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KILLING
Your
CAREER?

*A Guide To
MUSICIANS'
GOOD HEALTH*

**RECORDING
SOFTWARE**
Update

ALANIS Morissette

Creating Chaos

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STEVE BLUNDON
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Product Info

see page 69 or visit our website
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www.canadianmusician.com

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FREE PRODUCT INFO

For more information on products advertised in *Canadian Musician*, please see page 69 or visit www.canadianmusician.com.

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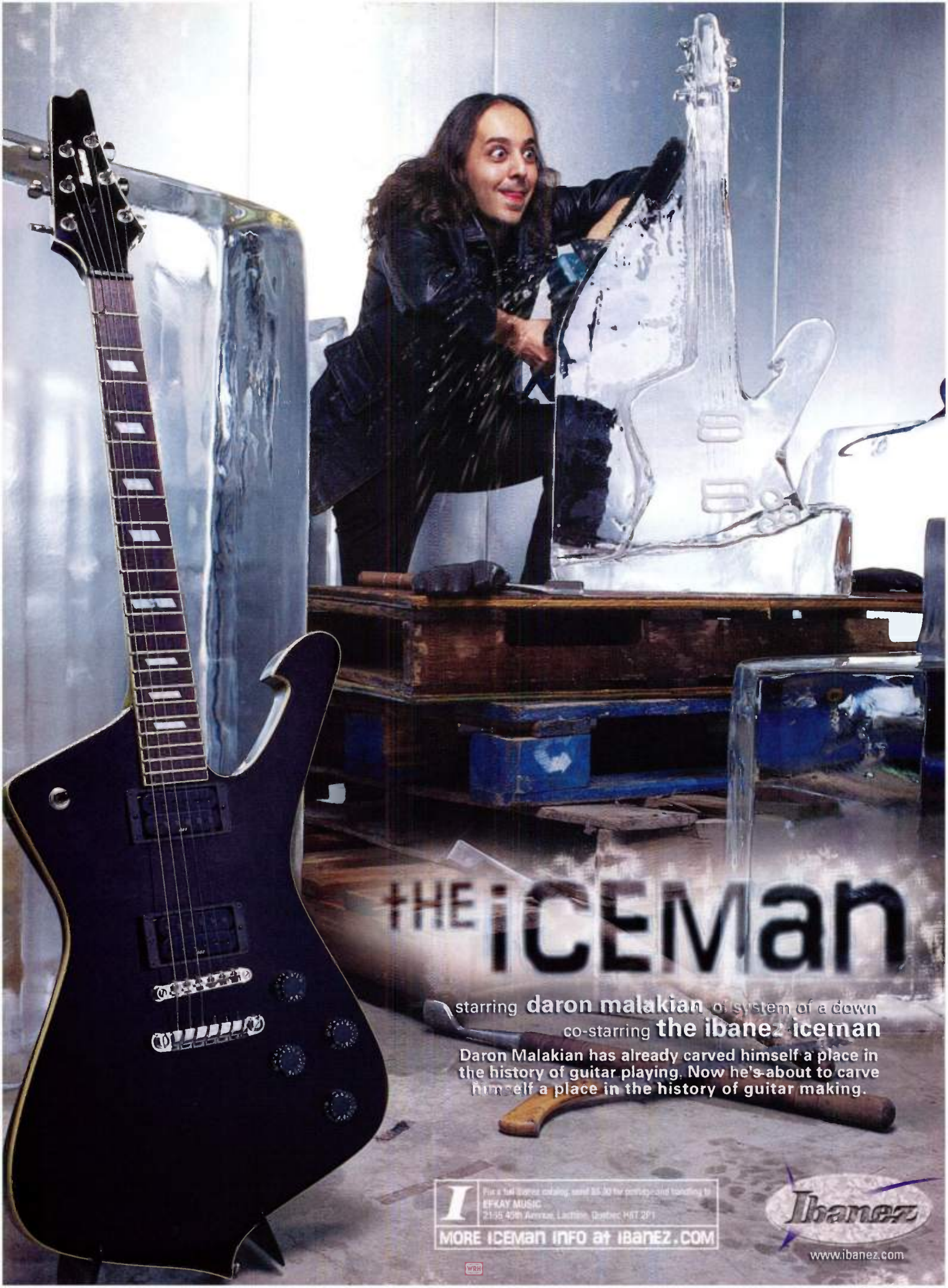
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With a big milestone behind us—hey, we've just turned 15—we thought some sparkle would be called for! But we wouldn't be BEHRINGER if we didn't make it fun! So how about winning one of our revolutionary **V-VERB PRO** reverb modelers?

Simply go to www.behringer.com/truenorth, answer a few questions, and you will be entered into a raffle* to win one of these awesome reverb modelers!

So don't waste any time—Enter the raffle now and tell all your friends about it! What better way to become part of the BEHRINGER family and experience first-hand what we mean by our company motto,

**“Double the Features—
Half the Price!”**

FEATURES

Two stereo FX processors in one unit. Breathtaking room simulations. Pure natural sound. You get eight world-class reverb effects modeled after renowned effects processors, with full 4-channel operation even at 96 kHz. There are 10 possible routing options, supported by mighty 24-bit/96 kHz A/D and D/A converters. Full connectivity is guaranteed with AES/EBU and SPDIF In/Out, wordclock and MIDI connectors.



BEHRINGER

AUDIO TECHNOLOGY

DYNAMIC PROCESSORS
EQUALIZERS
MICROPHONE PREAMPLIFIERS
DIGITAL EFFECTS PROCESSORS
SOUND ENHANCEMENT PROCESSORS
AUDIO SOLUTIONS



www.behringer.com

DYNAMIC PROCESSORS

TUBE COMPOSER T1952

- Interactive tube-based dynamic processor with selected 12AX7 tubes
- ULTRATUBE circuitry adds desired amount of warmth without any noise
- Five dynamic processing functions: compressor/limiter/gate/expander, peak limiter
- IKA program-adaptive compression circuitry, IRC expander/gate circuitry, IGC peak limiting circuitry
- Switchable AUTO function for automatic attack and release time adjustment
- Selectable "interactive knee" or "hard knee" compression modes



\$ 309

DYNAMIC PROCESSORS

MULTICOM PRO-XL MDX4600

- IKA program-adaptive compression circuitry, interactive auto-compression circuitry for automatic attack and release time adjustment
- IGC peak limiting circuitry
- IRC (Interactive Ratio Control) expander/gate circuitry for virtually inaudible noise suppression
- Channel pairs can be coupled for stereo operation
- Selectable "interactive knee" or "hard knee" compression modes
- Switchable dynamic enhancer
- Switchable low contour filter prevents "pumping"



\$ 199

DYNAMIC PROCESSORS

COMPOSER PRO-XL MDX2600

- IKA program-adaptive compression circuitry, switchable AUTO function for automatic attack and release time adjustment
- IRC expander/gate circuitry
- IGC peak limiting circuitry
- Integrated de-esser with switchable male/female voice recognition removes excessive sibilance from your vocal tracks
- Switchable dynamic enhancer
- Stereo couple function with independent output level settings
- Switchable side chain input, monitor and high-pass filter



\$ 169

DYNAMIC PROCESSORS

AUTOCOM PRO-XL MDX1600

- IKA program-adaptive compression circuitry
- Switchable AUTO function for automatic attack and release time adjustment
- IRC expander/gate circuitry
- Adjustable dynamic enhancer with level meter for brilliant, lively audio even with heavy compression
- Switchable de-esser removes excessive sibilance from your vocal tracks



