashby called Jack Tripper. As we are a three-piece group (bass, drums, guitar) and a little more experimental, using different pedal effects comes a little more naturally. Using echo, distortion, flanging, tremolo etc. has resulted in bass parts I might never have come across before. There are certain times where Sean and I sound like one big instrument with both our instruments swirling together. Don’t be afraid to use pedals. Just make sure the part or idea you’re trying to develop has meaning to the song...

Write For Yourself

Writing your own songs, whether it’s a 60-second snippet or a 60-minute epic is essential to developing as a bass player. I’ve had the good fortune of being able to work on some really excellent records and I’ve learned so much as a result. But there is nothing like working on your own stuff. Being creatively in touch with the music, words, melodies etc. will make you stronger as a musician and will ultimately lead your bass playing down some interesting, varied paths. Good luck.

Brian Minato is best known as bassist for Sarah McLachlan and Jack Tripper, along with numerous other Canadian artists.



by Brian Minato

P

doubling up the groove

percussion

Greetings fellow drummers! In this article I would like to show you a way to incorporate double bass drumming into your single bass rock beats without interrupting the original beat. Listed in column A are common beats used in many styles and forms of rock drumming. Basically what I have done in column B is added 32nd notes to some of the 16th note bass drum patterns without the original bass drum pattern from letter A changing. I simply call this doubling up certain notes. I find this concept very effective throughout a song. This works great as an alternative to a fill.

Remember to think musically when applying this idea...

I find this works well throughout an instrumental part in a song without any vocals (eg. Intro, Bridge section).

If you are right handed, bass drum one is played with the right foot and bass drum two is played with the left. You can also use a closed hi-hat as well as the ride cymbal. Try combing any two examples of the patterns in 2/4 time, to create a groove in 4/4. I have listed two of my favourite examples in 4/4 below and note that you can add various snare drum parts. Always remember to start off slow, relax and think groove.

Jeff Salem is currently sailing the high seas for six months as musical director for Disney Cruise Lines... not a bad gig! He is also a teacher involved with the Educational Seminars in Percussion (ESP) program, where he performs drum clinics at schools sponsored by SABIAN, Vic Firth, Pearl Canada, and Drummer's Choice. Jeff freelances with many artists throughout the Toronto area and maintains a teaching schedule at Drummer's Choice. Check out his Web site at www.salemdrum.com.

Ride Cymbal
Snare Drum
Bass Drum 1
Bass Drum 2

The image shows ten staves of musical notation for a drum set. Each staff is divided into two columns, labeled A and B. Column A shows standard 16th-note bass drum patterns. Column B shows the same patterns with 32nd-note bass drum patterns added, creating a 'doubling up' effect. The notation includes various drum symbols like 'x' for cymbals and 'o' for snare drums, and is set in 4/4 time.



by Jeff Salem



Wynton, Geoff, Martha, Bob, Jeremy, Miles, Trane ... And Wynton Again

WOODWINDS

Way back in March 2001, there was a review written on Wynton Marsalis' recent concert at the time. Geoff Chapman, of *The Toronto Star*, wrote, "Wynton Marsalis is in danger of becoming the Martha Stewart of jazz." Interesting point. And what I have to say about this may seem to be a little convoluted and perhaps unrelated – but bear with me.

While in the car, I recently stumbled across a jazz DJ from the US named Bob Parlocha on JAZZ.FM91. Bob (who has probably been in the business for years) obviously has a very hip show! At one point, he spun a track that I hadn't heard in over 25 years. It was flutist, Jeremy Steig, playing Miles Davis', "So What".

I sort of stopped dead in my tracks. In fact, I couldn't leave the car until the track (which was quite long) was over, because although I am not especially fond of Jeremy's approach to flute playing (because he does a lot of humming and stuff à la Roland Kirk and Jethro Tull), his playing was truly inspired – as well as inspiring – and he was swinging about as hard as just about anyone I have ever heard – on any instrument!

The track also featured one of pianist Denny Zeitlan's earliest (if not indeed his earliest) recordings – and he too was killing, both as a very responsive compere (and he had his hands full with Jeremy!) and as a soloist (during which he placed himself squarely in Bill Evans/Herbie Hancock exalted territory!). Ben Riley on drums and George Tucker on bass were equally impressive underneath it all.

I am pretty convinced that *any* instrumental would have been captivated by this take.

Of course, I was on the Web as soon as possible thereafter looking for the CD because I was able to recall from childhood that the album was called, *Flute Fever*, and that it had originally been issued on the Columbia label. Unfortunately, the album is out of print and has never been re-issued.

Even though I was very frustrated, I then realized how hip it was for Bob to broadcast such a cut in the first place because, not only was it obscure (though not to me!), it was also a genuinely interesting and truly

arresting piece. And Bob obviously had to spin the vinyl in order to make his point!

In the course of my surfing, I also stumbled across an interview with Jeremy from quite some years ago in which he made a comment to the effect that, "If you study enough music, you can end up sounding like Wynton Marsalis!" Strangely enough, even I thought this was just a wee bit harsh. (But then I myself have been known to have voiced the odd strong opinion myself – so I will avoid playing the part of the kettle who calls the pot black. Nonetheless, what Jeremy said rang true in my ears and reverberated in my mind for quite some time thereafter.

Jeremy never really elaborated on precisely what he meant but I inferred that he felt, although jazz players must certainly practice and perfect their craft, at some point, they have to come out of their studies, confront their counterparts and take some real and heart-felt risks with their music. Jeremy certainly lived up to that principle in the *Flute Fever* album (which, believe it or not, consists of nothing more than a bunch of standards like "Willow Weep For Me", "What Is This Thing Called Love", "Blue Seven", "Well You Needn't", "Oleo"...)

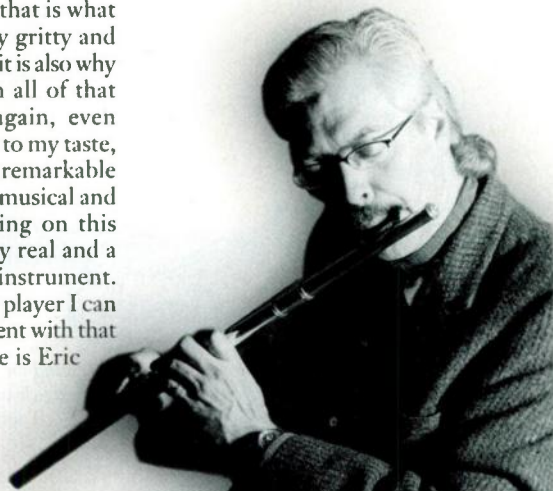
Due to a motorcycle accident, Jeremy's face was partially paralysed. So he has always had to play with a binder (usually a piece of balsa wood) in his mouth. And that is what ultimately accounts for his very gritty and unorthodox sound (And perhaps it is also why he chooses to augment it with all of that humming and stuff.) Once again, even though his sound is not entirely to my taste, I must admit that his playing is remarkable and compelling – and on a very musical and a very soulful level. His playing on this record also demonstrates a very real and a very deep commitment to the instrument. Indeed, the only other jazz flute player I can think of who attacks the instrument with that kind of a wholesome vengeance is Eric Dolphy.

So ... now that Geoff is worried about Wynton becoming Martha, perhaps Bob simply

understood that Jeremy was onto something way back in the early '60s that he (Bob) is just old enough and just hip enough to play on his show in order to keep all of us (listeners and players alike) on track. And Bob achieved this without resorting to someone obvious ... like Miles...or Trane ... (but not Wynton since no one really wants to sound like Martha anyway).

Thanks to Bob Parlocha!

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.



by Bill McBirnie

chord progressions

A song is composed of a melody and a chord progression. Very few songs contain only one chord. (Actually, none that I can think of.) In most cases a tune contains a number of chords, often one or two per bar, although sometimes a chord may last for several bars. The chord progression is the road map for the improviser; it is a path to follow. The chord progression can also be referred to as the chord changes, or simply the changes. The chord progression is often referred to as 'the changes', eg. "What are the changes for that tune?"

The Language Of Jazz

In the language of jazz, the chords are words, and the chord progressions are sentences. When you are struggling to learn a language you have to concentrate on every word. As you become fluent, the sentences flow together to form the story. The fluent jazz player can look at or hear a chord progression and understand how the chords progress over 4, 8 or 32 bars.

Just as some spoken phrases are used often, certain chord progressions crop up repeatedly. Through experience the jazz player can instantly recognize certain progressions, having played them many times before. Many different tunes utilize similar chord progressions.

Things Are Progressing Nicely

The term 'progression' is apt, because the chords usually progress in a logical fashion, moving smoothly from one to another (although in my observation, this is not necessarily true in many first-year university compositions). When a chord progresses smoothly to another, it is usually because the two chords have some note(s) that are the same, called common tones, and some note(s) that move to a nearby note in the next chord. For example:

G7 (G, B, D, F) often resolves to
C maj7 (C, E, G, B).

- G and B are common to both chords.
- D moves down to C.
- F moves down to E.

Understanding which notes hold over, and which move, is important in understanding a chord progression.

Pivotal Tones

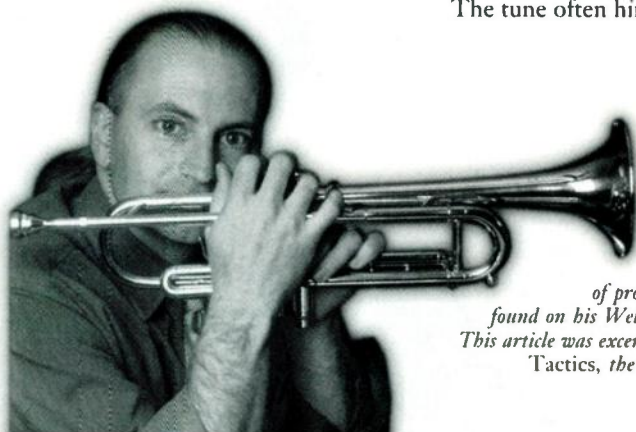
When you create a melody, it helps to know which notes in the chord are the most prominent. The 'cheeseburger' theory reminds you that 3rds and 7ths are very important. If these notes are non-diatonic, i.e. not contained within the key signature of the tune, they will be doubly influential. These are what I call pivotal tones. Because of their prominent role in the chord, and because non-diatonic notes tend to stick out, pivotal tones are integral to a chord progression. The tune often hinges or pivots on them.

Pivotal Tones are important chord tones which are non-diatonic to the key of the tune.

Pivotal tones are like the sharp turns in a raceway. Anybody can pilot a car down a straightaway, but it takes a skilled driver to take the turns at speed without crashing into the cones or the wall. When an improviser successfully navigates the pivotal tones of the chord progression, she demonstrates an understanding of the harmonic structure of the tune. Most tunes don't contain a lot of pivotal tones, but they are crucial to the harmonic outline. They are the notes you might miss when improvising solely by ear. By adding these few tones at the appropriate spots, your solo will more closely follow the chords.

Hearing The Changes

When you practice jazz, the goal is to increase your understanding of the music, not to impress the guy next door. Forget your hot licks and high notes during the practice session. Take it slow and listen to the chord changes. Search for the notes that contain the essence of the chords and use those notes to construct new melodies. Identifying the guide tones and pivotal tones can help you hear the sound of the chords, and understand how one chord moves to another. This will develop your ability to create a melodic line that weaves through the changes.



by Chase Sanborn

*Chase Sanborn is a jazz trumpet player based in Toronto. He is a member of the jazz faculty at U of T and is a Yamaha performing artist/clinician. A wide range of products and information can be found on his Web site www.chasesanborn.com. This article was excerpted from his latest book *Jazz Tactics*, the third book written by Chase.*

technology saves the day?

Part I

If you ever want a story that confirms the reason to invest in your own home studio equipped with all the latest techno marvels the land of studio gear has to offer, here it is.

Other than being the Bandleader on *Open Mike With Mike Bullard* I also produce music for other television shows. This article is about Canada's Olympic gold medal figure skating champs Jamie Sale and David Pelletier, and their live TV special after coming back from Salt Lake City called "A Golden Homecoming".

It was about 12 p.m. Toronto time and I got a panicked call from the show's executive producer John Brunton saying that their final musical number has been refused the rights to be used and he only has two options – have it re-recorded, or scrap the number entirely. Since the show was being aired live to the nation that night from Edmonton, he had to know right then and there if I could pull it off. I asked what song it is and he said, "It's Neil Young's version of John Lennon's 'Imagine'. It's easy I think – just piano and vocals." I explained that I would have to hear it and I would let him know. Within half an hour they got me the CD and he was just half-right as the intro was piano and vocals, and then the band kicks in with an orchestra. I call him back in Edmonton and say I'll try to get it to him by 5 p.m. my time since he was two hours behind. Their final rehearsal was 3 p.m. their time, so it would be perfect.

It was about 12:45 p.m. when I got on the phone to try and track down the talent. After a few calls I got a keyboard player Mike Shand and a vocalist Jason Dean. Mike Shand was across town and it was going to take him 45 minutes to get to my place so I used the time to get things together. I fire

up my trusty Mac dual 500 and load up Logic 4.8 with the EXS24s software sampler I dump in the track (since I have to re-record the song exactly) and start to look for the sounds I'm going to need. What makes this story interesting is that since I use the EXS24s I really don't have to search for anything too much since all of the best sounds and samples are sitting right on my hard drive. If I want my productions to sound as live as possible, I feel sample CDs are the best way to go. They may cost a lot more on a per sound basis, but the quality is amazing. If I want a piano, I have the best piano sample money can buy. I just dial it up and you'd think I rented out a room with a 7-foot Steinway grand. Believe me, until I found these CDs I used to pay \$150 per hour to rent a piano. Next came the drums, I usually hire a drummer for re-records, but time was against me on this one so I simply dialed up my favourite drum kit recorded in my favourite room, and boom! The bass was recorded live since that's my main instrument and I've got that one down. I loaded up my favourite string library then added all the effects via plug-ins since I was mixing as we worked.

Mike Shand arrived around 2 p.m. and we started to learn the song. This took us about 45 minutes because we had to get every inflection of the piano part perfect. We recorded section by section, while making sure it was locked. This brought us to about 3:30 p.m. We were happy with the piano, so we went for the strings next. Since the original record was recorded with a small orchestra, we once again took our time to analyze the parts before we recorded them. We had the strings down and locked by 4:15 p.m. I got a call from Edmonton seeing how

everything was progressing, and I let them know that I wouldn't have it ready for the final rehearsal, but I was going as fast as possible. They didn't like the sound of that since Jamie and David had wanted to hear it before the show. Oh well, they were just going to have to trust me. Just then it dawned on me that I have to be at *Open Mike* to tape our show...

Will Orin save the day? What will come of Sale and Pelletier's performance? Will Orin make it to Open Mike in time? Find out next issue...



Roy Timm

Orin Isaacs is Bandleader/Bassist on CTV's Open Mike With Mike Bullard.

by Orin Isaacs



helpful vocal techniques

vocals



with James LaBrie

Canadian Musician: When did you first start singing? Tell us your history...

James LaBrie: I started singing when I was five years old, which was mainly due to my home environment. My father was always singing in barber shop quartets, so he was playing albums from Tony Bennett and Nat King Cole. When I started elementary school, the school had a really good music program, and I also started getting involved in plays by Grade 3 and 4. I really started to immerse myself in that scene. From the age of 10 to 13, I sang barber shop with my father, and when I was 14 I started my own rock 'n' roll band. At the age of 16 or

17, I decided to focus just on singing, and became the front man for several bands. At the age of 19, I moved to Toronto where I started to get involved in bands down there. [James is originally from Midland, ON.] I started to study opera at the same time, with Rosemary Patricia Barnes, who is a very well known opera coach in Toronto, for four and a half years. At that point I actually sang for Coney Hatch for about 10 months. They had done three albums, and at that point Carl Dickson had left the band, so I came in and sang. We did some demos together, but that didn't work out too well, so I moved on and joined another band Winter Rose. I was approached by Aquarius Records about the possibility of doing a solo record, and in the meantime, someone contacted me from the US, telling me about Dream Theater who had been looking for a vocalist for about two years. I sent them my tape, and they sent me their CD with their old vocalist, and basically I flew down and we started jamming, and the rest is history. I joined the group for their second album, in 1991, *Images in Words*. We've just release our sixth album, *Six Degrees of Inner Turbulence*.

CM: Vocally, of what did your opera training specifically consist?

JL: Rosemary is retired now, I think she retired somewhere out west, maybe Alberta? But she taught me the MASK technique. You focus on taking the voice and projecting your

notes through the bone structure in your face. That's what basically gives you your sound, your control and your endurance. The first six months I was with Rosemary, we mostly focused on breathing and my diaphragm in getting all of that to come forward and understanding that whole approach to singing. That's one of the biggest things about singing, if you have the support and the air is there along with diaphragm in control, then basically your endurance becomes a lot more noticeable. It was very valuable because it allowed me to be able to do what I do for a living – which is to go out five nights or six nights in a row, doing anywhere from two- to three-hour shows.

CM: What do you do to maintain your voice on the road?

JL: I do a few things. One of the things is first and foremost I make sure I get anywhere up to *at least* 10 hours of sleep a night. Aside from that, I drink a lot of liquids during the day – water and orange juice. I take vitamins like B12, Zinc, and I also take this immune booster, which is called Immunech, from a company called Immunech. I take two packages of that a day. It's a whey protein, and really boosts your immune system to fight off any virus or bacteria. It's amazing – I've been taking that over the last five or six months, and I've really noticed a change in myself. On show days, I stay away from cheese, or anything to do with dairy products, onions ... anything that might give you phlegm. Basically I try to eat a lot of fruits – bananas are great for you. Oranges, mango, any kind of melon-type of fruit I try to eat because it has a lot of water in it. Because of that, I can be consistent night to night. [As a vocalist] you're dealing with an organic instrument, and that's the thing, when we're touring, we're travelling all over the world. We're an internationally touring act who has to deal with the weather, the climate changing from continent to continent. There are a lot of things that can affect you and the way you perform. You definitely have to be on top of your diet. That really helps keep me pretty sound as I'm touring.

CM: I take it you don't smoke...

JL: No I don't. And I don't drink when I'm out touring. When I'm at home, I love to have a couple of glasses of red wine with my wife. When I'm on the road, I abstain from that – it's not a good thing. It makes you tired and breaks down your system. It's not good.

CM: How do you practice?

JL: I use clef scales. For about 20 or 25 minutes before I go on stage, I start doing these scales. I slowly work my way up into the upper registers or the passagio – the passage way. Never go to your highest note. You save that for in the performance. I also do stretching exercises, jumping jacks to get my system up and get the energy flowing, and then I do some push-ups before going on stage. That's about it. I feel really good and really focused after that and just walk on stage and do it.

CM: What do you do when you're off the road to prepare to enter the studio for a recording session?

JL: I just keep my voice in shape just before entering to record tracks, I'll sing for about 45 minutes a day to rehearse the songs I know I'll be singing. The best place to do that is in the washroom in my basement – it's great. It's all ceramic tile with a nice high ceiling. It sounds like a big hall. I really make sure I get a lot of sleep, watch what I eat, and keep up on my fluids. It's constant. It's the kind of thing I'm always thinking about. This is my instrument, and it's something I carry around with me 24/7. You have to really be in sync with that. It always has to be your priority, at the forefront. There's a lot of things you have to sacrifice. You look around and a lot of people get as little sleep as they want to, they smoke if they want to and they drink if they want to. As a vocalist you're going to be paying for it if you do these things. You'll walk out of a show and the audience will be saying 'He wasn't *there* tonight,' and that's that last thing you want to happen as a vocalist.

Canadian James LaBrie is vocalist for US-based band Dream Theater. Their latest, and sixth, album is the double disc set Six Degrees of Inner Turbulence.





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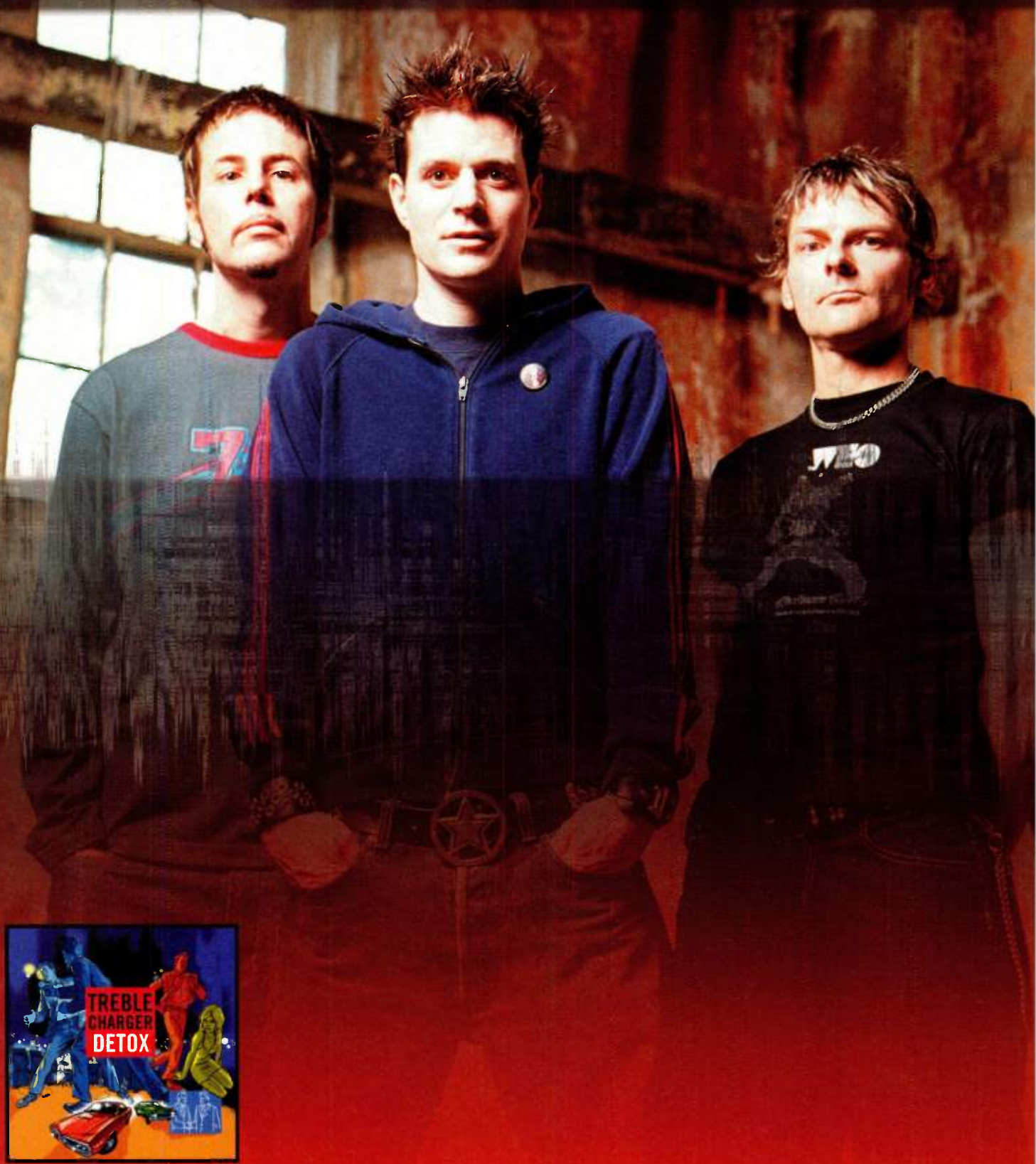
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treble charger



By Rod Christie



Photos by M.C. Armstrong

During a long hot summer, the mind of a rock musician turns to one thing – tee times. Rather than rehearsing for upcoming fall tours, treble charger's Rosie Martin and Bill Priddle are following Tiger Woods progress at the Masters and comparing the finer points of their swing.

"I think musicians play golf because it's very similar to playing an instrument," explains Priddle (guitar/vocals), pulling out a golf magazine and showing Martin (bass) an illustration highlighting one of the more arcane technical aspects of the game. "It's all repetition and muscle memory, and over time you can see the results." Golfing is also a great way to clear and focus your mind, removing the toxic buildup of stress that we all encounter daily. Call it 'Detox' for the spirit.

Meeting in the Toronto offices of BMG, their record label, Priddle and Martin discuss the recording of their new album, *Detox*, and joke about their lack of preparation for a hectic upcoming tour schedule. Singer/guitarist Greig Nori is away in New York working with Ajax punk upstarts Sum 41 on their new album, and is unavailable for the interview, despite having several label types frantically trying to chase him down. Drummer Trevor MacGregor is also absent, presumed golfing.

When *CM* last spoke to treble charger, after the release of their most successful album to date, *Wide Awake Bored*, Nori claimed that he consciously tried to write with a heavier rock emphasis, a notion that Martin is quick to counter.

"I always try to bring that to the band anyways, with every album," he says. "It's the kind of music I listen to, it's what I grew up with. I was pretty happy when I joined treble charger and the guys made a conscious decision to turn up the guitars and get loud, and that was years ago, so we've always had that in mind. I don't think any of our records aren't rock records. A few of the songs are a bit softer, but what rock band doesn't have those. They're still rock songs."

The first single bears this statement out: "Hundred Million" is one of the most feral, stomping songs released this year by any band, a three-minute blast of energy whose video features cameos by Sum 41, Gob, Swollen Members and newcomer Avril Lavigne, all banging their heads with abandon. The rest of the album wastes no time backing this up, wedging fine melodies into slabs of rock.

The band enjoyed working on the last album so much that they returned to the same crew to make this one. Once again, they chose to work with producer Matt Hyde, who agreed to come to Toronto from his home in Los Angeles in December 2001 to begin pre-production. They recorded in three separate studios around the city, laying down drums at Phase One, and then adding guitars and bass in separate sessions at Signal To Noise, convening once more at Metalworks to record vocals and more guitars. Mixing was done by Dave Ogilvie at The Warehouse Studio in Vancouver, with Tom Lord-Alge mixing "Hundred Million" at South Beach Studios in Miami.

Hyde decided to record this album using a different process from most rock recordings. "Being a bass player, it threw me a bit, because he put the rhythm guitars down second, after the drums," says Martin. "A lot of the songs were still being worked out melodically, and the guitars were pretty straightforward, so once the melodies were in place it was easier to put the bass down so that it wouldn't step on the melodies. It seems to me that's the way a lot of bands are doing it now."

"I think it makes a lot more sense," adds Priddle, "because it's hard to get a tuning reference for bass alone."

"Although every time we put the bass down alone, somebody runs it through a strobe tuner rather than listening to it," says Martin.

"I do that at home," continues Priddle. "I do the rhythm first, then the bass. Chris Murphy from Sloan does the bass absolutely last because it's so melodic. He doesn't want it to step on things, and then he knows where the vocals go."

The songs are typically written and demoed by Priddle and Nori separately before the rest of the band is involved. The split is usually pretty even between Nori and Priddle, although this time Nori showed up at pre-production with eight musically complete songs, minus lyrics.

"When we first heard the songs, we got excited, because there was a lot there," says Martin. "'Hundred Million' was the first song we heard, and it hit us right away, which is often how it works. A lot of bands say that the single was the easy one, and that it came in almost finished."

"I probably have less to do with Greig's songs on this one than I did on the last one," says Priddle. "A lot of the lines I play on this one are Greig's parts. I think that is fine. If they are great parts I'll play them, unless I can think of better ones. For some reason, Greig didn't have many lyric ideas at all, which was left to me. That's fine, but it took a while and took a lot out of me."

"Greig would often have a theme or line in the chorus that he would stick with," says Martin, "Not to take away from Bill, but there were some holes in the lyrics, some Nixon tapes."

When writing for this record, Priddle started late and found the songs through a combination of craft and happy circumstance. Working late one night, he became discouraged when one song just wouldn't appear. "Everything I came up with sounded like Creed, and I didn't like that. My wife told me to stop working, because she could see I was getting frustrated, so I stopped, watched TV for about an hour, and the song just came tumbling out."

The song ended up on the record eventually as "Hole In Your Head", but not before some more revisions, insisted upon by Hyde. "He picked me up the next day to go in for pre-production, so I played him the song on an acoustic guitar and he said that he didn't get it. He asked me to demo it, which was understandable, because I couldn't get the idea across on an acoustic guitar, so that night I started demoing the tune, which took hours due to hard drive problems. Bit by bit I put it down and soon all the guitars and drums were in place."

With the songs arriving mostly as complete demos, the other band members have the option of playing the part as laid out or bettering it, which inevitably leads to a stronger track. "If they bring it in and it has a good bass line, I will stick with that," says Martin, "But things get changed when we start taping, people suggest this and that, other approaches. There was one song that Greig brought in, and sometimes you know if you are going along with the current and not pulling your weight, and I knew it and was disappointed. When I went home I worked on it, because I knew that we were recording the next day, and when I played it for Matt he liked it."

The song eventually became "Can't Wake Up", although neither could remember what it was called on the album. As the band develops songs they use working titles, and since they were so close to the finish of recording and hadn't yet rehearsed the songs for live performance, both Priddle and Martin either referred to the tunes by their own cryptic names, such as "Frampton", or by a line in the verse or a guitar part.

Despite some minor struggles coming up with material for this album, Priddle has yet to encounter a serious writing block or a rut. "More than ruts, I think you've always got this new thing and you start worrying that you used it too much on the album," he says. "With *Maybe It's Me* it was too many double stop leads. With this one, Greig wanted double stop leads on every track, and I think we eventually weeded it down to half of the songs. Generally I think everyone just gets better. The thing I noticed between this album and the last one was that I could be less involved with the drums and bass. When Rosie laid down his bass lines I was always around, but I was careful to see what they

were starting with and then take off from the studio and not nitpick. If I had an idea later I would come back with it, but I left it up to them to accept it or not."

"I think we realized that what we did on the last album worked and we kept going from there," adds Martin.

Guitar leads are typically brief in most cases, for the most part following the melodies laid out by the song itself. There are a few outstanding examples of happy circumstance on this record, though.

"'Can't Wake Up' was a bit of a sore point, because Greig wanted to get some guitarist to come in and do this metal lead," says Priddle. "When I heard that, I went, 'What am I? I'm a metal guy!' I kept telling Matt and Greig to trust me, that I could do it. I call it smoke and mirrors, because it was all feel. I had some ideas and a lot of energetic movement. It wasn't that heavily edited at all, just two halves that I comped together. I had them loop the song and just kept playing until I had what I wanted."

"On the last song, the Magnum Opus, I went lead crazy, a Golden Earring homage," he continues, talking about the seven-minute "Drive". "The slide at the end is 'Built To Spill' more than anything else, and that was fun. The slide came from a little climb we initially laid down at the beginning of the song, and Matt said to just keep going. For the longest time, I wanted to go back and revise it, but when I heard it mixed I thought it was cool, although it could have been a minute shorter. The coda is longer than most of the other songs."

The decision to work with Hyde was also prompted by the producer's collection of guitars and gear. Martin stuck pretty close to Hyde's '53 Fender Precision and a Japanese Jazz bass, running everything through an Ampeg amp.

"I also used a Z Vex Woolly Mammoth bass distortion, which I had never heard of before," says Martin. "Usually bass distortion sucks, but this one is awesome."

Priddle stuck with the Gibson guitars he used on the last album, using a combination of Hyde's guitars and his own. "Matt's the guy who got me into SG Juniors, and the one I have is a '67 or something, with a really narrow neck. It's real bendy and great if you need a solo like that. It feels as though you are playing .09s. We mostly used Matt's white SG for rhythm because it has a really skanky tone. Matt also has this boutique amp called a Zinky, made for him by a friend in California. It was used as a replacement for the Fender Deluxe that I worked with on the last record."

"Aside from that, there were lots of Marshalls," he continues. "I don't always like them, but the Valvestate gets a certain sound, as does the Silver Jubilee, a kind of non-Marshall rock sound.

The mids are cranked and not scooped."

Effects were kept pretty basic as well, mostly

distortion and wah-type sounds. "We used a Q Zone and Electro-Harmonix Graphic Fuzz for the lead tones," explains Priddle. "The Electro-Harmonix is a fuzz, EQ and level effect all in one. The Q Zone is an outright wah, and you don't need a battery to use it. Matt's guitar tech Dan Druff actually made one himself."

The band used technology lightly for the recording process, mostly as a means to speed up the labour involved. Pro Tools, a studio essential nowadays, was used for housekeeping on the tracks rather than any intensive creative sampling.