\$ 159

DYNAMIC PROCESSORS

ULTRA-DYNE PRO DSP9024

- Ultimate 6-way multiband dynamics processor
- 6-band compressor/leveler/peak limiter for "inaudible" compression
- Expander/gate with BEHRINGER's IRC (Interactive Ratio Control) circuitry
- 3-band exciter with adjustable ratio of odd to even harmonics
- Tube simulation with selection of popular tube types (12AX7, EL34 etc.)
- ULTRAMIZER function automatically adjusts output level and signal density
- BEHRINGER's VIRTUOSO function for super-easy, program-adaptive compression



\$ 309

DYNAMIC PROCESSORS

ULTRAMIZER PRO DSP1424P

- Ultra high performance 24-bit digital multiband loudness maximizer/sound program enhancer
- Doubles the loudness of your recordings and sound reinforcement systems without any distortion
- Ultimate mastering machine maximizes signal energy with absolutely "inaudible" compression
- Variable band-split compression eliminates virtually any gain intermodulation effects
- "Intelligent" digital limiter
- Built-in denoiser and exciter
- 3D stereo surround processor
- Super bass enhancer
- Free ULTRAMIZER software allows total remote control via PC



\$ 169

DYNAMIC PROCESSORS

MULTIGATE PRO XR4400

- Four separate expander/gate channels
- JTR (Ultra Transient Response) selectable ultra-fast gate
- IRC (Interactive Ratio Control) selectable ultra-smooth expander
- Extremely short attack time (<10 usec.)
- Parametric side chain filter with monitor function
- Independent hold and release controls for flexible envelope shaping
- Accurate "traffic light" display for easy threshold setting



\$ 199

DYNAMIC PROCESSORS

INTELLIGATE XR2000

- Interactive Class A expander/gate/ducker
- Ultra-fast gate (< 3 usec.) employing the UTR (Ultra Transient Response) circuitry
- Class A VCAs allow 100 dB of maximum attenuation
- Integrated high-pass and low-pass filters for frequency-selective gating
- External side chain input with "key listen" function
- Fully adjustable ratio control in expander mode
- Fully adjustable attenuation control in gate mode
- Independent hold/release controls for any envelope shaping



\$ 169

EQUALIZERS

TUBE ULTRA-Q T1951

- 4-band parametric stereo equalizer with selected 12AX7 tubes
- ULTRATUBE circuitry (UTC) adds desired amount of warmth without additional noise
- Precision state-variable filters with constant-Q characteristic
- Parallel filter architecture ensures minimal phase shifting
- Broad frequency band overlapping allows extreme boost/attenuation
- Each band bypassable and fully adjustable from notch filter to broadband equalization
- Cut-in delay to avoid switch-or-thumps



\$ 229

EQUALIZERS

ULTRA-G PRO PEQ2200

- Ultra-musical and low-noise 5-band parametric equalizer
- Precision state-variable filters with constant Q characteristic
- Parallel filter architecture ensures minimal phase shifting
- Sweepable high- and low-cut filters remove unwanted frequencies
- Each band bypassable and fully adjustable from notch filter to broadband equalization
- Broad frequency band overlapping allows extreme Q utilization



\$ 139

EQUALIZERS

ULTRACURVE PRO DEQ2496

- Ultra high precision digital 24-bit/96 kHz processor for all EQ, RTA and dynamic applications
- 4 concurrently selectable EQ modules (31-band graphic EQ, 10-band parametric EQ, Feedback Destroyer plus three Dynamic EQs per stereo channel)
- Flexible Compressor/Expander function with Peak Limiter
- additional Stereo Imager and Stereo Delay processor
- Unique VPQ (Virtual Paragrophic EQ) option allows parametric control of graphic EQs
- Ultra high-resolution 61-band real-time FFT Analyzer with auto EQ function
- Separate RTA mic/line input, AES/EBU and S/PDIF inputs and outputs, wordclock input and MIDI connections



\$ 529

EQUALIZERS

ULTRAGRAPH DIGITAL DEQ1024

NEW

- Ultra high-resolution 24-bit/96 kHz processor for all EQ, RTA and dynamic applications, especially for PA and audiophile mastering
- Unique TRUE CURVE Function—what you see on the faders is what you get as frequency response
- Revolutionary FBO DETECTION system instantly reveals critical frequencies and can also be used as Audio Analyzer
- Automatic Feedback Destroyer plus feedback indication via fader LEDs
- "Inaudible" Noise Gate/Peak Limiter function plus amazing Stereo Imager
- Digital AES/EBU and S/PDIF interface and selectable sample rates (44.1, 48, 96 kHz)



\$ 339

EQUALIZERS

ULTRAGRAPH PRO FBG6200

NEW

- Professional 31-band stereo Graphic Equalizer for both live and studio applications
- Revolutionary FBO Feedback Detection System instantly reveals critical frequencies and can also be used as Audio Analyzer
- Dedicated limiters with gain reduction meters for each channel
- Pink noise generator provides test signals for equalizing your sound system to any room acoustics
- Mono subwoofer output with dedicated level control and adjustable crossover frequency
- High-quality illuminated 45 mm faders



\$ 309

EQUALIZERS

ULTRAGRAPH PRO FBG3102

NEW

- Professional 31-band stereo Graphic Equalizer for both live and studio applications
- Revolutionary FBO Feedback Detection System instantly reveals critical frequencies and can also be used as Audio Analyzer
- Dedicated mono subwoofer output with adjustable crossover frequency
- Additional sweepable high and low cut filters for each channel remove unwanted frequencies e.g. floor rumble, tape hiss etc.
- Highly accurate 12-digit LED input/output metering and input gain control for easy level setting



\$ 229

EQUALIZERS

ULTRAGRAPH PRO FBG1502

NEW

- Professional 15-band stereo Graphic Equalizer for both live and studio applications
- Revolutionary FBO Feedback Detection System instantly reveals critical frequencies and can also be used as Audio Analyzer
- Dedicated mono subwoofer output with adjustable crossover frequency
- Additional low cut filter removes unwanted frequencies e.g. floor rumble
- Highly accurate 4-digit LED output metering and input gain control for easy level setting
- Ultra low-noise audio operational amplifiers offer outstanding sound performance



\$ 159

MICROPHONE PREAMPLIFIERS

ULTRAVOICE DIGITAL VX2496

- Professional high-performance mic/line preamplifier and voice processor with AES/EBU output
- Discrete ULN* mic/line input stage with soft mute +48 V phantom power
- Selectable 44.1, 48, 88.2 and 96 kHz sampling rates or external clocking
- True RMS expander for smooth noise reduction
- Authentic tube emulation circuitry for typical tube and tape saturation sounds
- Opto compressor with integrated dynamic enhancer



\$ 249

MICROPHONE PREAMPLIFIERS

ULTRAVOICE VX2000

- Professional high-performance mic/line preamplifier and voice processor
- Discrete ULN* mic/line input stage with soft mute +48 V phantom power
- True RMS expander for smooth noise reduction
- Authentic tube emulation circuitry for typical tube and tape saturation sounds
- Opto compressor for inaudible dynamic control and creative signal processing
- Opto de-esser for quick removal of excessive sibilance from your vocal track



\$ 199

MICROPHONE PREAMPLIFIERS

TUBE ULTRAGAIN T1953

- High-precision mic/line preamplifier with selected 12AX7 tubes
- Discrete mic/line input stages with soft mute +48 V phantom power
- ULTRATUBE circuitry (UTC) adds desired amount of warmth without additional noise
- Extremely wide bandwidth for open sound
- Fully tunable and switchable 12 dB high-pass filter
- Phase reverse switch per channel
- Huge back-lit analog VU meters and stylish "retro" design