"The only thing we do with Pro Tools is cheat things," says Priddle. "With a guitar line, we'd find a good bit and fly it everywhere. We really only use it for guitar comping, and all we do with that is get, say, four takes, and then pick the best one. It's a convenient way to get the same result you would get with tape editing. You can do that much easier and more frequently. It's not really used in a creative way, just as a time saver."

For their live setup, both Priddle and Martin have sensibly begun to move away from using their vintage instruments. After blowing up his Fender Bassman rig several times on the last tour, Priddle has put together a new rig that is proving more durable.

"After it went for the 80th time, I got a Boogie Nomad," he says. "It's more like the old Fender Boogies rather than the newer 'Marshall-y' Boogies. I got a rack made so that I can switch between amp sounds, solo, boost and reverb, and for pedals I am using the Electric Mistress for the American Psycho sound, a Tube Screamer, and I'll probably take out the Q Zone and Electro-Harmonix because I'm comfortable with them now. Besides that, I have a Boss Tremolo and DD5 digital delay, and that's pretty much it. My guitars are the SG Junior and my old Fender Strat."

"I use a '72 Fender Jazz, but I'm trying to get a new Fender P," adds Martin. "A new guitar gets beat up on the road, and everything that happens to it becomes your story, and besides, you want your old guitars for the studio."

"I'm looking at a Gibson Historic Division SG, modeled after the early '60s ones," says Priddle. "That's kind of like Greig's Les Paul, a '57 reissue. Someone said once that if you get a nice guitar, one that sounds just right, you should save a piece out of the corner so that it is perfectly playable but uncollectable."



"You're not touching my guitars," says Martin, laughing, and the conversation turns to vintage guitar stores around Toronto, and the relative expense of vintage gear due to collectors hoarding the few remaining good instruments. It should be noted that as of yet, Priddle hasn't chopped up any guitars, nor does he particularly recommend doing so.

With Nori still working hard on the Sum 41 album (he played a large part in their huge success last year, assuming the role of manager for the band and propelling them to the top of the charts everywhere), the band has a few more weeks off before hitting the stage sometime in September. Nori's moonlighting with Sum 41 doesn't particularly give rise to concern amongst his bandmates, who see advantages to all of his hard work.

"It means we get the summer off," laughs Priddle.

"In this business you are either hot or cold," says Martin, "and when you are cold you are really cold. It does affect us, but his writing for this record was terrific, and he seems to be happier the harder he works."

"Now it makes more sense to release a record and let it permeate the market, let the kids get to know it before you tour," says Priddle. Besides which, if they are touring through the fall and winter, there won't be any pesky distraction from the links. Leave rehearsal for later, right now the weather is warm, the sun is shining, and an office downtown is no place to be, especially when they could be whacking a small white ball up and down the fairway.

DN



Rod Christie is a Toronto-based freelance writer.



“It’s officially
pissing rain.”

by Jim Kelly

Emm Gryner

Emm Gryner makes this announcement in mock-officious tone, leaning in close to the condenser microphone on my portable tape recorder that’s sitting on the tabletop between us. We’re seated in a spacious U-shaped booth by the window in a diner in Toronto’s Little Portugal, looking out onto Dundas Street. The place is virtually empty, save for a few scattered patrons munching on diner fare and sipping cool drinks to escape the sweltering July heat wave that’s been weighing on the city.

With the mercury climbing into the mid-30s, and the humidity making it feel more like 40 degrees, it’s been one of those days when you don’t need to be a meteorologist to know that a thunderstorm is inevitable. It lurks in the damp, heavy air like a tiger waiting to pounce. Gryner has spent the past year living and working in Los Angeles, but being from Forest, Ontario (near Sarnia) and having lived in Toronto for several years, she’s well acquainted with this type of weather, and she’s actually been looking forward to the impending atmospheric chaos.

“I’m really excited, because it never rains in L.A. and I hate it,” she says. “There are no thunderstorms like there were here last night, which I love.” We watch as the heavens open up and sheets of rain smack the asphalt and concrete and brick, spanking the old neighbourhood out of its hazy stupor.

She’s right though. There’s something beautiful and cool about a tumultuous thunderstorm. Aside from being an exciting event, it serves the purpose of clearing away the oppressive humidity and providing a fresh start to the day.

At 26, Emm Gryner has seen her fair share of thunderstorms – in her life and in her career. But more importantly, she’s come to know the value of a fresh start. Having had the experience of riding high with a hit single off her major label debut in 1998, and then being dropped cold by Mercury Records in the wake of the Universal-Polygram merger, Gryner has picked herself up and resumed her career the way she started it: as an independent artist. And she appears to be flourishing.

Her sixth and most recent album, *Asianblue*, released this past July, is a completely self-financed record put out through her own independent Dead Daisy label. It’s apparent after only a few spins that *Asianblue* represents Gryner’s best work to date. It’s packed with engaging melodies and sing-along choruses. The lyrics clearly express her own emotional life, but leave lots of room for listeners to plug in their own experiences. And her singing has never sounded better. Sonically, the album rides the rich, sparkling ‘80s-influenced pop-rock textures favoured on Gryner’s major label debut, *Public*, while also finding room for the intimacy and immediacy of her self-produced and virtually self-recorded independent follow-up, *Science Fair*, with enough contemporary beats and flourishes to



Photos by Karen Baer



Emm Gryner

keep things fresh. It's the sound of a self-assured artist operating comfortably in the eye of her own creative hurricane.

The album contains several ripe summer radio anthems that compare favourably to her 1998 hit "Summerlong", such as the first single "Beautiful Things". Other tracks visit the timeless terrain of lost love and relationship turmoil, but these are balanced by several songs that deal with themes of moving on and letting go of past hurts.

"The past three years have been really crazy for me. There's been a lot of dramatic, tumultuous situations," she explains, just as a peal of thunder cracks the air outside.

Mother nature, sounding off in sympathy. Gryner mentions the split with her manager as one source of upheaval, and the inspiration for a couple of the new songs. "But I also feel a little bit more confident about dealing with situations now. Instead of letting it defeat me, I want to move on, and that's the kind of feeling I wanted to have on the album. It's not an album you put on as a break-up album, to wallow in. It's the album you put on to get out of it."

Affable, well-spoken and rock-girl stylish (she gets bonus fashion points from this scribe for wearing a black, sleeveless Ron Sexsmith T-shirt), Gryner is petite but looks strong. Her dark hair is corralled into two pony-tails that hang down at the back, arching over her shoulder blades, while in front, a single braid of hair disaffiliates from the rest, twisting down from temple to cheek. The Asian features inherited from her Filipino mother are tweaked into ultra-cuteness by the contributions from her German-Irish dad. It's not hard to imagine that some of her boy-fans (and perhaps some of the girl-fans) may be drawn to her shows for more than the music.

Gryner's been drawn to music since she was just a lower-case Emm. She began taking classical piano lessons at the age of five and was writing songs when she was ten. In 1995, at the age of 19, she followed her dream to Toronto, and the next year released her first independent CD, *The Original Leap Year*, on her own indie label, Dead Daisy Records. Shortly thereafter, Gryner signed a deal with US-based Mercury Records. In 1998 she released her major label debut, *Public*. The single

"Summerlong" became a North American hit, and soon Gryner was opening shows for acts such as Alanis Morissette, Ron Sexsmith, The Philosopher Kings and Big Wreck, and playing Lilith Fair. Later that year she received a Juno nomination for Best New Artist. Things were looking good for the now 22-year-old.

Then came the Universal-Polygram merger. Gryner's supporters at Mercury (a Universal subsidiary) were fired and she was subsequently dropped from the label. But she didn't feel defeated. In fact, she saw it as a blessing.

"I was really quite happy," says Gryner. "It was like going out with someone, and then they get struck by amnesia, and you realize you're dating someone that you don't really know, and you'd rather just not do it anymore," she adds with a low chuckle.

In the spring of 1999, Gryner returned to her indie roots, resurrecting Dead Daisy Records to release *Science Fair*, the bulk of which she recorded over a two-week period on an 8-track home studio. She played almost all of the instruments, and engineered and produced the record herself. It was received very warmly by the music press. Gryner also forged a distribution and publicity deal in Canada with Outside Music.

To promote her new work, she launched the Living Room Tour, playing for gatherings of no more than 50 people right in fans' homes – literally in their living rooms – spreading word through fan-run e-mail lists and her Internet site[www.emmgryner.com], driving herself from show to show in her sometimes cantankerous Toyota, and selling CDs and T-shirts at each show.

Then, in late summer 1999, on the recommendation of a friend, Gryner was invited by rock icon David Bowie to join his touring band as a back-up singer. That fall she sang with Bowie in front of 110,000 people at London's Wembley Stadium and at the huge Glastonbury Festival in England, returning to America for appearances on *Saturday Night Live* and *David Letterman*. She sang with Bowie over the next couple of years, and appears on the live album *Bowie At The Beeb*, released in 2000. Along the way, she was also recruited to sing on albums by Rob Zombie and Bran Van 3000.

Meanwhile, being president of her own indie label meant that she could release records on her own schedule and put out whatever type of records she wanted to. In 2000, she released *Dead Relatives*, a collection of early demos and unreleased material. 2001's *Girl Versions* was a collection of cover songs; piano-based re-imaginings of tunes by the likes of Ozzy Osbourne, The Clash, Def Leppard, Blur, Stone Temple Pilots and Fugazi. Critical praise for the album helped sell out a series of successful club dates in the Northeast US. *Girl Versions* also earned her another Juno nomination for Best Pop Album. It was the only independent release in its category.

Gryner seems to be proving that you don't necessarily need a membership in the club to play in the big leagues.

"I think that one of my goals has always been to make what I do seem attainable to somebody: that you don't need to necessarily go through those channels to make something that's on par with a major label album. It's kind of a crazy amount of work, but you don't have to deal with any of that stuff. With all the corporate craziness that's going on right now, it does kind of feel like it's been such a happy project making this album, because there's been no interference really, and no hold-up – just put it out the way you want to."

Although touring in David Bowie's band was an incredible opportunity and a wonderful experience for Gryner, the time came when she needed to get back to her own music and her own career. Leaving Bowie's band was a difficult decision, but going on tour with him again would have meant being on the road for the entire summer, keeping her own career on the back burner.

"It was a hard decision because it's such a beautiful group of people, and I learned so much from David," says Gryner. "But I looked at the things I wanted to do, and it's really what I have to be doing right now – my own thing. It's so easy to get into the hired gun situation, and I didn't want years to go by and suddenly I'm just a hired gun. Mind you, David Bowie is not a bad person to be a hired gun for," she says with a smile.

Gryner drew a lot from the Bowie experience, including several of the songs on *Asianblue*, including "Symphonic", "Beautiful Things" and "East Coast Angel", which were directly inspired by her time in the band. The experience also helped her formulate how she wanted to approach her next album.

"It inspired me musically, not to start writing like Bowie, but to find what is unique about me and kind of expand on that," she says, "which is why I didn't want to make another album in my bedroom. I wanted to make an album that would be exciting for me. I wanted it to be a full produced record. That inspired that decision as well."

She also decided that she wanted to bring in a producer to help make her new record. A change of pace for this do-it-yourselfer, but it was something she felt was necessary for this project.

"It's more of a challenge to let go and let someone else produce," she says, "because nowadays, with Pro Tools and all that, you can just make an album on your own, but it's not necessarily the best way to go. And that's how I felt for this record. I wanted someone to help me out on a few songs."

She had met Wally Gagel (Eels, Folk Implosion, The Rolling Stones) last summer and the two ended up working on a few things together. Things went so well,

Gryner decided that she wanted to finish some new songs with Gagel, so she moved down to Los Angeles in January to be able to work with him. Gagel ended up producing five of *Asianblue's* eleven tracks.

She liked working in L.A., but says she never quite felt that it was home, so she plans to return to Canada. "It was just really convenient to be there at all times. That way we could work any hour of the day, and I wouldn't have to fly down and stuff. So it's been a really hectic year that way, but it's been good."

The album was recorded at four different locations in all: at Gagel's home studio in L.A.; at The Crypt in England with Mike Rowe (of Sheryl Crow's band); with long-time friend Daniel Burns at DB Studios in London, Ontario; and three songs that Emm self-produced at Umbrella Sound in Toronto.

And though she was happy to share-out the production duties, Gryner still kept a close eye on costs. "I still maintain that you can make a great record for not a lot of money," she says adamantly. "With *Public*, I definitely was not in control of the money situation at all, and in hindsight, I kind of wish that I had been, because in a lot of ways we didn't really need to spend that much money on that album. With this record, I was a little bit more in control of how much was spent on different things, but it was nowhere near that amount, and that feels good, especially because I don't have that [major label] funding behind me. When you're funding it yourself, or your fans are funding it, it can't be a really astronomical amount."

Another change with this album was the fact that Gryner co-wrote quite a few of the songs. This marks the first time that she has ever written with anyone else, and it proved to be a bit of a challenge.

"I refuse to compromise on lyrics, so there was a bit of weirdness there," she admits. "But I think it was actually pretty smooth because I trusted everyone a lot. I trusted Mike, and I trusted Wally and Dan. Not too much chaos."

But with respect to her lyrics, Gryner says that some the new songs show growth in her approach to songwriting, even though she claims, perhaps rather facetiously, that her songs are "all about boys."

"I'm starting to be less self-obsessed about things," she says. "I think when I was writing the first albums, it was all about me, me, me. 'Someone dumped me, so I'm gonna write 55 songs about it.' And as you get older, I think you start to observe other situations and see that you're not the only one with a 'unique' situation. So some of the songs I'm writing now, and even some of the songs on the album, like 'Young Rebel' and 'Northern Holiday', are a little bit more observational as opposed to being about me, per se."

One of the key songs on *Science Fair*, "Stereochrome", contains the line: "Brave



or blind, I'm not sure which am I." I ask Gryner if she feels she's gotten any closer to answering that question.

"Not really," she chuckles. "Not really at all. I think it's a little bit of both now, and some of my favourite people are the same way. They're not totally jaded and they're not totally optimistic. I think a lot of people feel this way, because you do all this work, you try so hard to make music thinking that fame or selling a million records is your ultimate goal, and we just keep doing it without really thinking 'Is that something that you really, really want?' You think you want it. But a lot of people I've known who have achieved that, it's not really a destination necessarily; it's more like this goal in your head, and when you're there, it's not always what you think it is."

So maybe it's time we start to re-evaluate how we measure pop music success. After all, we've recently seen mega-watt artists who have fallen out of favour with their record label for selling only a few million copies of an album.

Emm Gryner seems to be content with the level of success she's currently experiencing. "I think the best part is just seeing people enjoy the music," she says. "And right now it's at a really nice comfortable number of fans. I can go and do house concerts, I can interact with people on the Web site and I can do this for a living. I'm very reluctant to change that."

On the way out, we pause in the alcove outside the diner's entrance to survey the rainy streetscape. In Gryner's hands is a book about battling fear, which she says she's reading in conjunction with a self-defence course she's been taking. I want to ask her more about it, but she's late for a band rehearsal. So we exchange good-luck's and good-bye's, and off she runs into the afternoon downpour, book in one hand, umbrella in the other. It's gonna take more than a little rain to slow this girl down. CM



Jim Kelly is a Toronto-based freelance writer.



Get Your Music

SUCCESS SECRETS OF FOREIGN LICENSING ... PART I

by Paul Irvine

In 1963, EMI's newly acquired Capitol Records was reluctant to release the Beatles first three singles in the US. This caused manager, Brian Epstein and Parlophone (EMI) label Manager / Producer, George Martin to license these recordings to three different US label partners (Swan, Tollie and Vee Jay). Given the overwhelming success of those recordings released under license, Capitol got the message and released subsequent recordings directly. The rest is history. And when the history is good, it's worth repeating.

Welcome to the world of music licensing, a not so glamorous area of the music biz that often goes unnoticed. Given the limited number of direct artist signings (i.e., record deals), the license agreement deserves attention as a viable alternative to the record deal and a *modus operandi* for many indie labels. This deceptively simple phrase (and the associated contractual relationship) embodies a rich, dynamic and varied exchange of commerce and creativity in the music business; it can be pivotal in the careers of new and established recording artists and in the success of production companies and record labels.

While music licensing takes on many forms, we'll limit our discussion to licensing master recordings for commercial release, which we'll refer to simply as "licensing". We will also focus on the practical side of licensing from the "licensor's" point of view. To do this, we'll talk to

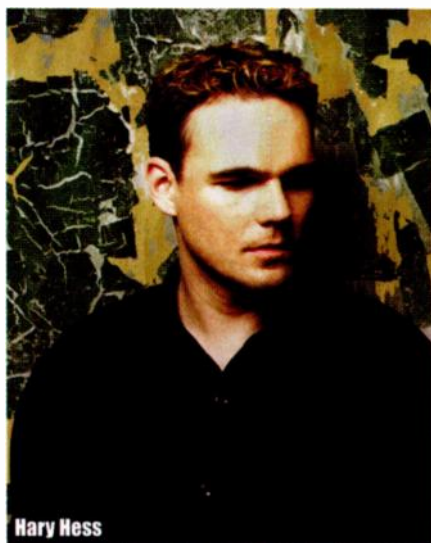
those whose personal licensing experiences should prove informative, entertaining and at times heart-breaking.

A thorough understanding of the process of licensing music is invaluable to anyone who owns and/or controls the rights to the master recordings. There are many books available that address the subject of music licensing (see sidebar on pg. 44); if you are interested in licensing or are in the process of licensing, I suggest you make the investment, as they will, without doubt, prove helpful. Of course, skilled independent legal advice is advisable in any contractual matter. Whether you are a solo artist, a band, a label manager or the heir to a vast catalogue of recordings, it's a good idea to know the rules of the game. Your ability to discern the real deal from the not so real will keep you focused on the goal of attaining maximum exposure for your copyrights/creative output and a financial return on your investment/acquisition.

Popular music styles have multiplied over the past few decades, with genres and sub-genres springing up in every corner of the globe. Business practices for licensing have also evolved within the various genres and have created their own "standards". However, the basic concept remains the same: the "licensor" owns or controls exclusive rights in and to the master recordings and has the power and authority to enter into agreements for



Heard Globally



Hary Mess

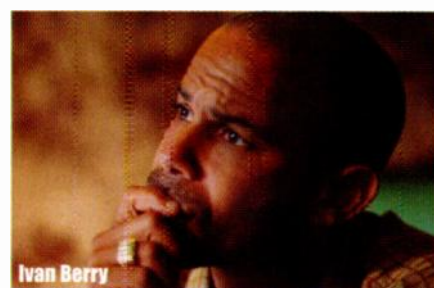
those rights with interested parties (i.e., the “licensee”) and the licensee is ready, willing and able to manufacture, promote, market, distribute and sell copies of records embodying master recordings pursuant to the license agreement. Of course, the hope is that the licensee will sell lots of records, make tons of money (for you and them) and pay you your share as soon as is humanly possible.

How to begin? If you are fortunate enough to have secured the interest of a reputable licensing partner and you are convinced that doing a deal with them is the right decision, move forward and negotiate the best deal you can. If you are not familiar with their reputation and stature in the industry, you’ll need to get a sense of who they are and what they will be able to do for you. Check their Web site, ask for their company promo and

release materials, ask around the industry and speak or correspond with people who have done business with said company. The licensee’s written agreement should set out these basic terms: i) the subject master recordings; ii) whether the license is exclusive or non-exclusive; iii) the duration of the license; iv) the territory covered; v) the advance (if any) and royalty; vi) the terms of payment and audit rights; vii) specific use exclusions; viii) non-assignment and reservation of rights; ix) copyright payments including mechanical royalties and neighbouring rights royalties; x) Internet rights or exclusions; xi) governing law clause, particularly for foreign licenses. A marketing and promo plan is a reasonable request. This combined with their agreement, and any other info you can uncover will help you determine whether they are the right licensing partner. Most importantly, if you’re licensing to a label, get a sense of the people behind the label.

However, if you are looking for a licensing partner, understand that they have to be convinced that they can successfully market and sell your music.

Ivan Berry is currently BMG Canada’s International Manager. As a hip-hop entrepreneur, his Beat Factory Records label was, throughout the ’80s and ’90s, a lone beacon on Canada’s barren hip-hop, rap and R&B landscape. Ivan believes the quest for the perfect licensing partner starts with you doing your homework: “Research the label, identify the label’s strengths: if you want to have true success around the world you have to be familiar with every territory. Travel to those territories. Research everything. When somebody comes to me and says, who’s hot in



Ivan Berry

Japan? I’ll tell you who’s hot in hip-hop, rock or fucking R&B and who to go with and who not to go with and who you’ll see royalties from and who you won’t. In my job at BMG, nobody in BMG England could feed me bullshit about what my records are about, why the record can’t work there because I’ll battle them about their own radio stations and TV stations and marketing plans etc., because I know England as well as fuckin’ they do! Yeah, I don’t know the fine changes that happen on a daily or weekly basis, but as far as the marketplace goes, I could read this marketing plan and say listen you’re fucking smoke-screening me. I know it well enough to do that.”

Okay. Point taken. Do your homework. On the international front, consider subscribing to trade magazines such as *Music & Media*, *Music Week* and *Billboard* or plan to attend an international conference such as MIDEM, Popkomm or the Miami Dance Conference. Do your research and compile that list of reputable licensing partners. Not always an easy task. One would certainly benefit from the personal touch. In fact, many license agreements are the result of established connections, relationships that have developed over time.

Harry Hess and his band, Harem Scarem have enjoyed a long and fruitful career in the rock field. Until recently they were signed to Warner Music Canada, for the world. By the release of their third album in 1995, they had secured releases in 33 countries, many by way of licenses. They have maintained a presence in Japan, Asia and Europe. Their most recent record was released under license to the Marquis Records label in Japan for Asia and to the Now and Then label in the UK for Europe.

Hess has been building his contacts for years. "Sometimes the Harem Scarem releases were third party licenses that Warner hooked up because there was no Warner in territories like Indonesia. Back in '95, I started to produce a lot of records that I got licensed to indie labels because of the Harem Scarem connection in Asia and Europe, through promoters or managers that I met out there and also my publisher in Japan. When I started working with these other bands I was able to put it through that pipeline and I built up a network of indie labels and publishers around the world that I started sending material to."

"When I was trying to secure some licensing deals for a particular artist, I read about these labels in Billboard's International Focus (section). It said such and such label sold one million pieces with so and so in Taiwan. So I'd say, 'hmmm', and I'd literally phone directory assistance in that territory, ask for the name of the label, hope it's in a major city, get the phone number, call them, ask for the FAX number and then I'd send them some information on what I was doing and 9 times out of 10 they were receptive to me sending them some packages. I actually did a licensing deal in Malaysia with a company that I literally found by calling directory assistance because I read about them somewhere. I did some insane research."

To the music consumer, there is little difference between master recordings released under license (as opposed to imports which have foreign labels) and those released under a direct artist signing agreement (a record deal). In fact, some artist recording agreements start off as license agreements.

Ivan Berry offers an interesting account of a license deal that spawned an artist signing. As he tells it: "The Dream Warriors was a unique licensing deal. I was over in England (1990) just hanging out trying to learn the business. I had the one Dream Warriors' song, 'Wash Your Face In My Sink', and I played it for a couple of people from 4th and Broadway Records. I said 'I'm staying at this hotel, let me know what you think.' A couple days later they call me back and it was the day I was leaving and they said 'I love this fucking record, I want to sign it and I want to sign it now, where are you?' I said, 'I'm in the hotel - my cab is waiting. I'm going to the airport.' They go 'We'll meet you at the airport.' They came to the airport with a one-page contract, saying 'We want it, we'll sign it right now.' So I responded 'Okay, I won't really sign anything like that so I'll take the one page, review it on the plane and I'll call you as soon as I land.' So I called them and I said 'Yeah it looks cool, whatever.' They offered £3,500 (advance) for the one single with two single options and an option for the album. The album was going to be £25,000 advance on delivery. So we said yes to the deal."

"But the one pager was for the single only. At the time we never had a lawyer, you know, I was just like, yeah! Great money! You know what the pound was like; so we were like, bring it on! But, it took them so long to do the contract that business affairs upstairs forgot that we weren't signed. This is the honest to God truth. Eight months into this deal I forgot we weren't signed. We put out 'Wash Your Face In My Sink' - Top 10 ... Exploded throughout Europe. The follow up was 'My Definition'. Put out 'My Definition' - Top 5 ... Exploded! So now we're finishing up the album. The album is almost finished, somebody in business affairs got smart and realized, we're not signed ... we only signed for the first single. We're not actually signed, everybody forgot."

"When the first single blew up we did a publishing deal with Paul Connolly, who was the young A&R guy at Universal Publishing who is now the head of Universal Publishing Europe. Paul called me and said 'Love this act, want to do a deal?' We did a publishing deal for Dream Warriors and a catalogue deal for all my other hip-hop stuff I was working on: two separate deals. And at that point I actually had a lawyer in New York. Paul said 'You know, Ivan, you should talk to this (UK) lawyer about your 4th and Broadway deal.' Paul introduced me to this young lawyer in this powerhouse firm that happened to handle U2 and the Beatles and all these big UK groups and he was the young guy that just came in, and the lawyer guy goes 'I can get you lots of money - you have one Top 10 and one Top 5, I can get you lots of money, leave it up to me blah, blah, blah.' I'm like 'Yeah, yeah, whatever, okay.' I figured okay, he's going to bump it up from £25,000 to £30-35,000 and he wanted me to come with him. I'm like 'I can't leave my



Recommended Reading:

The Art of Music Licensing
by Al Kohn & Bob Kohn/
Prentice Hall Law & Business


This Business of Music
by Sidney Shemel & M.
William Krasilovsky/Billboard

*Musicians and the Law in
Canada*
by Paul Sanderson/Carswell





ing partner meets the above criteria, there is every reason to believe the relationship will be fruitful.

The opposite may be true if they promise the world but offer little proof that they can deliver under the agreement. Obviously, this licensee should be avoided or in the very least the agreement should be structured to be of short duration and should include termination rights favourable to you. For example, if the licensee fails to deliver on specific performance obligations (i.e. breaches the agreement) you want to have a clear contractual means to terminate the deal. 

Check in next issue for the continuation of this feature...



Paul Irvine is an entertainment paralegal with the law firm of Sanderson Taylor in Toronto. He can be reached at paulirvine@sandersontaylor.com. The general information contained in this article is not intended as a substitute for skilled legal advice on specific contractual matters.


lawyer, I'm like down with my lawyer in New York and I'm a loyal kind of guy.' And he goes 'Well, I don't want to handle all your day-to-day shit, I just want to negotiate your big deals and all that.' I said 'Man all this shit for, you know, what are you going to get me like an extra £5,000? You know, whatever.' He goes 'Just leave it up to me.' I said 'Okay, you know what, go ahead, I'm not paying you, but I can give you a little cut of whatever extra, whatever over £25,000 you can pull in, I'll give you a cut of that.'

"So he went in and the deal went from £25,000 to £275,000 per album. I was pissed off I never just paid his hourly fee. [Laughing] Instead I had to give him a little cut. And the deal now changed. It went to just albums. We did a four or five album deal, but it was £275,000 advance per album. And they were signed for the world. That was a strange license deal." Started as a license, turned into a signing. "Yup", said Berry, "big signing."


When choosing the right licensee here are a few basics to consider:


- Do they understand your specific genre of music and share your marketing and promotional strategies and philosophies; Do they have a marketing and promotional budget and strategy;
- Do they have a secure and recognized (e.g. national) distribution network in place to ensure that your record will be available when and where the customer chooses to purchase it;
- Do they have the financial means and the contacts to effect a reasonable marketing and promotional plan, including (hopefully) some monetary level of tour support;
- Do they offer a reasonable royalty rate or compensation arrangement, with not too long a duration and are they able to pay you;
- Do they pay advances and royalties in a timely manner (i.e., you're not left to chase them down);
- What have you heard about them? Were you referred to them? What is their track record?


The above list is not exhaustive and every license agreement has specifics that are relevant to it. If your potential licens-





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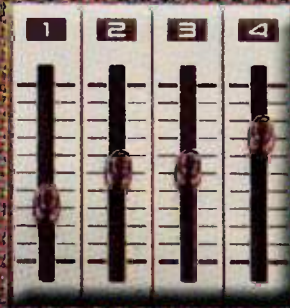
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HOMESPUN:

A Comprehensive Guide To Home Recording





by Ryan McLaughlin

Whether for recording a demo, producing a jingle or just sketching out a rough musical landscape, home recording is quickly becoming a mainstay for musicians of all skills and styles. Whether it's a 4-track in the bedroom or an acoustically treated room in the basement, home studios are on a perpetual rise of accessibility for even the tightest budgets. Having recording tools close at hand can do wonders for the creative process, and c'mon, who doesn't like the option of recording in their briebs at 3 a.m. never once worrying if they can afford to make the hourly payment?

There is a never-ending supply of information on the topic, and we could fill countless issues cover to cover, trying to give it all to you. Though as tempting as it was, we've opted to provide you with an informative outline to get you started on your road to recording along with a boatload of references on where to get all the details to suit your particular needs. As well, we've rounded up some professional advice with comments from industry experts: Jeff Pearce, bassist for Moist and David Usher as well as a partner in Vibradome; composer Amin Bhatia, who recently completed work on the IMAX film *Jane Goodall's Wild Chimpanzees*; Rik Emmett, former front-man of Triumph who has gone on to have a very successful solo career; CBC recording engineer Ron Skinner, who also finds time to be owner and operator of Heading North Mastering and Mike Turner, a Toronto-based musician who is best known for his work with Our Lady Peace.

Home Recording Q&A

What do you feel are the essentials? What does a home recording studio need? What should it have?

Rik Emmett: (1) A good computer with a fast processor and tons of memory, loaded with a high-end recording program. Expect to have to upgrade annually. (2) A transparent, flexible board, with good EQ (plus my O2R has some nice effects built right in). My O2R also has a scene memory library and a mix memory library. Note – computer recording programs are becoming more comprehensive all the time. They have begun to assume many board/desk duties, extremely well. A board can pretty much be reduced to something that simply routes mics without colouring the signal. I've done some remote work on a small Mackie, for example, that was perfect for the job. (3) Two sets of good playback monitors. One nearfield set, one for bigger listening. (4) At least one really good microphone. (5) Outboard gear that gives you high quality signal processing – most importantly compression/limiting and gating. Another area where computer recording programs are becoming more comprehensive all the time. They have begun to assume many outboard duties, extremely well. (6) Mixing automation – nice to have it in the computer recording program and in the board too.

Ron Skinner: Everyone's case is going to be different and it really depends on what you want to achieve. You can have a spare bedroom and a computer running Cubase and that is a home studio. Or you can have a full-blown Pro ToolsHD or 32-track Sadie Artemis and a Neve console and that is a home studio. The bare essentials are some sort of recording device be it a DAW or tape machine, speakers and a microphone. If you are recording a lot of acoustic instruments then I would say that it is very important to have at least one really good microphone. Microphones like an AKG 414 or Neumann U-87 are great all-purpose microphones. On the lower end of the price scale, an Audio-Technica AT4050 is a great choice. It probably wouldn't hurt to have a Shure SM57 as well. They are cheap and in many cases, like guitar amplifiers, the perfect microphone for the job. In my case I needed a room that sounded good. While I couldn't afford to hire an acoustician to come in and treat my room, I did do a great deal of research and designed my space to sound as good as I could on my low budget. I also think that good speakers and amplification are essential. You don't have to spend a fortune but it is important to have speakers that you know and trust. In terms of a recording device, there are so many choices on the market. So, just do a lot of research and make sure what you buy is going to suit your needs.

Amin Bhatia: Essentials are good speakers, decent soundproofing (the basics are NOT expensive) and a simple way to capture your musical sound: A decent MIDI synth if you're a keyboardist, a decent mic if you're a vocalist, a good DI for guitar, etc. The number of inputs into your mixer is not as important as the quality of that mixer. Same goes for your computer if you're going software-based. Get a rugged CPU, but don't go nuts on software or peripherals.