\$ 309

MICROPHONE PREAMPLIFIERS

ULTRAGAIN PRO MIC2200

- High-precision vacuum tube microphone/line preamplifier
- Discrete mic/line input stages with soft mute +48 V phantom power
- Ultra-wide bandwidth from 2 Hz to 200 kHz for open sound
- Built-in high-quality vacuum tube for outstanding, ultra-musical tube sound
- Two fully parametric EQs with adjustable center frequency, bandwidth and level
- Fully tunable and switchable 12 dB high-pass filter
- Switchable phase reverse to correct phase problems



\$ 169

MICROPHONE PREAMPLIFIERS

TUBE ULTRAGAIN MIC200

NEW

- High-end preamplification for all microphone, instrument and line-level sources. Perfectly complements studio-grade condenser mics
- 16 preamp voicing models designed for electric and acoustic guitars, keyboards, bass guitars, drums, vocals and more
- Hand-selected 12AX7 vacuum tube with UTC technology
- Equipped with BEHRINGER's sophisticated output limiter
- Dedicated low cut filter
- +48 V phantom power, phase reverse switch and 20 dB pad

- Balanced inputs and outputs on 1/4" TRS and gold-plated XLR connectors



W/D/H: 135 x 135 x 64 mm, 0.5 kg

\$ 89

MICROPHONE PREAMPLIFIERS

TUBE ULTRAGAIN MIC100

- High-end tube mic/line preamplifier for studio, live and hard disk recording applications
- Hand-selected 12AX7 vacuum tube with UTC technology for exceptional warmth and lowest noise
- The ultimate sound-enhancing tool for virtually any sound source
- Perfectly complements studio-grade condenser mics and all other mic types
- Usage as a high-end DI box ensures outstanding signal integrity
- Dynamic limiter effectively protects your equipment from overload

- Phase reverse switch, +48 V phantom power and 20 dB pad for utmost flexibility



W/D/H: 135 x 135 x 64 mm, 0.5 kg

\$ 79

DIGITAL EFFECTS PROCESSORS

V-VERB PRO REV2496

NEW

- Reference-class reverb modeling processor with high-quality 24-bit/96 kHz A/D and D/A converters
- Full 4-channel operation up to 96 kHz without any limitations, providing two separate effects processors in one unit
- 8 high-end reverb algorithms, modeled after world-class reverb processors

- Additional high-quality modulation effects from X-over Delay to Chorus/Flinger plus stereo Compressor
- Full-featured digital interface with AES-EBU In/Out, optical S/PDIF In/Out, Wordclock In and MIDI function



\$ 469

DIGITAL EFFECTS PROCESSORS

VIRTUALIZER PRO DSP2024P

- High-performance 24-bit multi-engine effects processor
- 71 breathtaking new algorithms, most in true stereo
- Wave-adaptive VIRTUAL ROOM reverb algorithms for ultra-natural reverb and delay

- Awesome modulation, dynamic, psycho-acoustic and EQ algorithms plus innovative amp simulation, distortion and special effects
- 11 effect combinations, selectable serial/parallel
- Up to 7 adjustable parameters plus high and low EQ per effect



\$ 199

SOUND ENHANCEMENT PROCESSORS

TUBE ULTRAFEX T1954

- Multiband sound enhancement processor with hand-selected 12AX7 tubes
- ULTRATUBE circuitry warms up your music without unwanted noise
- "Natural Sonic" processor for extremely musical sound enhancement

- VSP (Variable Sound Processing) circuitry for simultaneous enhancer and exciter processing
- Special LC coil/cap filter produces authentic vintage-type soft and tight bass sounds
- Surround processor for spatial enhancement and improved stereo imaging



\$ 229

SOUND ENHANCEMENT PROCESSORS

ULTRAFEX PRO EX3200

- "Natural Sonic" processor for extreme sound enhancement
- VSP (Variable Sound Processing) circuitry for simultaneous enhancer and exciter processing
- "Dual Mode" ultra-bass enhancer for awesome soft and tight bass sounds

- Surround processor for spatial enhancement and improved stereo imaging
- Built-in noise reduction system
- Balanced XLR and 1/4" I/O connectors



\$ 139

SOUND ENHANCEMENT PROCESSORS

DUALFEX PRO EX2200

- "Natural Sonic" processor for extreme sound enhancement
- VSP (Variable Sound Processing) circuitry for simultaneous enhancer and exciter processing
- "Dual Mode" ultra-bass enhancer for awesome soft and tight bass sounds

- Surround processor for spatial enhancement and improved stereo imaging
- 1/4" and RCA I/O connectors



\$ 109

SOUND ENHANCEMENT PROCESSORS

ULTRABASS PRO EX1200

- Professional sub-harmonics processor for super-low bass sounds
- The perfect tool for PA clubs, cinemas, sport/fitness studios or your home stereo system
- Digital synthesis based on waveform analysis generates ultra-low frequencies

- Dynamic punch control adds breathtaking "kick bass" to your program material
- Bass mode control allows you to fade between "ultra-low" and "punchy" bass sounds
- Subharmonics function selects low or ultra-low subharmonics
- Separate subwoofer output



\$ 159

AUDIO SOLUTIONS

FEEDBACK DESTROYER PRO DSP1124P

- High-performance 24-bit dual-engine Feedback Destroyer/2 x 12-band parametric EQ
- Two software engines allow independent or coupled functions on left and right channels
- Single Shot mode automatically searches and attenuates feedback frequencies and locks the filter until manually reset

- Auto mode continuously monitors the mix, resetting filters automatically as required
- Manual mode allows individual setting of up to 2 x 12 fully parametric filters with frequency, bandwidth and gain adjustment



\$ 189

AUDIO SOLUTIONS

SHARK DSP110

- Automatic Feedback Destroyer and multifunction signal processor
- Discrete ULN™ mic/line input stage with gain control and +48 V phantom power
- Delay line with up to 2.5 seconds of delay, adjustable in meters, feet and msec.
- Noise gate with automatic and manual parameter adjustments
- Super-musical compressor with variable density

- Up to 5 SHARKs are rack-mountable on two units of rack space (rack-mounting kit included with the purchase of 5 SHARKs)



W/D/H: 88 x 130 x 56 mm, 0.5 kg

\$ 139

AUDIO SOLUTIONS

ULTRA-DI PRO DI4000

- Professional 4 channel active direct inject box
- Converts unbalanced line inputs to balanced outputs
- Extremely linear frequency response from 10 Hz to 50 kHz
- +20 dB gain switch for preamplification of low-level signals
- Switchable attenuation allows maximum input of +50 dB
- S/N ratio -95 dB, THD <0.005%
- Phase reverse switch for instant correction of phase problems
- BEHRINGER OT-1 output transformer for full galvanic isolation



\$ 169

AUDIO SOLUTIONS

ULTRA-DI PRO DI800

- Professional, multi-purpose 8 channel Direct Injection box
- Converts unbalanced line inputs into balanced outputs
- Optional mains or phantom powered operation
- Ultra flat frequency response due to servo-balanced operation
- Allows direct connection to speaker outputs with up to 3,000 Watts
- Ultra low-noise operational amplifiers for outstanding audio performance
- +20 dB gain switch for pre-amplification of low-level signals
- Attenuation switch for input levels up to +40 dBu