Mike Turner: Assuming you have a good recording platform of your preference (Pro Tools, Nuendo, Digital Performer, Logic Audio, ADAT ... better than a cassette might be the best place to start), just follow the signal chain from sound in the air to sound in your ear. Get a good mic (a large diaphragm condenser is a great all purpose starter), plug it into a good front end mic pre, EQ and compression are available in a single unit from several manufacturers at a few price points, get the best you

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can!) and get it onto your recording medium (You might want to use a good after market converter if you're digital.). Of course all of this will be useless if you don't have a monitoring system that you know and an environment that you trust in terms of acoustic accuracy.

Jeff Pearce: You need one good signal path, a good mic, a good preamp and a good compressor going into a good analog to digital converter. You need to have good sounding audio going into your recording device. If you know you have a good signal path and your audio will sound good, you can begin to just focus on getting good performances.

In your experience, is the 'cost to quality' ratio usually even? (i.e. A \$100 mic gives 1/10th the sound quality of a \$1,000 mic)

Mike Turner: I don't think it's linear in the way that you describe, but does a \$1,000 mic sound better than a \$100 mic? Yes. Is there a way to buy \$100 increments of mic quality? No. When the time comes to get the good gear, your ears will tell you and my advice is not to shirk that choice when it's time. Bite the bullet and buy the good stuff, you'll never regret it down the line. The chances are really good that if you're thinking that you can get just as good a piece of gear for less money with just a little compromise, you're fooling yourself and you'll wish you hadn't compromised later.

Rik Emmett: Depends on your application. The kind of music that's being recorded and produced changes that ratio a fair bit. You can't make wine out of raisins. But who puts big juicy grapes into their breakfast cereal? Capturing the quality of a performance is what recording arts and science is all about. Many magical, historical musical performances are based on emotional feelings, and the "quality" of the moment of capture sometimes plays into the magic and history – i.e. it wasn't about a high quality ratio, it was about confidently and quickly facilitating a "vibe". On the other hand – Steely Dan records don't win Grammy Awards because they are cheap, sloppy pieces of work on crappy gear. Everyone is paying attention to technical detail there – and "cost to quality" is self-evident. So – the answer is, it depends, doesn't it?

Jeff Pearce: Not in my experience. There are lots of great pieces of gear at budget prices that can be compared favourably to pieces two or three times more expensive. For example, Apex makes a line of tube and condenser mics that are under \$500 and that can be favourably compared to microphones two or three times the price. An Apex 340 mic sounds different than a Neumann 103 mic, which is about three times the price, but it doesn't necessarily sound better or worse. A lot of singers get great vocal sounds out of Shure SM58 mics, which are about \$150, and some engineers and producers prefer to use a mic like that on acoustic guitars than a \$1,500 tube mic. Of course when looking at gear there is a difference between something that is well built and something that is not, and cheaper stuff may start to develop problems related to being poorly built.

Amin Bhatia: Each piece of gear has a certain cost range where you'll get good bang for the buck and it varies from device to device. After a certain point there's a law of diminishing returns. Analog or tube gear can hold its sonic and financial value for years. Digital gear, while much cheaper, becomes obsolete way too fast. There's a reason for that phrase: "You get what you pay for." Save up for the good stuff. Bargain deals that sound too good to be true often are.

The Key Gear In Their Home Studios



Jeff Pearce

Mac G4
Emagic Logic Platinum
MOTU 1224 sound card
Mackie 1402 mixing board
KRK v8 powered near-field monitors
ART prochannel mic preamp
Universal Audio 1176 compressor
Neumann 103 mic, Apex 340 mic, Audio-Technica 1040 mic, Shure SM57 and SM58 mics



Amin Bhatia

My equipment rig began as a home studio and steadily expanded over the course of 20 years. Major components include:
Mackie D8B console
Mackie HR-824 speakers
Mac G4 733Mhz
Logic Platinum software
Digidesign 888 and ADAT bridge hardware
SPEK Xtramix line mixer
Several synthesizers and modules from Roland/Yamaha/Korg and Oberheim
Mics include Sennheiser, APEX and Studio Electronics.



Rik Emmett

PC - 3 drives - over 100 GBs - 1,024 MB of RAM
Running Emagic Logic 5.1.3
Also use Sound Forge
Umtor 8 MKII
Yamaha O2R board - Yamaha MSP5 nearfield monitors
Old AVID 230s as big monitors, powered by a Yamaha PD2500
Microphones - (my traditional favourites - AKG 414 and Sennheiser MD-421-U5, plus a motley collection of various Shure 57s and 58s) - new acquisitions - MXL 2001 - MXL 603s
Main synths - Yamaha S-80 and Roland super JV-1080 - plus tons of additional plug-ins



Ron Skinner

My studio is really geared towards mastering. So, it is not a typical home recording studio. I have a room in the basement of my house that has been acoustically treated and is set up as a mastering and editing facility. I do not have a recording floor or iso booths etc. There is just a control room and a separate machine room for my computer etc. I have the ability to track and record as well as master but I am really concentrating on the mastering end.

Major Components:
Sadie 24/96 Digital Audio Workstation with mastering equalizer and limiter plug-ins.
dbx Quantum II digital mastering processor
Lexicon MXP-500 reverb
Tascam DA-38
dbx 586 stereo microphone preamplifier/limiter
Tannoy Reveal speakers with Bryston amplification
Genelec 1031A speakers
Alesis ML-9600 Masterlink
Fostex DAT recorder



Mike Turner

Pro Tools Mix Plus System with three DSP Farms (PCI cards that give more processing power) and SampleCell II Plus PCI card 888/24 I/O interface; Running on a beige G3 with an SBS PCI expansion chassis USB to MIDI Interface Roland Keyboard Native Instruments Reaktor (software synth); RODE, AKG, Shure and Sennheiser mics; Focusrite ISA 430 Producer Pack mic pre/compression/limiter/EQ/de-esser/Swiss Army knife; Yamaha NS10-M nearfield monitors and Yamaha Subwoofer; Line 6 POD Pro; Assorted DIs and boxes with lights in them (additional front end/processing); Several guitars and more guitar stuff (pedals, amps, stuff and things)

Ron Skinner: I would say it depends on what you are talking about. In the case of microphones it really depends on what you are recording. A \$200 SM57 is a great choice for electric guitar but not so great for a lead vocal on a ballad. When you are talking about recording devices I do believe you get what you pay for. When you purchase a low-end recorder you might get lots of bang for your buck. Twenty-four tracks for \$3,000 bucks seems like a great idea, but you have to think about how the manufacturer was able to provide this much for this little. They have most likely cut corners. Mostly on things like A/D converters and stable internal clock. In the digital domain that is why a 16-bit Sony 3348 sounds so much better than a 16-bit Pro Tools system. It is just quality workmanship. But again it really depends on what you want to achieve. I believe that if you want professional sounding recordings

than you should buy the very best. But for most people building a home studio the very best is out of our reach. So, I say always buy the very best that you can afford. Choose your equipment wisely and do your research. Sometimes a product that sells for \$100 sounds better than a similar product that sells for \$5,000. So just do what is right for your situation.

Do you have any tips or tricks that you use to get a professional quality recording out of a home studio?

Amin Bhatia: Only one – hire a professional quality engineer to record and to mixdown your stuff. All the processors and plug-ins in the world can't help if you don't know how to mic something, or you get lost in your mix. With someone else you get objectivity and lessons on how to improve your sound.

Rik Emmett: If you can capture a performance without a lot of processing junk inserted into the signal line, do it. Leave tender moments alone. Leave space for reverbs and echoes – don't over-produce, don't over-arrange. Good recordings "feel" right – they fit the music itself. When there's a nice marriage between, say, a lyric and a melody, or a set of chord changes and the soloist's melodic choices, that integrity is called "prosody". It can also exist between the recording itself and the material. Let the song itself tell you what the recording needs to sound like, and you'll be on the right track. The recent Remy Shand recordings would be a good example of that.

Ron Skinner: I think the same rules apply for home recording as they do in professional studio recording. Start with a good source. Make sure that the instrument you are recording is the best it can be. If you start with a great sounding drum kit then chances are it is going to sound great once recorded.

Workin' On The Chain

Your recording signal chain will either make or break your home recordings. The chain, unfortunately, is not the sum of its parts, but rather the value of its weakest link. If you have a \$3,500 Digital Audio Workstation loaded with compression, EQ, colourless preamps and a gazillion other toys, but you are using a \$25 dynamic microphone to record vocals, it just isn't going to cut it. Your best bet is to sit down and decide what it is you are looking to record. Your needs will be much different if you are a singer/songwriter looking to lay down some rough ideas than if you are looking to set up a recording space where you and your band can produce a professional sounding CD.

Once you have decided what you plan to do with your recording space, start jotting down exactly what you will need. What follows is an outline of some common gear for your chain, and what to look for.

Microphones: Feel The Pressure

There are a plethora of different microphones for every possible application you can think of. Choosing the right microphone for the right job is something that Pro Audio Masters of the Universe are still aspiring to perfect, but with a little knowledge and research, getting good sounds in your home studio is only a couple steps and a few hundred dollars away. Basically, the two most common types of microphones are dynamic mics and condenser mics. Dynamic mics use a moving coil suspended over a magnet that detects changes in air pressure and then converts these changes into an electrical signal. Due to their simple construction, dynamic mics are generally the cheaper and more durable of the two, making them a common find in most stage setups. Condenser mics use a conductive diaphragm with a capacitive charged plate behind it. The plate is charged by a DC voltage such as a battery or by 48 V phantom power supplied by a mic preamplifier or mixer. When changing air pressures hit the conductive diaphragm, the diaphragm moves and causes an AC voltage to form in the charged plate. The AC voltages are then sent to a small preamp built into the mic that increases the signal to a level where it can drive a preamp. Condenser mics are often reserved for studio use due to their delicate construction; however, a few manufacturers have created suitably durable condenser mics for stage use.

Another deciding factor on what mic to use in your rig will be the unit's pickup (or polar) pattern. The pattern you wish to use will completely depend on the setting in which you want to record, as well as what you will be recording. For example, vocals are most commonly captured with a large diaphragm condenser microphone with a cardioid polar pattern to allow the sound to be captured head-on, with minimal noise from the sides or behind the mic. Alternately, omni-directional mics can be used if you are looking to capture the sound and feel of a room, such as a cathedral or concert hall.

It is a good idea to consider a quality mic preamp for this leg of the chain. The preamp boosts the microphone's signal so that it is more "hot" or strong when passing to the next stop in the chain. A preamp is also a good way to provide your condenser mic with the phantom power it requires to operate.

Check out home.earthlink.net/~rongonz/home_rec/microphone.html for a complete run down of various types of microphones, how they work and some common applications they are used on. Also, www.digitalmusicworld.com/html/hardware/Microphones/MicroTutorial.asp is a great site that further explains microphones, pickup patterns and mic usage.

Mixer: It's Pretty But What Does It Do?

Before going too deep into the wonderful world of mixers, it is important to stop and assess whether or not you need one. If you are planning to work directly into your PC through a multi-input audio interface you may not want to use a standalone mixer, but rather just rely on the software's mixing capabilities. By and by though, your mixer will be the centrepiece of your home studio, because let's face it – it's the guy with the most knobs, buttons, sliders and doohickeys.

Simply put, mixers allow you to connect all your instruments to your recorder, while also giving you control of exactly what gets captured on tape or disk by providing you the power to adjust the signal's levels and frequency qualities before it gets laid to tape (or disk), as well, it controls the amount of effects being added to each instrument. Assuming you can pick out what you need for ins and outs, a key thing to keep in mind when shopping for a mixer is the quality of its preamps. Historically, a cheap board with cheap preamps results in, you guessed it, a cheap sounding recording. This isn't to say there aren't affordable boards out there with primo preamps in them, just be sure to do your research before you cough up any amount of cash for a board that will not fulfill your aural expectations.

Visit www.tweakheadz.com/choosing_a_mixer_for_your_studio.html and www.home.recording.com/mixing.html for some additional information on picking the right mixer, and what to do with it once you've got it.

Compression: Take it Down a Notch

Continuing on in the chain, the next piece of gear that you'll want to get your hands on is a compressor. A compressor is a unit that reduces the dynamic range of a signal when it exceeds a set threshold. Any sound that resides below the threshold does not get touched, but all sound above the threshold gets, well, compressed. The effect that the compressor has depends on the set threshold, the ratio of compression that the signal will experience (x2, x4, x10, etc.) and the attack and release times, which is the amount of time it takes the compressor to start and stop modifying the signal. You will need some time and patience exploring configurations to get the right settings for your application. Check out www.waves.com/htmls/service/tips_tricks/Hutch.htm for some tips and tricks on using compressors and limiters (an extreme form of compression).

Recorders: Layin' It Down

What you choose for your recorder will decide many things about the cost and quality of your home studio, as well as the direction in which the home studio will take. The big decision to make is whether to go with analog or digital. Now to put fuel to fires that have been burning since the term digital audio workstation was born, we are not going to delve deeply into analog technology, it is tried, tested and true (much like that truck company) and there really isn't much to be said that hasn't already been touched on. Whereas digital, like it or not, is the way of the future. The advent of digital technology has allowed many musicians to delve into home recording for one simple reason, it is a lot more forgiving than analog when you are learning. You mess up – hit undo, you want to hear something in a different part of the song – copy and paste it. For many of the old school the digital game is a brand new world, but for the Nintendo generation, it is as simple as pie (π ?), operating on commands that are often as simple as your word processor or spreadsheet program. Digital Audio Workstation (DAW) is a term that applies to any hardware/software-based digital recording system where the audio is stored on a disk of some form. They basically break down into two categories, but can be made of any hybrid therein.

Stand Alone DAW

Stand alone (or turnkey) DAWs, such as Roland's VS series and Yamaha's AW series, are a quick and easy way to get most everything you need to start recording. Preamps, faders, various I/O, onboard effects, sampling, CD burning and graphical user interfaces for easy

I also believe that microphone placement is key, you have to use your ears and find the right place for the microphone. So, a good instrument, a good ear and a good microphone and you can't go wrong.

Do you prefer to work with tape, digital workstations or direct-to-PC systems and why?

Jeff Pearce: I work on the Mac platform with Emagic Logic, and I prefer it to tape or a digital workstation because it is just more flexible, more powerful and ultimately easier for me to use. I enjoy having a graphic interface to work with, being able to see audio wave forms, being able to easily experiment with a song's structure by moving elements around on the grid. I also do some work scoring to picture and it is great having the movie playing in a small window on my monitor, locked into my audio. It is a more expensive option than just buying a digital audio workstation because it requires more hardware, but I think its a much more flexible system.

Mike Turner: I've always worked in the digital realm at home, only the first OLP record (and some of the newest one) was done on tape. The main reason is convenience. You have the magic of the 'undo' command, very useful when tracking difficult material in that there's no risk in trying to get a better take. You always have a good take to go back to if your efforts don't yield an improvement. If you've been

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witness to an engineer missing a punch when going after a single word and ruining a whole line, then you'll understand! In addition, you can take advantage of non-destructive editing, as in: "Should the bridge be a couple of bars shorter?" "Let's hear that." (mouse clicking) "Okay, here goes." "ARGH! WHAT THE HELL WAS I THINKING?!" (Command Z) "Okay, that never really happened ... right?"

Ron Skinner: For multitrack recording I still prefer tape. The main reason is that there are too many issues with archiving large multitrack projects. Until hard drives and computer systems are fail-safe then I think tape will always be the safest route. You never hear anyone saying I have to take the next eight hours to back-up this 2-inch tape. Once it is on tape the only way you are going to lose the recording is if you erase it or if it deteriorates over time. But it takes a long time for tape to deteriorate to the point that it is no longer playable. Besides, I just love the feel and smell of tape. For final mixes and mastering I like the sound of 1/2-inch analog tape, but for the most part recording 24-bit to a computer is the way to go. It is easy to backup and make multiple copies, it is just way more portable and 24-bit sounds great.

Rik Emmett: I prefer the simplicity and cleanliness of being able to work entirely inside the Emagic box, and they keep upgrading to make that an easier and more satisfying work experience. But obviously from a sonic, audio point of view there are results that you can only accomplish by using tape. Also, there are some signals that simply need to get pushed through tubes to get the right sound (I'm a guitar player, after all!). But make no mistake, I am a big proponent of the digital domain. I'm showing my age I guess, but being a guy who was a part-owner of a recording studio back in the days of trying to lock 24-track 2-inch machines, with punching that took half a second in and often a full second to get out (and that was state-of-the-art!) I love the ease of manipulating digital bits. I love editing guitar pieces now! No razor blades and piles of dead tape on the control room floor!

Amin Bhatia: For film score work the direct-to-PC offers the most flexibility in recording and moving parts around. However it is costly and requires a lot of software maintenance. It never all works all the time. Tape or self-contained digital workstations are simpler and behave themselves better. They're good for archiving or taking tracks from one studio to another.

Can you offer any advice to musicians looking at putting together a home recording studio?

Jeff Pearce: Make sure you know exactly what you need when you are budgeting for your studio. You don't want to buy a great digital audio workstation and a great mic, but forget to save money to buy a mic

control are some of the things you can expect to find in these units. Every week a new unit hits the street with more features and a lower price point than the last one, but it is important to consider that when features are added and prices are dropped, the chances of corners being cut are greater. Be diligent about what you are looking for and understand that 100 pages of features really amounts to 1,000 hours of learning. Start slow and build up to the bigger units. For information on numerous digital audio workstations (turnkey and otherwise) check out www.nleguide.com/DAWwebsite/DAWintro.html.

Computer-based DAW (Macs and PCs)

This is where home recording is expanding by leaps and bounds. The beauty thing about this area of home recording is that for many of us, we already have a computer in our homes. Now assuming you can wrestle it away from the game playing kids or the Internet surfing roommate you can be up and recording in no time and you don't even need that powerful of a system. Okay, there is going to be hell to pay for that comment, but people have been recording on computers for over a decade, well before the introduction of P4 processors with 1024 MB of RAM. If all you are looking to do is get some basic ideas down (much like you'd use a 4-track recorder for), all you really need is a basic 16-bit soundcard, a cheap dynamic mic (with a 1/4" to 1/8" adaptor), some recording software and a mid-level computer.

However, if you want to record professional sounding audio, you are going to need professional sounding gear. Start with the chain that we've outlined above and make sure you have a fast processor (Pentium 4, AMD Athlon, Power Mac G4, etc.) running in the 1 GHz and above range with a good chunk of RAM (it's cheap enough that you can load up on it for under \$200). You'll also want a good hard drive, which is measured in two ways: size (generally gigabytes) and speed (revolutions per minute). A comfortable area to shoot for is about the 40 GB to 80 GB range at a speed of 7,200 RPM (shouldn't cost you more than a couple hundred bucks). This will give you a system that will be strong enough to run all the hardware you need, plus (and most importantly) all the software you desire.

Also, you will need a way to get the high quality sound from your mics, preamps, MIDI gear and/or mixer into your computer - don't skimp on your soundcard. Unfortunately this is where the Soundblaster that came with your computer just wont cut it. You need to find a card that offers solid inputs for getting the sound into the computer as well as quality outputs for referencing. It may sound obvious, but take a look at the outputs on your gear and make sure the computer audio interface has the required ability to accept those plugs. You may look at PCI cards (that install right in your system) or USB devices (that operate via your computer's Universal Serial Bus). Also, make sure that the card's analog-to-digital converters support 16-bit/44.1 kHz recording, as you will require at least this level of audio for CD-quality recordings. Visit www.soniccontrol.com/gearguide/soundcards for an outline of many of the options out there.

When you get into computer-based recording it opens up a huge world of possibilities in editing, mixing, signal processing, mastering and generally manipulating your audio in any perverse way you see fit. There is a cornucopia of recording programs out there, and many of them offer a free/trial version so you can get your toes wet without drowning in the costs or functions of the full-fledge package. Visit www.harmony-central.com/Software for a rundown of tons of recording software on a variety of platforms. Also home.earthlink.net/~rongonz/home_rec/home.html is a wonderful site that offers a lot of great advice for recording on a home computer as well as a good deal of other useful home studio information.

Reference Monitors: C'mon Feel The Noise

This is one of the most overlooked areas of the recording chain, but one of the most important. How are you going to be able to tell if you've got a kick ass recording if it is coming out of two \$5 PC speakers? The secret to good reference monitors is finding a set that doesn't make your music sound good or bad, but rather accurately reproduces what is really there.

What you want to get is a pair of quality nearfield (or closefield) speakers that accurately produce the various frequencies in the audio spectrum. From high shrills to low bass you want to make sure that the speakers can put out a wide range at high and low volume levels, as well as being able to recreate stereo imaging. Reference monitors come in two types, active and passive. Active monitors feature an integrated power amplifier that negates the use of an external amp, whereas passive speakers have no such thing, and will therefore require one. As the amp is only designed to drive the signal, you should be more than content with a nice quality home stereo amp if you have one, otherwise head down to Futureshop and pick one up.

Interconnection Products: Get Yourself Connected

Be sure, read, BE SURE that you have good cables. You can save yourself hours of frustration and days of tech support if you make sure that your cables are holding up their end of the bargain. Things to keep in mind when running cables are: where is it going, what is it crossing and am I going to trip over this at 2 in the morning? If cables cross power cables or connections are not kept clean it can create noise in the line. Make sure all your cables are in good repair, and if not, replace them - they are the cheapest part of the studio, but nothing in the chain will work without them.



Continuing Education

Web Sites

Reference

www.homerecording.com:

Tons of information on home recording, also home to the Official Home Recording FAQ.

www.homerecording.about.com:

Articles, chats, message boards and links on all things home recording related.

www.harmony-central.com:

Offers info on home recording, gear, software, etc.

www.digitalmusicworld.com/html/hardware/home.asp:

Yamaha's site for advice on gear.

home.earthlink.net/~rongonz/home_rec/home.html: A great site offering info for musicians wanting to set up a home studio.

www.pcrecording.com:

A site for recording on your PC, naturally.

www.guitar9.com/glossary.html: A glossary of studio terms that you can arm yourself with and sound like you know what you are talking about.

www.recordingwebsite.com:

Tips, tricks, reviews and education on home recording topics.

www.bumbuckermusic.com/jul5th20hull.html:

An in depth page on the acoustical setup of a home studio.

Buying Gear

www.ebay.com

www.zzounds.com

www.digibid.com

www.audioshopper.com

www.audioweb.com

www.musichotbid.com

www.sweetwater.com

www.musiciansbuy.com

rec.music.compose

Newsgroups

rec.audio.pro

alt.music.4-track

alt.music.bedroom.producers

rec.music.makers.songwriting

alt.music.producer

rec.music.makers

rec.music.makers.bass

rec.music.makers.guitar

rec.music.makers.synth

rec.music.synth

Books

Home Recording Power!, by Ben Milstead
Producing In The Home Studio With Pro Tools, by David Franz

How To Do A Demo Quality Recording In Your Bedroom, Vol. 2, by Peter Lawrence Alexander

The AudioPro Home Recording Course Kit, by Bill Gibson

Make Music Now, by Backbeat Books

cable to connect them. Also, know exactly what you are planning to do with your studio, whether it is for songwriting, pre-production or a full album project when you are deciding what kind of studio you are going to put together and how much you are going to spend. If you are planning on doing songwriting for the next two years, and want to get into scoring films after that, it might make sense to not go out and buy an expensive computer-based system, since by the time you are ready to use it, it will probably be obsolete. Buy what you need when you need it.

Amin Bhatia: TAKE YOUR TIME! Ignore the glossy ads or hype salesman that want to sell you EVERYTHING. Start with one or two key elements and then expand from

there. A good mic, digital 4-track, good size powered speakers and some baffles will give you years of productive music making before you start lusting for more gear and get tangled up in the technology. **Rik Emmett:** Why do you think they call it a "control" room? The fundamental thing is to be able to "control" the audio signals that are being created. So let's think about the signal path. First and foremost – the musicians on the floor. Do they really know their parts well? Are they confident? Is the instrument in your hand a good one, the right one, creating the right audio signal in the first place? Is it the right microphone, capturing the sound and tone of what you hear when you stand there with your naked ears and listen? (I

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honestly think this is one of the most critical factors.) Good cables? Is the signal-to-noise manageable? "Control" comes back to haunt you in mixes if you haven't "controlled" the quality of your noise floor in the first place! Is there clarity and punch and articulation present in the performance when you solo it? Finally, are you in control of the various chunks of gear that you have in your "control" room? Do you know, relatively easily, how to get around on that computer program (or board, or tape deck), so that you can manipulate and "control" the audio signals in different ways? Start from the musician's hands and move on to build a home recording studio that produces good music. Don't get lost in the techno-babble, or the never-ending gear-pig pressure of the techno-obsolescence. Making recordings is not about endless experimentation, or the endless learning curve. It's about capturing moments along the way – taking great snapshots if you will. People love "vintage". They love vinyl, they love Motown, they love "classic" rock. They love Marshall plexi amps, or they love wheezy filthy dirty old Leslie rotating speakers. My best sounding acoustic guitars are over 20 years old. People gravitate quite naturally to vintage mics, vintage compressors and limiters, vintage Neve EQ strips – why? Because some-

Analog Recording

Analog home recording gear still remains a very popular medium for musicians to work in, as it is very straight-forward in operation, and very easy on the wallet. A basic 4-track cassette recorder will only run you a couple hundred bucks for the unit, and a handful of loonies for standard cassette tapes (remember those?).

Let's take a second to understand how exactly a tape recorder captures sound. Tape is essentially a thin piece of plastic that has had ferric-oxide (oxidized metal, not all that different than rust) adhered to it. A signal is brought into the recording device (whether from a microphone or other input) and the vibrations are sent to an electromagnet, which in turn creates a magnetic field. As the source signal fluctuates, the magnetic field follows suit, and when the ferric-oxide bonded to the tape is exposed to this, the fluctuations are recorded. Flipping the coin, when the tape is played back, the magnetic flux that has been stored on the tape cause the electromagnet's field to change, these changes amount to a signal that is then amplified and sent to a speaker for all to hear.

Digital Recording

Easily the fastest growing market in the music industry, digital recording is becoming more and more popular, especially when coupled with a home computer. Like analog, it is important to understand how digital sound is recorded.

Generally speaking, much recorded sound will start its life as an analog signal. To work in the digital domain, the analog signal must be converted using an analog-to-digital converter (ADC) to assign the signal a numeric value. Two major factors decide how this is done, and how good it will sound. The first is the sampling rate, which essentially relates to the number of times the analog signal is "looked at" by the converter. The best way to describe this is to use the analogy of film. Film is a series of still photos that when viewed quickly in sequence causes motion to appear. Digital sound works much the same way, the converter takes a snapshot (or "sample") of the analog signal and assigns it a number, and much like film, the more snapshots the better the quality. Sampling rates are measured per second, and some common rates are: 44,100 (CD quality), 48,000 (DAT quality) and 96,000 (DVD-A quality), which can also be written as 44.1 kHz, 48 kHz and 96 kHz respectively.

The second factor that determines digital sound quality is the bit rate, or sampling precision. If the sampling rate decides the number of snapshots that the converter takes, the bit rate is the guy that determines the quality of each snapshot. By increasing the bit rate at which you are recording you in-turn increase the depth to which the analog sound will be recreated. Check out www.howstuffworks.com/analog-digital.htm for an excellent explanation (with drawings!) of how these two items relate.

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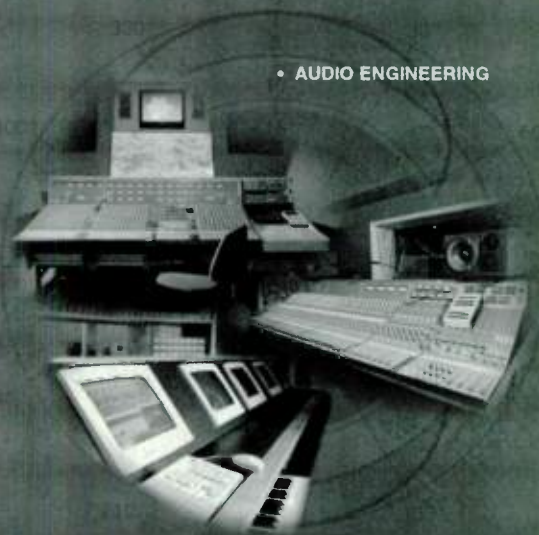
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body got something right, in a place in time, and it held a certain value. Apply this line of thinking to the gear in your own studio. Can you get results out of it? Do you really know how to max out the musical "control" you can get from it? Can you capture a 'value' that will stand the test of time? Yes, you will inevitably become frustrated, and be looking to upgrade, or change the formula, change the chemistry, find a new inspirational touchstone. That's the artistic curse (or avocation, take your pick). But for at least one home studio project, focus on getting control of the gear that you have at your disposal. Boil it back down to that basic signal chain, and capture and control 40 or 45 minutes of music ... and you'll be starting out on the right path.

Ron Skinner: Research. Research. Research. Talk to people who know. Talk to professionals that use recording gear everyday. Read as much as you can. And if possible test drive the gear before you buy it. Go to the store and try it out. Rent gear for a weekend and try it out. Also be sure you know what you want to do before you spend your money. If you just want to work on rough ideas at home before you head into the studio to do the final recording than you probably don't need a \$30,000 Pro Tools rig. If you are going to be producing final master quality recordings than maybe you do need a \$30,000 Pro Tools rig. Assess what it is you want to get out of your studio and then buy the right tools to achieve your goals.

What Comes Next?


So now you've got your tracks laid down, you've done a final mix and everything sounds peachy, almost. You still have to get your beautiful recording onto a medium that can be distributed or shopped around. Some things to consider are...

Mastering

For what it will cost you, this is an area you may want some professional assistance with. Recording at home will save you a bundle, but you may encounter some bumbles, and mastering can help fix that. Proper mastering can make a less-than-perfect recording sound good, and a good recording sound great! Essentially what mastering does is finds the creative force that is attempting to be captured on a disc and assures that it is fluid throughout. Mastering will also make sure all the tracks are set to the same levels, so the end user doesn't have to constantly change the volume on their stereo while listening to your CD. Mastering can range from between \$60 and \$90 per hour (give or take if it is pro or amateur) and usually you can find places that offer blocks of time for a set rate.

Artwork and Duplication

Let's face it, you can have the next *The Joshua Tree* on your hands, but if your artwork consists of a track listing penned out by a Sharpie, you're disc isn't going to impress. Check out local art and photography schools, students will generally do it cheap for the experience. Make sure the art reflects the band's image and is in a format the duplicator can use. The general rule of duplication is the more you get done, the cheaper it will be, but don't go overboard, you don't want boxes of CDs that you can't unload. Think about what you are planning to do with the disc and spend appropriately. Your best bet is to shop around - it is a competitive market.

Mike Turner: Like I said earlier, buy the best gear you can afford. It's also a good idea to stick to proven pieces. The newest thing that claims to do the jobs of a few pieces better than the originals for less money isn't likely to do it without compromises that you'll be unhappy about later. Do your research and determine what you need, not what you might just want. I recommend looking on eBay for prices at the very least, I actually bought a lot of my gear there, so that's always an option. In general, an uncompromising attitude is a good idea, be it about your equipment or your music, don't settle for "good enough," hold out for great, you won't regret it. 

Ryan McLaughlin is Assistant Editor for Canadian Musician.

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W

going solo doesn't mean doing it alone

Part III

This is the third and final segment in CM's trilogy of articles exploring the songwriting stylings of one of Canada's premier songwriters and musicians, Tom Wilson.

Canadian Musician: After a long history as a songwriter, do you find that you revisit themes from past songs in your current music?

Tom Wilson: Well I'm trying to be positive in my life now. Being positive and having a positive influence on listeners is a pretty common theme. Doesn't matter the style of music really, it just matters that you are conveying a message that can inspire people to do whatever; stop drinking, stop hitting their wives, get off heroin, to treat their kids better, to give their mom a call, whatever it is – it's all important shit. In this world we forget sometimes how to communicate with each other, we forget the importance of love. I'm no flower child, I'm no hippie, I'm no new age guy, I just think it's important that if I'm going to leave any kind of message that, that might be a good one.

CM: With your latest album, *Planet Love*, you've said it is a more positive picture of things. Do you think that's a big reason on why it's a solo project, because it is more personal?

TW: It got real personal, because my life fell apart during the recording of that record, so it got *real* personal. Also it was completely coming out of me. The rhythms on that record, the ideas on that record, the words are coming out of my head and my heart so there's no one to fight with. There's no band around me to fight with, there's nobody say-

ing I don't want to do that song or sing those words – it's all me. So it's a pretty honest experience for me.