\$ 169

AUDIO SOLUTIONS

ULTRA-DI DI100

- Professional active direct inject box
- Converts unbalanced line inputs to balanced outputs
- Ground lift switch eliminates typical ground loop problems
- Internal battery automatically shuts off when phantom power is connected
- Direct connection of amplifier outputs with ratings of up to 3,000 Watts
- Switchable input attenuation allows input levels of up to +50 dB
- BEHRINGER OT-1 output transformer for full galvanic isolation



W/D/H: 130 x 150 x 60 mm, 0.65 kg

\$ 59

AUDIO SOLUTIONS

ULTRA-DI DI20

- Professional 2 channel DI box/splitter
- Converts 2 separate unbalanced 1/4" TRS line inputs into 2 balanced XLR outputs
- Ultra flexible mono, 2-channel or stereo DI-box operation with switchable link mode
- Additional split mode (channel 1 assigns the signal to both XLR outputs)
- Phantom or 9 V battery powered
- Switchable input attenuation allows connection to outputs with up to 3,000 Watts
- Input 2 usable as channel 1 link output (additional to XLR output)
- Ground lift switch eliminates typical ground loop problems



W/D/H: 64 x 105 x 40 mm, 0.22 kg

\$ 39

AUDIO SOLUTIONS

POWERPLAY PRO-B HA8000

- Professional multi-purpose headphone amplifier system for stage and studio applications
- Eight totally independent stereo high power amplifier sections in one rack space
- Two stereo main inputs for two independent mixes, accessible from all eight channels
- Eight independent direct inputs provide up to eight individual stereo mixes
- Highest sonic quality with virtually all types of headphones even at maximum volume
- Mono/stereo switch per channel for more flexibility



\$ 219

AUDIO SOLUTIONS

POWERPLAY PRO-XL HA4700

NEW

- Professional, multi-purpose headphone amplifier system
- Highest sonic quality with virtually all types of headphones >8 Ohms even at maximum vol
- Four independent high-power amplifier sections provide up to four stereo mixes with individual balancing
- Each input/aux section can be separately set
- Stereo aux input for each channel
- Multi-functional ST/2-CH switch on each channel allows for either stereo playback or double mono operation
- Ultra-musical high and low EQ per channel for perfect sound adaptation
- Left & right main switches for each channel allow two different mixes in mono mode



\$ 169

AUDIO SOLUTIONS

ULTRALINK PRO MX882

- 8 in/2 out line mixer, 2 in/8 out line splitter
- Each channel can operate independently in mixer or splitter mode
- Usable as 6 in/6 out level matching amplifier or direct inject box
- Converts levels between -10 dBV and +4 dBu
- Extremely wide bandwidth from 5 Hz to 200 kHz for audio purity



\$ 159

AUDIO SOLUTIONS

EURORACK PRO RX1602

- Extremely flexible keyboard and multi-purpose sub-mixer, multi-track monitoring mixer, level translator, FX return, sub-mixer, etc.
- 16 balanced high-headroom line inputs for individual stereo or mono use of each section
- Ultra low-noise ULN design, highest possible headroom, ultra-transparent audio
- Balance and level controls plus +4/-10 level selection per channel
- Monitor/FX send control per section
- Illuminated "mute" button per section with additional "clip" indication
- Monitor/FX signal assignable to phones output for added flexibility
- Highly accurate 2 x 7-digit LED level meters and individual level control for left and right main mix signal



\$ 169

AUDIO SOLUTIONS

ULTRAPATCH PRO PX3000

NEW

- 3-mode multi-functional 48-point balanced patchbay
- Fully balanced high-quality 1/4" TRS connectors
- Three modes, easily selectable per channel via top-side switches
- NORMAL interconnects the two rear jacks of one channel. Inserting a plug into one of the front jacks interrupts the connection of the rear jacks
- THRU interconnects each rear jack with its corresponding front jack
- HALF-NORMAL interconnects the two rear jacks of one channel. Inserting a plug into the lower front jack interrupts the connection of the rear jacks



Available 3rd quarter 2004

\$ 89

AUDIO SOLUTIONS

ULTRAPATCH PRO PX2000

- Completely outfitted 48-point patchbay with high-quality 1/4" jacks
- Four modes, easily selectable per jack pair via top-side switches
- Parallel mode interconnects all terminals of the jack pair (front and rear)
- Half-normalled mode interconnects the two rear jacks of the pair
- Normalled mode is identical to half-normalled mode, except that inserting a plug into a front jack interrupts the connection of the rear jacks
- Open mode interconnects each front jack with its corresponding rear jack



\$ 79

AUDIO SOLUTIONS

ULTRAPATCH PX1000 NEW

- Professional and multi-functional 48-point balanced patchbay for studio and stage applications
- Each channel can be aligned in 5 different modes, giving you highest possible flexibility
- Fully balanced high-quality 1/4" TRS connectors
- Super-rugged metal construction for long life and durability



\$ 59

AUDIO SOLUTIONS

ULTRAMATCH PRO SRC2496

- Ultra high-resolution 24-bit/96 kHz A/D D/A & sample rate converter
- Format conversion between AES/EBU and S/PDIF (coaxial or optical)
- Converts 31 kHz to 100 kHz sample rates into 32 kHz, 44.1 kHz, 48 kHz, 88.2 kHz or 96 kHz
- Allows parallel A/D and D/A conversion at identical sample rate
- All three outputs (XLR, RCA, optical) simultaneously operational (splitter)
- Universal sample rate synchronization via wordclock or digital input
- Allows direct manipulation or removal of emphasis bits
- Removes jitter and corrects incorrect sample rates



\$ 339

AUDIO SOLUTIONS

CABLE TESTER CT100

- Three modes: cable test mode, installed cable test mode and test tone mode
- Accepts XLR, mono and TRS phone (1/4", 1/8", TT), RCA and MIDI connectors
- Continuity check
- Intermittent detect
- Phantom power detect
- Grounded shield detect
- Test tone generation (1 kHz and 440 Hz)
- Battery operation (requires two AA alkaline batteries)



W/D/H: 84 x 114 x 44 mm, 0.45 kg

\$ 79

BEHRINGER
SOUND REINFORCEMENT

CROSSOVERS
POWER AMPLIFIERS
PA LOUDSPEAKERS
STUDIO MONITORS
HEADPHONES



www.behringer.com

CROSSOVERS

ULTRADRIVE PRO DCX2496

- Ultra high-precision digital 24-bit/96 kHz loudspeaker management system with RS-232 and RS-485 interfaces
- Individual crossover filter types with selectable roll-off characteristics from 6 to 48 dB/octave, four different mono/stereo output operating modes
- "Zero"-attack limiters on all output channels for speaker protection
- Precise dynamic EQ and extremely musical parametric EQ, selectable for all inputs and outputs
- Adjustable delays for all 5 analog inputs (one suitable as digital stored AES/EBU input) and 6 analog outputs
- Integrated sample rate converter (32 to 96 kHz) for easy connection of external digital signals



\$ 619

CROSSOVERS

SUPER-X PRO CX3400

- 3-way stereo/4-way mono crossover
- 24 dB/octave, state-variable Linkwitz-Riley filters for precise frequency separation
- Absolutely flat summed amplitude response, zero phase difference
- Individual limiter and phase reverse switch per output
- Adjustable time delay for phase alignment between drivers
- "Low Scan" function provides low-level mono output for subwoofer operation
- Switchable equalization for constant directivity horns
- Independent limiter per output