CM: What about technology? How has that affected the way in which you create?

TW: It's a tool, you can either cut a piece of wood with a handsaw or you can use a skill saw or a rotary blade. It doesn't matter, what matters is what you make out of that fucking wood. I don't give a shit about technology. It makes jobs easier and it makes things faster – all right fine. If you're building a fort for your kids, that idea is already in your head, whether you get there by sweating a lot more and labouring a lot more over it, or you get there with the use of cordless power tools it doesn't matter. Your heart is already set on something that is really important to you. I find that with creativity and music and all that shit that's just how I feel about technology – it's just a tool. If it gets me [to my goal] faster and if it gets my dream realized clearer, then way to be.

CM: With the advent of Nu-metal and Emo what is your stance on cross genre mixing in music?

TW: I think that keeping music pure and keeping the same thing (the idea that you can't do this in this kind of music) is complete Nazism. I find Nazism not only in new music, but in blues, Blues Nazis and Folk Music Nazis, who are just so close-minded and only believe things should be done a certain way. I am completely into amalgamating ideas, cultures and genres of music.

CM: Did that lead to working with Project Wyze on one of *Planet Love's* tracks?

TW: I was sitting in the Vice President of Sony [Music Canada]'s office – Mike Roth. He said we needed something for "Dig It", and he said, "Hey listen to these guys do some free form rapping." My two kids are both into hip-hop heavy, so they've got friends and they're all around doing their arm waving shit, right? It's kind of cool. But sitting with these two Project Wyze guys is the same to me as sitting beside my friend Colin Linden on a couch listening to him play beautiful slide guitar. It was an experience that I really loved and it was genuine and it was something that I really wanted on my record. If Colin Linden came in and played some slide guitar in an of-

fice, and I said, "Man I've got to have that on that song." I felt the same with the Project Wyze doing their thing.

CM: Collaboration, generally how do you feel about collaborating and who are some of the best people or types of people to work with in that area?

TW: I've got a co-writer Colin Cripps, who's my best friend and he's my favourite songwriting collaborator. I've worked with a lot of really great interesting people, Daniel Lanois, Colin James, Mavis Staples, a lot of people who have been really inspiring. But most of all, I have worked with a lot of people. I get flown to Los Angeles and I get flown to Nashville to work, and I have to say that my interest right now is going to my hometown and finding writers there and working with them. I'm working with a guy named Jesse O'Brien right now, a piano player. Great ideas don't have to come from Nashville. They can come from St. Catharines, Welland, Hamilton or Fonthill. There's people there who have really great ideas so I'm not really going back to my hometown trying to cultivate or guide artists, I'm just looking for great ideas from them.

CM: How far does this road go? Are there any signs of slowing down or stopping all together and pursuing another path?

TW: Who cares, when I want to stop doing this I will stop doing it. People really consider me this wild fucking rebel guy, but I'm a pretty quiet fella. I used to drink and take a lot of drugs and fuck a lot of people's wives, but I'm a pretty quiet guy. When I decide I don't want to do this anymore, I won't do it. I'm 42 years old, and at this point of my life I've been a musician since I was 17. I can't really picture myself doing anything else. As I said to my ex-wife, slap me hard and see if I change.

CM: Any final prophetic words of wisdom for your fellow musicians?

TW: Get a job! No I don't have any; I barely have enough to go around for myself.

Tom Wilson, best known for fronting the rock band Junkhouse, has won numerous accolades including three Junos during his iconic career in the Canadian music industry. The first album in his recently launched solo career, "Planet Love" sees Tom explore new areas of himself both musically and personally. For more information on Tom and his album, click on www.tomwilson.net.



by Tom Wilson

quibbles and bits

R

Recording

Most of the time, recording on hard drive is a simple pleasure of engineering life. I don't have to pinch myself to stay awake while rewinding the tape, and I no longer get a bicep workout as I lift the next roll of two-inch onto the tape deck. I never have to arrive an hour before everyone else to align the tape deck.

I must admit though, to feeling a certain degree of engineering emasculation from no longer needing to clean those shiny tape heads, or lovingly care for a machine that could tear my arm off during a high-speed rewind. There was a time when I wasn't a computer geek. I remember myself as an audio surgeon, armed only with a non-conductive screwdriver for aligning the tape deck, a wacky looking fish scale for calibrating tension, and an all-powerful razor blade for making extraordinarily crude edits on the flimsy tape. Now I am a certified computer nerd who equates sound with colourful little squiggles on a computer monitor. So let's get tech-y. On with the nerdishness.

Not so long ago there were only two digital audio choices: 16-bit, 44.1 kHz or 48 kHz. 44.1 kHz was the consumer digital audio standard found on compact discs; it could reproduce a maximum frequency of around 22 kHz (half of the full sample rate). 48 kHz was considered the pro-recording standard with a maximum recordable frequency of 24 kHz. Believe it or not, there is actually data to say that there are advantages to recording at 48 kHz. The "Coles Notes" version would go something like this:

Not only can we not reproduce a signal higher than half the sample rate (the Nyquist frequency), but also more importantly, we cannot allow analog audio higher than this frequency to arrive at the analog to digital converters. Audio higher than half the sample rate will be wrongly interpreted and be added to the digital audio as descending harmonics that never existed in the original signal (There is a mathematical reason for this, too complex to go into here). In order to prevent these false harmonics, audio above the Nyquist frequency must not reach the converters. This high frequency "roll-off" is accomplished by analog "brickwall filters". In the analog world, it is not possible to simply "cut-off" a frequency, it must be done on a slope, i.e.: 18dB per octave. The slope can be steep, but it is still a slope. This is pretty darn good

reason to record digital audio at 48 kHz for a final medium that plays at 44.1 kHz.

Bit-depth on the other hand, equates more to amplitude or resolution rather than frequency. The compact disc standard is 16 bits. It is now common practice to record at 24 bits and then reduce it, at mastering, to 16 bits. Again, a "Coles Notes" version of 'bits' would be something like this:

Tiny voltages are created by moving the diaphragm of a microphone. These voltages are amplified by a mic preamp and then sent to an analog to digital converter. The converter reads the voltage a specified number of times per second (at 44.1 kHz it reads this number 44,100 times per second!) and assigns this voltage a 16-bit number (or other selected bit-depth, as chosen).

Now, at the risk of getting myself in hot water, I am going to go out on a limb and say that there is very little advantage to recording 24-bit and then reducing to 16-bit in order to fit onto a CD. I *know* that there is a mathematical explanation that proves me wrong. However, on this I am going to trust my ears. I have done various blind tests such as recording the same audio at 16 bits, at 24 bits, and also recording 16 bits, while increasing bit-depth as the word-depth becomes more complex with the addition of reverb, etc. (If you're not a real techie or mathematician you can ignore this last sentence). Then, I reduced the bit-depth of the three recordings to 16-bit and did a blind test. I could not tell the difference.

So, for those of you who have struggled with me through this somewhat dry techie article, here is the payoff: If you are recording to digital tape, go ahead and record at 24 bits. It probably won't make much difference, but you have the horsepower, so why not use it?

For those of you recording to hard drive, if storage and processor power is not a problem, you might as well go 24-bit, too. If, however, you're trying to run 32 tracks of audio, along with 20 plug-ins (potentially causing your processor to bog down), you are likely limiting yourself by running with 24-bit audio. Those 24 bits require a considerable amount of room on the hard drive and are significantly more data to handle for very little (if any) payoff in the end.

When it comes to choice of sampling rate, however, there are mathematical as well as fairly audible reasons to raise the recording sample rate above that of the final output medium. For example, I recently received a

session from a noteworthy American producer/engineer who sent the files as 24-bit, 44.1 kHz .wav files. (And this, in my humble opinion, is the equivalent of wearing black socks and sandals with walking shorts. Oh my!)

Bottom line? It might *not* be worth keeping up with Joneses when it comes to buying gear. Every one of us knows a 'gear monkey' who can afford all the lovely toys that make engineers salivate and breathe funny. (I am such a nerd!) But if you record musicians who have good tone and good time, and you are careful with microphone placement, your recordings will sound good no matter what the sample rate and bit-depth are. Will they sound better recorded at 24-bit 96 kHz? Maybe, probably not, especially when considering that the likely output will be a compact disc at 16-bit, 44.1 kHz. Or worse yet and much more likely ... a poorly ripped MP3 that is being "shared" and listened-to on 3-inch speakers with the pristine audio qualities of a margarine tub!

Although he always received high marks for cooperation and got along well with others in kindergarten, producer/engineer, Alec Watson, prefers not to "share". Reach him online at Alec@vinsynch.com.



by Alec Watson



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recording agreements

Part II

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

Introduction

Welcome to Part II of this article. Last issue we discussed Canadian Major Record Company ("MRC") agreement provisions including: Term; Advances; Recording Budgets/Funds; and the concept of recoupment. This issue we will address some of the other important negotiating points found in the typical MRC deal.

Royalties

Royalties are expressed as percentage of a Base Price of either: (a) the Suggested Retail List Price of an album (i.e. \$19.95); (b) as a percentage of the record company's price to their dealer (Purchase Price to Dealer, i.e. \$14.75); or, (c) finally, as a percentage of a wholesale price (\$11.50).

When the Base Price is based on Suggested Retail List Price the royalty will tend to range in the area of 12%-15%. When the Base Price is based on the Purchase Price To Dealer your beginning royalty will be closer to 18-24%. When the Base Price is based on a Wholesale Price the royalty can range from 28%-34%.

At the end of the day, under the various calculations, you end up at a similar so-called "penny rate" but you get there through entirely different routes. A skilled attorney should be able to walk you through these provisions and give you an approximation of how much money you will make per record sold under your recording agreement (the "penny rate"). This number will range from about \$1.60 - \$1.95 per album.

Many of you have probably read about packaging deductions, free goods, producer payments, CD reductions, foreign royalty reductions and other reducers that negatively impact your penny rate. If you are interested in a fuller discussion of this detailed topic I would suggest Paul Sanderson's, *Musicians and the Law in Canada, 3rd Ed.*



by Chris Taylor

Territory

Record companies will typically attempt to retain control over your masters on a worldwide, or even a "universal" basis (in case people start selling records on the moon). As an artist you would typically want to narrow down the territorial rights of the MRC. Some Canadian artists have even managed to retain portions of Canada to themselves. Artists with substantial bargaining power may be able to secure deals for "Canada only"; or, where the bargaining power is reduced, artists may grant worldwide rights to the MRC who in turn attempts to release the artist's masters in various territories within a particular time period.

It is important to remember that even though a company may be required to formally release a record in a particular territory there is normally no absolute requirement for the releasing territory to *meaningfully* release the record. Often, Canadian artists are focused on a guaranteed US release and/or other significant territories such as the UK, Germany or Japan.

Normally the MRC will relinquish territorial rights where the MRC fails to release two consecutive albums in a particular territory. You may be able to license single albums for non-release territories ("one-offs") and split the receipts with the MRC on a 50/50 basis.

Creative Control

Ideally an artist would secure full creative control with respect to songs on the album; singles on the album, album/single artwork; selection of producers; marketing materials; video concept and budgets, etc. Normally an artist with average bargaining power will gain a mutual consultation right to such matters with the MRC maintaining a final approval right in "the event of disagreement."

Controlled Composition Clause/ Mechanicals

Record companies pay an "artist royalty" for records sold (see above). The record company is also obligated to pay a "songwriter royalty" for each record sold which is called a "mechanical royalty". This mechanical royalty is addressed in the controlled composition clause (CCC).

The CCC limits the number of songs the MRC will pay a mechanical royalty on (for full albums: 12 songs) and the amount the MRC will pay per song (currently 7.4 cents per song). The CCC clause also typically reduces the per song rate by 25% to 5.5 cents so in effect the total payable by the

MRC is 66.6 cents (12 x 5.5). If your albums contain more than 12 songs the MRC will only pay 66.6 per album. Finally, if your albums include many outside writers the MRC may pay the outside writer full rates first and *only* give you the surplus remaining from the 66.6 cents.

For example:

On a 14 song album:

- Record obligates itself to pay: 66.6 cents per album
- Outside writers are paid for writing four songs: 29.6 cents per album @ 7.4 cents per song
- Remaining mechanicals for artist/writer: 37 cents per album 3.7 cents per song

This is a key clause because this mechanical royalty income is not cross-collateralized against unrecouped amounts; therefore, the artist/writer actually receives mechanical royalty income despite the artist/writer's recoupment account with the MRC.

Video Budget

MRC's will normally guarantee a minimum of 1 video per album at \$50,000 minimum per video. Video costs are normally 50% recoupable as opposed to 100%.

Tour Support

MRC's will normally guarantee a minimum amount of tour support per album at \$25,000 per album. Tour support costs are normally 100% per recoupable.

Off-Stage Sales/Equipment/ Miscellaneous

There are many other items that you may want to explore in your recording agreement. Some artists are successful at maintaining their right to purchase CD's from the record company to sell off-stage. Other artists convince MRC's to provide funds for the artist to purchase recording equipment.

There are many, many other issues that will be addressed in the long form recording agreement which often runs from 50 to 100 pages such as Web site rights; artist name rights; leaving member clauses; marketing restrictions; accounting provisions; and standard boilerplate indemnity and representation/warranty language.

I hope these articles have provided a basis for understanding the many complex issues found in these agreements.

Chris Taylor is a music lawyer with the law firm of Sanderson Taylor and works with Sum 41, Nelly Furtado and Choclair among others. Find him online at www.sandersontaylor.com.


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The Variax comes complete with an A/B footswitch allowing guitarists to switch from playing through a guitar amplifier to a PA system hook-up for enabling the guitar's acoustic tones to be accurately reproduced live. All of the sounds are accessible from a simply user interface, and characteristic tone and volume control responses of each electric model are also replicated for familiarity.

Though similar in appearance to a conventional electric guitar, the Variax works quite differently. Lacking traditional magnetic pickups under the strings, the string vibrations are instead captured through a hexaphonic bridge pickup and are converted directly into digital signals. The signals then flow through software algorithms that emulate each modelled guitar's pickups, their placement, tone controls and details of the instrument's physical structure to produce the sound of the original modelled instrument. The signal is then converted back to analog, allowing the instrument to be plugged directly into any electric guitar amplifier.

For more information, contact: Power Group Ltd., 6415 Northwest Dr., #22, Mississauga, ON L4V 1X1 (905) 405-1229, FAX (905) 405-1885, sales@power-music.com, www.power-music.com.



Taye ProX

Taye Drum Company has recently released the ProX, the big brother to laminate-finish RockPro.

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Designed for professionals and students alike, the line features the Taye TH80 bass mount modular tom holder with Taye TC92 double tom clamp, a resonance enhancing Taye Suspension Ring tom holder system, SP90 adjustable folding spurs with enough flex to allow full bass drum resonance, 5000 series medium weight hardware and a PowerKick PPK401C bass pedal with fast action chain drive. The model also accepts BA65BT or BA55 integrated boom (not included).

For more information, contact: Taye Music Inc., 65-3031 Williams Rd., Richmond, BC V7E 1H9 (604) 241-1461, FAX (604) 241-1471, info@taye.com, www.taye.com.

Roland VGA-3 V-Guitar Amp

Roland has recently released the VGA-3 V-Guitar Amplifier, a compact digital guitar amp that uses COSM modelling to deliver a range of electric and acoustic guitar models from any electric guitar equipped with the optional GK-2AH Divided Pickup. Guitarists without the GK-2AH can also take advantage of 11 programmable COSM amp models and three independent effect processors.

The VGA-3 and GK-2AH Divided Pickup allow the simulation of six guitar types, including

electrics, acoustic guitar and 12-string guitar – guitar synth and electric sitar sounds are also available. In addition to guitar modelling, the amp offers 11 COSM amp models that include combos like JC Clean, American Clean, Tweed, British and Modern, plus stacks like Classic I, Classic I+II, R-Fier, Modern and Metal. There is also an acoustic guitar simulator for an 'unplugged' sound.

For onboard effects, the unit features a dedicated reverb processor with new spring reverb emulation, a delay processor with three delay types, and a



separate EFX processor for chorus, flanger, phaser and tremolo effects. Additionally, the VGA-3 includes a built-in chromatic tuner, an auxiliary input, a headphone/REC output and a MIDI input.