\$ 199

CROSSOVERS

SUPER-X PRO CX2310

- 2-way stereo/3-way mono crossover
- 24 dB/octave, state-variable Linkwitz-Riley filters for precise frequency separation
- Absolutely flat summed amplitude response, zero phase difference
- Individual output level and mute per band
- Phase reverse switch per output
- Separate subwoofer output with independent frequency control



\$ 139

POWER AMPLIFIERS

**EUROPOWER EP2500
EUROPOWER EP1500**

- High-end power amps with optional bridged mono operation mode for live applications
- 2 x 700 Watts (EP2500) / 2 x 1,200 Watts into 2 Ohms / 1,400 Watts (EP2500) / 2,400 Watts into 4 Ohms bridged operation
- 2-channel, parallel or bridged mono operating modes for flexible application
- Independent limiters for each channel offer dependable protection against distortion
- Precise signal and clip LED indicators to monitor performance
- Selectable low-frequency filters (30 Hz or 50 Hz) remove distracting infra-sound frequencies
- Professional "Speaker connect" (compatible to NEUTRINO™ SPEAKING™) and "touch-proof" binding post loudspeaker outputs enable secure operation
- Balanced XLR and 1/4" TRS inputs
- Connection option for extra amps in parallel operation
- Ultra-reliable TOSHIBA™/FAIRCHILD™ high-power transistors
- High-quality components and exceptionally rugged construction for long life and durability
- High-current TOROID™ toroidal transformer for absolute reliability and lowest noise emission
- "Back-to-front" ventilation system including air filter with automatically adjusting fan speed for smooth operation
- Independent DC and thermal overload protection on each channel automatically protects amplifier and speakers



W/D/H: 483 x 402 x 88 mm, 16.6 kg

\$ 589



W/D/H: 483 x 402 x 88 mm, 15.7 kg

\$ 469

PA LOUSPEAKER SYSTEMS

**EUROLIVE SERIES
B1520, B1220, B1020**

- High power 2-way fullrange loudspeakers
- Up to 400 Watts program
- Titanium HF driver for brilliant, natural high-frequency reproduction
- BEHRINGER HF driver protection
- Professional Speaker connector (compatible to NEUTRIK® SPEAKON™)
- Recessed, ergonomically shaped die-cast handles

- Ultra-rugged trapezoidal enclosure
- Rugged steel grille for speaker protection



W/D/H:
B1520 529 x 414 x 711 mm, 30.0 kg
B1220 438 x 399 x 638 mm, 23.5 kg
B1020 338 x 333 x 488 mm, 18.0 kg

\$ 309
\$ 279
\$ 219

PA LOUSPEAKER SYSTEMS

**EUROLIVE SERIES
B1800X, B1500X**

- High power subwoofer extensions
- 600 Watts program
- Long excursion woofer
- Including high-power internal crossover
- Professional Speaker connector (compatible to NEUTRIK® SPEAKON™)
- Recessed, ergonomically shaped die-cast handles
- Ultra-rugged enclosure

- Rugged steel grille for optimal speaker protection



W/D/H:
B1800X 595 x 530 x 700 mm, 35.5 kg
B1500X 529 x 414 x 711 mm, 30.5 kg

\$ 339
\$ 309

PA LOUSPEAKER SYSTEMS

**EUROLIVE SERIES
F1520, F1220**

- High-power 2-way floor monitors
- 400 Watts program
- Titanium HF driver for brilliant, natural high-frequency reproduction
- BEHRINGER HF driver protection
- Professional Speaker connector (compatible to NEUTRIK® SPEAKON™)
- Recessed, ergonomically shaped die-cast handles
- Ultra-rugged enclosure with two angles (30° and 60°)

- Rugged steel grille for optimal speaker protection



W/D/H:
F1520 458 x 416 x 655 mm, 23.0 kg
F1220 398 x 393 x 574 mm, 21.0 kg

\$ 309
\$ 279

PA LOUSPEAKER SYSTEMS

B300

- Fully active 2-way 300 Watts PA loudspeaker
- High power 15" woofer and 1 1/4" HF driver
- Suitable as main PA and floor monitor
- Two high power amps delivering a total of 300 Watts
- Integrated limiters ensure speaker protection
- Bi-amplified with 300 Watts total power and integrated limiters
- Additional ULN* mic input and 2-band EQ
- Integrated suspension points and socket for pole or stand mounting
- Extremely rugged, low-resonance plastic enclosure



W/D/H: 457 x 425 x 710 mm, 31.0 kg

\$ 549

STUDIO MONITORS

TRUTH B2031A/B2030A (Active)

- High resolution, active 2-way 150- and 75-Watt (B2031A)/75- and 35-Watt (B2030A) studio monitor
- Ultra-linear frequency response from 50 Hz to 21 kHz with individual frequency diagrams
- Built-in power amps with enormous power reserve
- Ultra-high resolution ferrofluid-cooled tweeter
- Long-throw 8 3/4" (B2031A)/6 3/4" (B2030A) woofer with special polypropylene diaphragm
- Adjustable to different acoustic conditions and subwoofer operation
- Magnetic shielding

- Delivered as "matched pairs" with individual frequency diagrams



Available 2nd quarter 2004

B2031A: \$ 529/pair B2030A: \$ 439/pair

STUDIO MONITORS

TRUTH B2031P/B2030P (Passive)

- High-resolution, passive 2-way 150-Watt (B2031P)/100-Watt (B2030P) studio monitor
- Ultra-linear frequency response from 55 Hz (B2031P)/75 Hz (B2030P) to 21 kHz
- Extremely high-resolution, ferrofluid-cooled tweeter
- Long-throw 8 3/4" (B2031P)/6 3/4" (B2030P) woofer with special polypropylene diaphragm
- Phase-optimized, low-distortion frequency crossover for accurate reproduction
- Magnetic shielding
- Delivered as "matched pairs"



Available 2nd quarter 2004

B2031P: \$ 359/pair B2030P: \$ 279/pair

STUDIO MONITORS

MONITOR SPEAKERS MS16

- Compact stereo speaker system ideally suited for home studios, multimedia applications, keyboard and vocal monitoring etc.
- Powerful 4" woofers and high-resolution tweeters powered by two 8-Watt amplifiers
- Dedicated volume, bass and treble controls for more flexibility
- Stereo RCA inputs for sound cards, keyboards etc. that can be used simultaneously with second stereo source (e.g. CD/MD player) through 1/8" TRS stereo input



Available 2nd quarter 2004

\$ 89/pair

STUDIO MONITORS

MONITOR 1C

- Multi-purpose 2-way studio monitors ideally suited for fixed installation, multimedia, home recording studio, audio/video production and surround-sound systems
- Ultra-linear frequency range from 60 Hz to 23 kHz
- High power handling capability (100 W / IEC268-5) produces full-range output with extremely low distortion
- Auto overload protection prevents tweeter damage and resets automatically

- Powerful 5 1/4" woofer with extremely light-weight cellulose cone and high-resolution 1 1/4" tweeter



Available 2nd quarter 2004

\$ 59/pair

HEADPHONES

HPS5000

- Closed-type high-performance studio headphones
- Ultra-wide frequency response 20 Hz - 20 kHz
- High-definition bass and super-transparent highs
- Ultra-wide dynamic range
- High-efficiency cobalt capsule
- Single-sided coiled cord with oxygen-free copper wires
- Ultra-rugged headband construction
- Optimized oval-shaped ear cups
- Sensitivity: 113 dB @ 1 kHz
- Impedance: 32 Ohm



Available 2nd quarter 2004

\$ 59

HEADPHONES

HPS3000

- High-performance studio headphones
- Ultra-wide frequency response 20 Hz - 20 kHz
- High-definition bass and super-transparent highs
- Ultra-high dynamic range
- High-efficiency cobalt capsule
- Single-sided cord with oxygen-free copper wires
- Ultra-rugged headband construction
- Optimized oval-shaped ear cups
- Sensitivity: 110 dB @ 1 kHz
- Impedance: 64 Ohm



Available 2nd quarter 2004

\$ 39

HEADPHONES

HPX4000

- Cloned-type high definition DJ headphones
- Ultra-wide frequency response 20 Hz - 20 kHz
- High definition bass and super-transparent highs
- Ultra-high dynamic range
- High-efficiency cobalt capsule
- Single-sided coiled cord with oxygen-free copper wires
- Round swivelling ear cups
- Ultra-rugged headband construction
- Sensitivity: 113 dB @ 1 kHz
- Impedance: 32 Ohm



NEW

Available 2nd quarter 2004

\$ 59

HEADPHONES

HPX2000

- High definition DJ headphones
- Ultra-wide frequency response 20 Hz - 20 kHz
- High-performance bass and super-transparent highs
- Ultra-high dynamic range
- High-efficiency cobalt capsule
- Single-sided cord with oxygen-free copper wires
- Rotating, reversible round-shaped ear cups
- Ultra-rugged headband construction
- Sensitivity: 110 dB @ 1 kHz
- Impedance: 64 Ohm



\$ 39

HEADPHONES

HPM1000

- Multi-purpose headphones
- Ultra-wide frequency response 20 Hz - 20 kHz
- High dynamic range
- High-resolution capsule
- Single-sided cord
- Oval-shaped ear cups
- Comfortable headband
- Sensitivity: 105 dB @ 1 kHz
- Impedance: 32 Ohm



\$ 29

BEHRINGER

MIXING CONSOLES

UB SERIES MIXING CONSOLES

- ANALOG MIXING CONSOLES
- DIGITAL MIXING CONSOLES & ACCESSORIES
- POWERED MIXERS



www.behringer.com

UB SERIES MIXING CONSOLES

EURORACK UB2442FX-PRO

- 8 mono channels with INVISIBLE MIC PREAMPS, inserts, direct outs and phantom power plus 4 stereo channels (with 2 additional INVISIBLE MIC PREAMPS)
- 4 subgroups, 4 aux sends and 4 stereo aux returns
- 3-band EQs with semi-parametric mids plus low cut on all mono channels
- 4-band EQs on all stereo channels
- 24-bit digital stereo FX processor
- Improved ULN* design with 4580 op amps, internal autorange SMPS** and 60-mm ALPS** faders

• Rack-mounting kit included



W/D/H: 418 x 438 x 136 mm, 5.9 kg

\$ 529

UB SERIES MIXING CONSOLES

EURORACK UB2222FX-PRO

- 8 mono channels with INVISIBLE MIC PREAMPS, inserts and phantom power plus 4 stereo channels
- 2 subgroups, 3 aux sends and 3 stereo aux returns
- 3-band EQs with semi-parametric mids plus low cut on all mono channels
- 4-band EQs on all stereo channels
- 24-bit digital stereo FX processor
- Improved ULN* design with 4580 op amps, internal autorange SMPS** and 60-mm ALPS** faders
- Rack-mounting kit included



W/D/H: 408 x 367 x 97 mm, 4.8 kg

\$ 439

UB SERIES MIXING CONSOLES

EURORACK UB1832FX-PRO

- 6 mono channels with INVISIBLE MIC PREAMPS, inserts and phantom power plus 4 stereo channels
- 2 subgroups, 3 aux sends and 2 stereo aux returns
- 3-band EQs with semi-parametric mids plus low cut on all mono channels
- 4-band EQs on all stereo channels
- 9-band stereo graphic EQ
- 24-bit digital stereo FX processor plus XPO 3D stereo surround effect
- Improved ULN* design with 4580 op amps, internal autorange SMPS** and 60-mm ALPS** faders



• Rack-mounting kit included

W/D/H: 408 x 367 x 97 mm, 4.7 kg

\$ 409

UB SERIES MIXING CONSOLES

EURORACK UB1622FX-PRO

- 4 mono channels with INVISIBLE MIC PREAMPS, inserts and phantom power plus 4 stereo channels
- 2 subgroups, 2 aux sends and 2 stereo aux returns
- 3-band EQs with semi-parametric mids plus low cut on all mono channels
- 4-band EQs on all stereo channels
- 24-bit digital stereo FX processor
- Improved ULN* design with 4580 op amps, internal autorange SMPS** and 60-mm ALPS** faders
- Rack-mounting kit included



W/D/H: 301 x 351 x 97 mm, 3.3 kg

\$ 309

UB SERIES MIXING CONSOLES

EURORACK UB1222FX-PRO

- 4 mono channels with INVISIBLE MIC PREAMPS, inserts and phantom power plus 4 stereo channels
- 2 aux sends and 2 stereo aux returns
- 3-band EQs on all channels (low cut on all mono channels)
- 7-band stereo graphic EQ with FBQ Feedback Detection
- 24-bit digital stereo FX processor plus XPO 3D stereo surround effect
- Voice canceller function for karaoke applications
- Internal autorange SMPS**



• Rack-mounting kit included

W/D/H: 345 x 334 x 97 mm, 3.8 kg

\$ 339

UB SERIES MIXING CONSOLES

EURORACK UB1204FX-PRO

- 4 mono channels with INVISIBLE MIC PREAMPS and phantom power plus 2 stereo channels
- 2 subgroups, 2 aux sends and 2 stereo aux returns
- 3-band EQs on all mono and stereo channels (low cut on mono channels)
- 24-bit digital stereo FX processor
- Improved ULN* design with 4580 op amps, internal autorange SMPS** and 60-mm ALPS** faders
- Rack-mounting kit included



W/D/H: 247 x 334 x 97 mm, 2.6 kg

\$ 269

UB SERIES MIXING CONSOLES

EUROSTACK UB1204-PRO

- 4 mono channels with INVISIBLE MIC PREAMPS and phantom power plus 2 stereo channels
- 2 subgroups with one fader, 2 aux sends and 2 stereo aux returns
- 3-band EQs on all mono and stereo channels (flow cut on all mono channels)
- Improved ULN* design with 4580 op amps, internal autorange SMPS** and 60-mm ALPS** faders
- Rack-mounting kit included



W/D/H: 247 x 328 x 97 mm, 2.56 kg

\$ 219

UB SERIES MIXING CONSOLES

EUROSTACK UB1202

- 4 mono channels with INVISIBLE MIC PREAMPS and phantom power plus 4 stereo channels
- 1 post fader aux send
- 3-band EQs (plus low cut on all mono channels)
- Improved ULN* design with 4580 op amps plus 60-mm ALPS** main mix fader



W/D/H: 242 x 220 x 47 mm, 1.35 kg

\$ 139

UB SERIES MIXING CONSOLES

EUROSTACK UB1002

- 2 mono channels with INVISIBLE MIC PREAMPS and phantom power plus 4 stereo channels
- 1 post fader aux send
- 3-band EQs plus low cut on all mono channels
- Improved ULN* design with 4580 op amps plus 60-mm ALPS** main mix fader



W/D/H: 189 x 220 x 47 mm, 1.05 kg

\$ 109

UB SERIES MIXING CONSOLES

EUROSTACK UB802

- 2 mono channels with INVISIBLE MIC PREAMPS and phantom power plus 2 stereo channels
- 1 post fader aux send and 1 stereo aux return
- 3-band EQs on all mono and stereo channels
- Improved ULN* design with 4580 op amps