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

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Ernie Ball Slinky Acoustic Strings



Ernie Ball has recently released their legendary Slinky electric guitar strings in a phosphor bronze acoustic set.

Made from 92% copper, 7.7% tin, 0.3% phosphorus wire wrapped around tin plated hex shaped steel core wire, the strings have a light orange, gold colour and provide a mellow, clear sound. The strings come in the following sets: Power Slinky Acoustic (13-17-26-34-46-56), Regular Slinky Acoustic (12-16-24w-32-44-54), Super Slinky Acoustic (11-15-22w-30-42-52), Extra Slinky Acoustic (10-14-20w-28-40-50), Hybrid Slinky Acoustic (10-13-17-30-42-52) and 12-String Slinky Acoustic (9-9 12-12 20w-9 26-12 36-20p 46-26).

For more information, contact: Charlie Argall Music, 3266 Yonge St., #1709, Toronto, ON M4N 3P6 (877) 488-1645, FAX (416) 488-3643, charlieargallmusic@bellnet.ca, www.charlieargallmusic.com.

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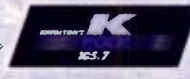
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TC-Helicon VoiceOne

TC-Helicon has recently released the VoiceOne Voice Pitch and Modelling Tool for audio professionals that work with vocals. The new voice tools include Vocal-trained Pitch Recognition, Hybrid Shifting algorithms, Flextime elasticity algorithms, Voice Modelling and full DSP mode for low latency/extended performance.

The VoiceOne's Vocal-trained Pitch Recognition is an all-new algorithm designed and trained for the idiosyncrasies of the human voice. It ensures shifted vocals stay natural due to a pitch detector that accurately handles vowels, hard consonants and sibilants. VoiceOne allows the user to

correct and re-pitch vocal lines keeping them natural sounding over wide intervals by using adjustable pitch correction/re-pitching window (0-600/infinite cents) and a supporting hybrid shifter.

For working with doubling and harmonies and for increased control of radically altering phrases, the new Flextime inflection algorithm seamlessly stretches and shrinks the pitch and time (500 ms) of a vocal line to make it breathe. VoiceOne also introduces the net generation of VoiceModeling featuring new models, increased control of modelling parameters and new modelling styles, intelligent harmonization algorithms controllable via MIDI or

by internal/custom scales, Pitch to MIDI conversion, full MIDI implementation, as well as 100 factory/50 user presets.

The product's hardware consists of full resolution 24-bit A/D and D/A converters with 24-bit internal processing driven by a 100 million instruction-per-second DSP engine.

For more information, contact: Power Group Ltd., 6415 Northwest Dr., #22, Mississauga, ON L4V 1X1 (905) 405-1229, FAX (905) 405-1885, sales@power-music.com, www.power-music.com.

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Fostex VF80



Fostex has recently released the new VF80 hard-disk digital recorder for complete 8-channel multitrack recording and mastering.

Offering the basic features of its 16-track predecessor, the VF160, the VF80 contains improved ASP effects, a microphone simulator and guitar effects. The unit also features mastering effects for cleaner finished mixes. Carefully chosen equalization frequencies as well as built-in compression and reverb are available on the master tracks.

Eight real tracks and 16 virtual tracks offer the user 24 tracks to work with. Additional features of the VF80 are a 2-band EQ with library, dot matrix LCD display, 3.5" E-IDE HD incorporated as standard, non-linear editing (copy, move, paste, erase and exchange), non-destructive editing offers one level undo/redo, 99 scene memories including sequential recall playback and a training mode on playback for learning/practicing musical passages. Additionally, the unit contains an optional CD-R/RW drive for backing up tracks and producing finished CDs.

For more information, contact: Erikson Pro Audio, 21000 TransCanada Hwy., Baie D'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-0055, info@eriksonpro.com, www.eriksonpro.com.



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Washburn NX6

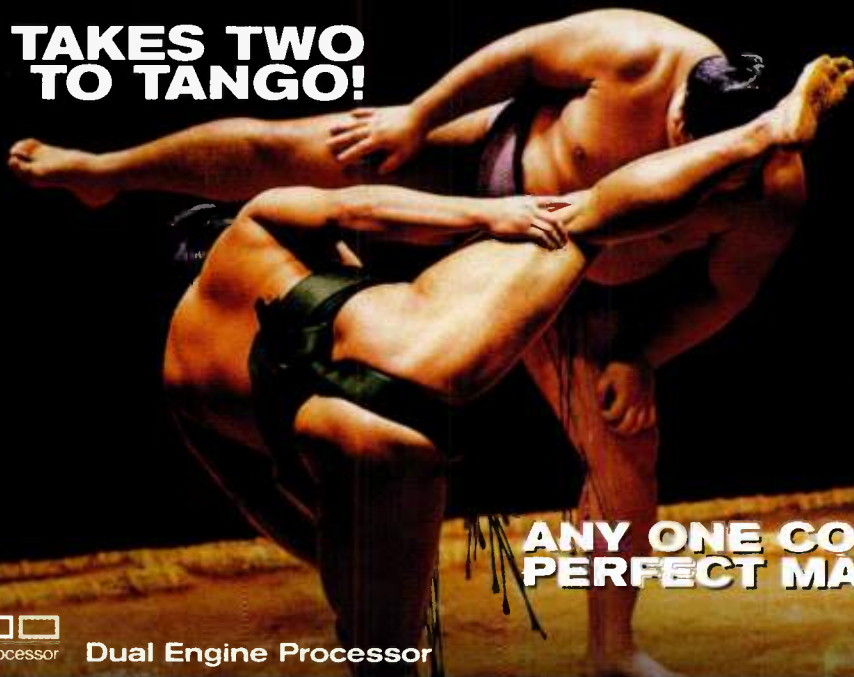
Washburn International has recently announced the release of the NX6 Electric Guitar, the newest addition to Washburn's USA Custom Shop line.

Handcrafted out of African Padauk wood, the guitar uses custom Seymour Duncan pickups and custom electronics that feature push-pull volume and tone pots so that both humbuckers can be split. Additionally, a three-way switch allows the guitar to produce a wide variety of tones.

The instrument is available in hardtail as standard and flush trem or Floyd Rose bridge configurations as options. The Unique Stevens Cutaway is standard and allows the player unrestricted access to the guitar's highest frets. The NX6 utilizes the Buzz Feiten Tuning System for assured accurate intonation.

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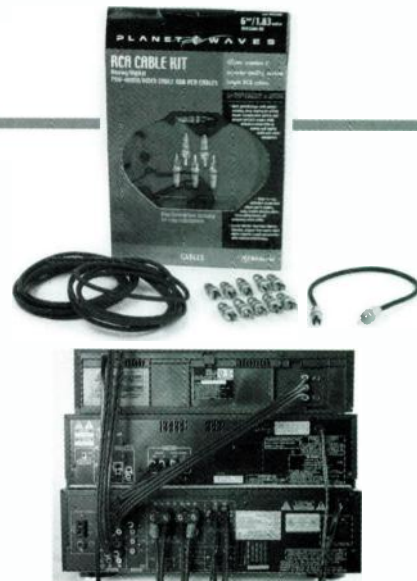
Planet Waves DJ Cables and Adaptors

J. D'Addario and Company has recently announced that they've expanded their Planet Waves line of cables and adaptors to address the increasing demand from the growing DJ market.

Fully equipped with a lifetime warranty, Planet Waves cables are known for their durability and signal strength. The new additions to the line include speaker cables, 1/8" plug cable, USB cables, optical

cables, multiple adapters, DJ specialty cables and swivel XLR cables, which are well designed for MI, pro audio and DJ applications due to their ability to fit into tighter spaces than standard, right-angle XLR plugs.

Planet Waves' premium quality adaptor line will include three new dual adapters, all with maintenance-free moulded connectors and gold



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contacts. DJ cables include mixer output cables, headphone extension cables, turntable phono extension cables, lighting control cables, insert cable and dual CD control cables.

For more information, contact: D'Addario Canada, 50 W. Wilmot St., #13, Richmond Hill, ON L4B 1M5 (905) 889-0116, (800) 268-6855, FAX (905) 889-8998, daddariocan@globalserve.net, www.daddariocanada.com.

Zildjian ZXT Box Sets



The Avedis Zildjian Company has recently announced that their new ZXT Superior Sheet Bronze cymbals are now available in a variety of factory matched boxed set cymbal setups that come complete with free Zildjian swag.

Both the ZXT Pro 4PC and ZXT Rock 4PC include an exclusive Travis Barker (Blink 182) poster, a Zildjian cymbal bag, Zildjian stickers, a copy of *Z Time* magazine and a pair of drumsticks. The ZXT Pro 4PC features 14" Solid Hi-hats, a 16" Medium Thin Crash, a 20" Medium Ride and a set of Travis Barker Artist Series drumsticks.

The ZXT Rock 4PC set includes 14" Rock Hi-hats, a 16" Rock Crash, a 20" Rock Ride and a pair of John Otto Artist Series drumsticks. The ZXT "Expander" Box Set includes 18" Medium Thin Crash and an 18" Total China. The ZXT "Effects" Box Set includes a 10" Flash Splash and an 18" Total China.

For more information, contact: Avedis Zildjian Company, 22 Longwater Dr., Norwell, MA 02061 (781) 871-2200, FAX (781) 871-9652, robertl@zildjian.com, www.zildjian.com.

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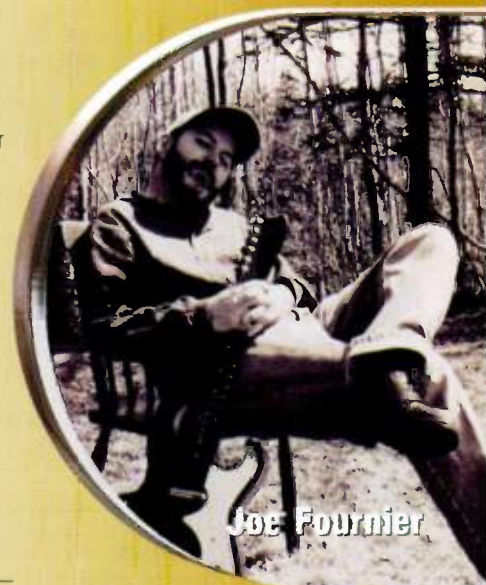
If you are inspired and would like to be a part of Showcase, send us a complete bio, glossy COLOUR photo (no computer print-outs or scans) and a CD of your music. Send your complete package to Showcase, Canadian Musician, 23 Hammond Dr., #7, St. Catharines, ON L2W 1A3. Showcase also appears on the Canadian Musician Web site at www.canadianmusician.com.

IF YOU FAIL TO MEET SUBMISSION REQUIREMENTS, YOU WILL NOT BE CONSIDERED

by Jim Kelly

Who: Joe Fournier
Where: Peggy's Cove, NS
What: Twangy nuggets of Americana
Contact: Junkyard Dog Music, (902) 823-1754, junkyard@ns.sympatico.ca, www3.ns.sympatico.ca/junkyard.

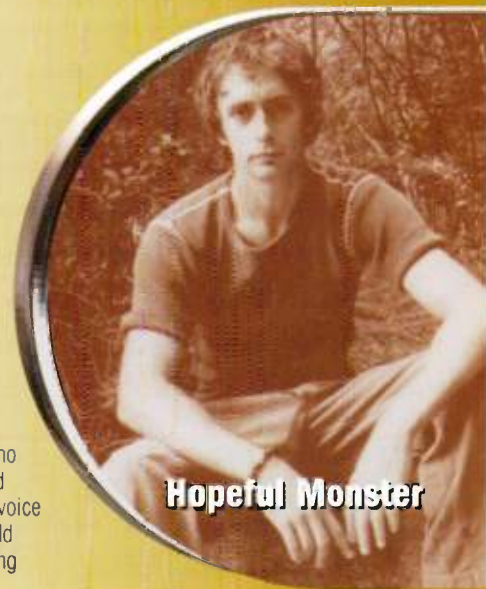
Upon first hearing Joe Fournier's debut CD, *Raw Sugar Shed*, you marvel at his talent for writing a great song. When you discover that Fournier recorded the album himself and played all the instruments, you know you're onto something special. Having moved to Nova Scotia from Ontario about a year ago, Fournier set up a makeshift studio (dubbed the Eight Track Shack) to finish some half-written songs – just as a fun project. But after being urged by friends to send out copies of his CD, Fournier started getting some very favourable press and radio spins in Europe and airplay down in Texas. "I thought, 'Oh crap, now I gotta get serious about this,'" Fournier recalls, laughing. He says his songs come to him in spurts. "If I have a handful of songs and it seems like it's coming together as a concept, then I'll work and see it through. But until I feel that way, I don't really try and force it." That must be why each song on *Raw Sugar Shed* is a little nugget of craft, attitude and emotion, from the irreverent broadside "Country Music's Gone To Hell" to the twangy two-stepper "All About Irene", and the Orbison-like balladry of "Everything" and "New Girl In Town". So far he hasn't had much response to his music in Canada. Hopefully that'll change soon, because, as our European and Texan friends have already discovered, a songwriter as good as Joe Fournier won't be kept in the shed for long.



Joe Fournier

Who: Hopeful Monster
Where: Seabright, NS
What: Chamber pop with wood panelling
Contact: Brobdingnagian Records, (902) 425-9669, Brobdingnagian@hfx.eastlink.ca, www.brobdingnagian.com.

Hopeful monster is an evolutionary term, referring to the process by which an organism mutates to the point of being recognized as a new, unique species. Likewise, Hopeful Monster, the band, springs from recognizable musical DNA to create something worthy of celebrating on its own terms. Songwriter and multi-instrumentalist J. Ball recorded the project at his own Nervous System Studios in rural Nova Scotia. A year in the making, this eponymous album is drenched in all sorts of chamber pop reference points. An ace arranger, Ball revels in studio layering and stacks of harmonies a la *Pet Sounds*-era Beach Boys or more contemporary soundscapers like The High Llamas. "Both of those references have pretty sophisticated arrangements, which is something that I've been working towards," says Ball. "They're both good shoulders to be standing on." What keeps the baroque sound of Hopeful Monster intriguing is the infusion of roots-y elements, like steel guitar and fiddle, punches of horns here and there, and brightly strummed acoustic guitars. Among the standout tracks, "Daily Electric" offers Bacharachian horn parts, bouncy pop piano and theremin. "Goldmine" is a deftly written ballad adorned with steel guitar and vibes. And "Cobra Wings" shimmers and soothes like an afternoon in the shade of a palm tree. Ball's voice is the perfect instrument for these tunes, evoking comparisons to pop vocal princes like Todd Rundgren or Carl Wilson. Hopeful Monster is a welcome addition to the diversity and ongoing evolution of East Coast music.



Hopeful Monster

Who: The Heelwalkers
Where: Halifax, NS
What: Heavy, aggressive, irresistibly fun rock
Contact: Brobdingnagian Records, (902) 425-9669, Brobdingnagian@hfx.eastlink.ca, www.brobdingnagian.com.

With The Heelwalkers, everything goes to 11. The Halifax band's self-titled CD is loud and hard and aggressive – and fun as hell! It's not even metal, per se, just unapologetic, balls-to-the-wall hard rock. Monolithic power riffs, pounding drums, thumping bass and testosterone-fuelled vocals rule the day. "For lack of a better term, we've been calling it jean-jacket rock," explains lead guitarist Benny Bjabin. The rest of the group is Ree Ree Bowler (rhythm guitar), Tubby Lovespy (drums) and Short Bus Tully (bass). You don't need much more than their names to know that these guys don't take themselves too seriously. The band's name refers to the term Native North Americans used to describe the decidedly unstealthy hunting style of the newly arrived Europeans, who, unlike the fleet-footed natives, would walk noisily through the woods, scaring off prey. Or as Bjabin says, it's a reference to being "loud, dumb, goofy white guys." Each member takes a turn on lead vocals, according to whoever wrote the song. They'll rock you with tracks like "Old School", "Rockin' With Seka" and "Shake My Ass". And if those titles aren't enough to win you over, the band will be launching a cross-Canada tour in late September and early October. If their live show is half as enjoyable as their album, it'll be time to dust off that leather jacket and start practicing your air guitar technique. And just try not pumping your fist in the air. I dare you.



The Heelwalkers

Jim Kelly is a Toronto-based freelance writer.



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