W/D/H: 189 x 220 x 47 mm, 1.0 kg

\$ 89

UB SERIES MIXING CONSOLES

EUROSTACK UB502

- 1 mono channel with INVISIBLE MIC PREAMP plus 2 stereo channels
- 2-band EQ on mono channel
- Additional 2-track I/O
- Perfect for compact recording and performance applications
- Almost small enough to fit in your shirt pocket



W/D/H: 134 x 177 x 47 mm, 0.55 kg

\$ 79

ANALOG MIXING CONSOLES

EUROSTACK MXB1002

- Battery or AC powered operation
- 2 mono channels with INVISIBLE MIC PREAMPS and inserts, 3 stereo channels with INVISIBLE MIC PREAMPS plus phantom power on all channels
- ULN* design, highest possible headroom, ultra-transparent audio
- Separate gain controls for mic and line inputs on stereo channels allowing both inputs to be active
- Additional stereo tape return channel
- Two aux sends (FX, monitor)
- 3-band EQ on all channels
- Rack-mounting kit included



W/D/H: 298 x 216 x 73 mm, 2.5 kg

\$ 159

ANALOG MIXING CONSOLES

EURODESK SL3242FX-PRO

- 24 new state-of-the-art, studio-grade IMP "Invisible" Mic Preamps
- 2 independent 24-bit digital stereo FX processors with 99 VIRTUALIZER presets
- High precision 9-band stereo graphic EQ
- Revolutionary FBO Feedback Detection System
- 2 stereo input channels with 4-band EQ
- 3-band EQ plus switchable low cut filter on all mono channels
- Inserts on each mono channel and main mix
- 4 subgroups and additional mono output
- Internal autorange SMPS**



W/D/H: 896 x 410 x 100 mm, 11.5 kg

\$ 869

ANALOG MIXING CONSOLES

EURODESK SL2442FX-PRO

- 16 new state-of-the-art, studio-grade IMP "Invisible" Mic Preamps
- 2 independent 24-bit digital stereo FX processors with 99 VIRTUALIZER presets
- High precision 9-band stereo graphic EQ
- Revolutionary FBO Feedback Detection System
- 2 stereo input channels with 4-band EQ
- 3-band EQ plus switchable low cut filter on all mono channels
- Inserts on each mono channel and main mix
- 4 subgroups and additional mono output
- Internal autorange SMPS**



W/D/H: 682 x 410 x 100, 8.5 kg

\$ 699

ANALOG MIXING CONSOLES

EURODESK MX9000

- 24 fully inline channels with INVISIBLE MIC PREAMPS, inserts, direct outs and phantom power
- ULN* design, highest possible headroom, ultra-transparent audio
- 8 subgroups, 6 aux sends and 6 stereo aux returns
- 4-band EQ with 2 semiparametric mids plus low cut on all main channels
- 2-band EQ on all mix B channels
- Integrated 12-segment LED meter bridge for all channels, subgroups and main/PFL/solo



W/D/H: 935 x 745 x 220 mm, 30.0 kg

\$ 2,179

ANALOG MIXING CONSOLES

EURODESK MX3282A

- 24 mono channels with INVISIBLE MIC PREAMPS, inserts and phantom power plus 4 stereo channels
- ULN* design, highest possible headroom, ultra-transparent audio
- 8 subgroups, 8 aux sends and 4 stereo aux returns
- 3-band EQ with semi-parametric mids plus low cut on all mono channels
- 4-band EQ on all stereo channels
- Precise 12-segment LED level meters for main/PFL/solo



W/D/H: 1015 x 527 x 90 mm, 17.7 kg

\$ 1,239

ANALOG MIXING CONSOLES

EURODESK MX2442A

- 16 mono channels with INVISIBLE MIC PREAMPS, inserts and phantom power plus 4 stereo channels
- ULN[®] design, highest possible headroom, ultra-transparent audio
- 4 subgroups, 6 aux sends and 2 stereo aux returns
- 3-band EQ with semi-parametric mids plus low cut on all mono channels
- 4-band EQ on all stereo channels
- Precise 12 segment LED level meters for main/PFL/solo

- Full-fledged routing, mute, PFL and solo-in-place functions
- Built-in routable talkback mic and BNC lamp socket



W/D/H: 720 x 495 x 97 mm, 12.0 kg

\$ 929

ANALOG MIXING CONSOLES

EURORACK MX3242X

- 16 inline channels with INVISIBLE MIC PREAMPS, inserts, direct outs and phantom power
- ULN[®] design, highest possible headroom, ultra-transparent audio
- 4 subgroups, 6 aux sends and 4 stereo aux returns
- 4-band EQ with 2 semi-parametric mids plus low cut on all channels
- Additional 2-track I/O
- 24-bit digital stereo FX processor with 32 original VIRTUALIZER presets
- Full-fledged routing, mute, PFL and solo-in-place functions

- Built-in routable (to aux sends 1-2) talkback mic
- Rack-mounting kit included



W/D/H: 439 x 565 x 222 mm, 12.0 kg

\$ 1,059

WIN A V-VERB PRO



Already signed up?

Don't miss out a chance to win one of our hot-off-the-shelf V-VERB PROs! Just visit

www.behringer.com/truenorth

and you will be entered into a drawing pool to win one of our V-VERB PRO FX processors! Refer to the raffle website for drawing details.



DIGITAL MIXING CONSOLES & ACCESSORIES

DDX3216

Fully Automated 32-Channel 16-Bus Digital Mixing Console

- 32 full-fledged channels/12 ULN[®] INVISIBLE MIC PREAMPS
- 16 buses, 8 aux sends and comprehensive routing options
- Fully featured dynamic and snapshot automation
- 17 ultra-precise, low-noise 100-mm motorized ALPS[®] faders
- Compressor/limiter plus gate, 4-band parametric EQ, sweepable high pass and phase reverse on all 32 channels, additional delay on channels 1-16
- Additional compressor/limiter (switchable pre/post) and EQ for stereo main mix

- Four simultaneously operable effects processors with dozens of first-class algorithms, accessible from all 32 channels
- Two option slots, three power-packed options for unlimited connectivity (16 channel ADAT[®], 16 channel TDIF, 8 channel AES/EBU, 8 channel A/D & D/A converter)
- Analog feel, intuitive user interface
- Comprehensive Web support area with downloads, tips, application examples and more www.ddx3216.com



W/D/H: 438 x 572 x 163 mm, 13.5 kg

\$ 1,709

Available options:

- ADT1616:** 16-Channel ADAT[®] Interface for DDX3216 \$ 269
- TDF1616:** 16-Channel TDIF Interface for DDX3216 \$ 269
- AES808/ACB80BP:** 8-Channel AES/EBU Interface for DDX3216/19" Connector Box \$ 439

ULTRAGAIN PRO-8 DIGITAL ADAB000

- Ultra high-quality 8 channel 24-bit A/D & D/A converter for virtually any digital recording/mixing environment
- 8 new state-of-the-art, studio-grade IMP "Invisible" Mic Preamps
- Phantom power on all mic inputs
- The perfect expansion for the DDX3216

- Processes 44.1 and 48 kHz sample rates
- External sample rate synchronization via wordclock or ADAT[®] input
- Optical ADAT[®] IN/OUT interface
- All mic/line inputs are routed to the ADAT[®] output



\$ 359

POWERED MIXERS

EUROPOWER PMX5000

- Super-compact 2 x 400-Watt (800 Watts bridged mode) stereo powered mixer
- Revolutionary and patented** COOLAUDIO Amplifier Technology
- Ultra-compact dimensions at nearly half the weight of conventional powered mixers
- 20 channel mixer section comprised of 12 mono and 4 stereo channels plus separate tape returns
- 2 independent 24-bit stereo FX processors with 99 VIRTUALIZER presets
- Revolutionary FBQ Feedback Detection System

- 12 high-quality IMP "Invisible" Mic Preamps with switchable +48 V phantom power



Available 2nd quarter 2004
W/D/H: 596 x 496 x 122 mm, 13.25 kg

\$ 859

POWERED MIXERS

EUROPOWER PMX3000

NEW

- Super-compact 2 x 400-Watt (800 Watts bridged mode) stereo powered mixer
- Revolutionary and patented** COOLAUDIO Amplifier Technology
- Ultra-compact dimensions at nearly half the weight of conventional powered mixers
- 16-channel mixer section comprised of 8 mono and 4 stereo channels plus separate tape returns
- Integrated 24-bit stereo FX processor with 99 VIRTUALIZER presets
- Revolutionary FBQ Feedback Detection System

- 8 high-quality IMP "Invisible" Mic Preamps with switchable +48 V phantom power



Available 2nd quarter 2004
W/D/H: 476 x 460 x 122 mm, 10.8 kg

\$ 699

POWERED MIXERS

EUROPOWER PMX1000

NEW

- Super-compact 2 x 300-Watt (600 Watts bridged mode) stereo powered mixer
- Revolutionary and patented** COOLAUDIO Amplifier Technology
- Ultra-compact dimensions at nearly half the weight of conventional powered mixers
- 12-channel mixer section comprised of 4 mono and 4 stereo channels, 2 additional stereo inputs plus separate tape returns
- Integrated 24-bit stereo FX processor with 99 VIRTUALIZER presets
- Revolutionary FBQ Feedback Detection System

- 6 high-quality mic preamps with switchable +48 V phantom power



Available 2nd quarter 2004
W/D/H: 390 x 425 x 122 mm, 7.95 kg

\$ 549

POWERED MIXERS

EUROPOWER PMX880S

NEW

- Super-compact 2 x 400-Watt (800 Watts bridged mode) stereo powered mixer
- Revolutionary and patented** COOLAUDIO Amplifier Technology
- Ultra-compact dimensions at nearly half the depth and weight of conventional powered mixers
- 10-channel mixer section comprised of 6 mono and 2 stereo channels plus separate tape returns
- 2 independent 24-bit stereo FX processors with 99 VIRTUALIZER presets
- Revolutionary FBQ Feedback Detection System

- 8 high-quality mic preamps with switchable +48 V phantom power



Available 2nd quarter 2004
W/D/H: 460 x 220 x 315 mm, 9.4 kg

\$ 619

POWERED MIXERS

EUROPOWER PMX660M

NEW

- Super-compact 2 x 300-Watt (600 Watts bridged mode) dual mono powered mixer
- Revolutionary and patented** COOLAUDIO Amplifier Technology
- Ultra-compact dimensions at nearly half the depth and weight of conventional powered mixers
- 8-channel mixer section comprised of 6 mono channels plus separate tape returns
- 24-bit FX processor with 99 VIRTUALIZER presets
- Revolutionary FBQ Feedback Detection System

- 6 high-quality mic preamps with switchable +48 V phantom power



Available 2nd quarter 2004
W/D/H: 460 x 220 x 315 mm, 8.5 kg

\$ 469

POWERED MIXERS

EUROPOWER PMX2000

- 6 mono channels with INVISIBLE MIC PREAMPS, and phantom power plus 4 stereo channels (3 with INVISIBLE MIC PREAMPS)
- Built-in 2 x 250-Watt power amp
- ULN* design, highest possible headroom, ultra-transparent audio
- Optional stereo (main L/R) or double mono (main/monitor) operation possible
- Professional Speaker connector (compatible to NEUTRIK® SPEAKON™)
- 2 power amp inputs, 3 speaker outputs (L, R, mono bridged)
- 3-band EQ on all channels

- Additional 2-track I/O
- 24-bit digital stereo FX processor with 99 outstanding VIRTUALIZER presets



W/D/H: 596 x 496 x 122 mm, 13.25 kg

\$ 549

BEHRINGER
DJ PRODUCTS

DJ MIXERS
DJ GEAR



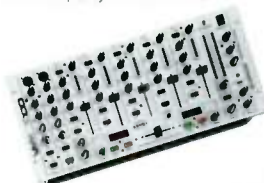
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DJ MIXERS

PRO MIXER VMX1000

- Professional 7-channel ultra low-noise DJ mixer with state-of-the-art phono preamps
- Intelligent dual auto-BPM counter
- Super-smooth ULTRAGLIDE faders with up to 500,000 life cycles
- Awesome XPO stereo surround effect
- VCA-controlled crossfader for utmost reliability
- Adjustable crossfader curve for all mixing styles
- 3-band kill EQ (-32 dB) with EQ on/off switch on stereo channels, gain control and precise level meters per channel

- Monitor function with PFL/main balance control and split option
- Subwoofer output with adjustable x-over frequency and level control



W/D/H: 483 x 223 x 107 mm, 3.6 kg

\$ 339

DJ MIXERS

PRO MIXER VMX300

- 3 dual-input stereo channels, one switchable to mic level with auto-talkover function
- Intelligent dual auto-BPM counter with time and beat sync display
- Gain, 3-band kill EQ (-32 dB) and dedicated level meter per channel
- Super-smooth ULTRAGLIDE faders with up to 500,000 life cycles and full VCA control
- Front-panel 3-way kill switches with revolutionary keyboard-like tap & hold action
- Reverse switch for crossfader
- Awesome XPO 3D stereo surround effect
- Dedicated curve control for all faders

- PFL function with PFL/Output balance control and split option



W/D/H: 241 x 332 x 88 mm, 3.5 kg

\$ 279

DJ MIXERS

PRO MIXER VMX200

- 2 dual-input stereo channels
- Intelligent dual auto-BPM counter with time and beat sync display
- Gain and 3-band kill EQ (-32 dB) per stereo channel
- Super-smooth ULTRAGLIDE faders with up to 500,000 lifecycles and full VCA control
- Dedicated curve control for all faders
- Reverse switch for crossfader
- Awesome XPO 3D stereo surround effect
- PFL function with CH-1/CH-2 balance control and split option, assignable to level meter

- 1 microphone input with 2-band EQ plus auto-talkover function with depth control



W/D/H: 203 x 280 x 88 mm, 2.5 kg

\$ 219

DJ MIXERS

PRO MIXER VMX100

- 2 dual-input stereo channels
- Intelligent dual auto-BPM counter with time and beat sync display
- Gain and 2-band kill EQ (-32 dB) per channel
- Super-smooth ULTRAGLIDE faders with up to 500,000 life cycles
- Switchable crossfader curve control
- 1 microphone input
- Extremely precise assignable level meter with peak hold function
- Master and tape outputs



W/D/H: 229 x 203 x 72 mm, 2.0 kg

\$ 139

DJ MIXERS

PRO MIXER DJX700

- 4 dual input stereo channels, 1 ULN* microphone channel with "On Air" switch
- 47 breathtaking digital effect presets in 24 bit quality: delay, reverb, flanger, filter, phaser, ultrabass, exciter, wobble, voice changer etc.
- Intelligent dual auto-BPM counter with time and beat sync display
- Super-smooth VCA ULTRAGLIDE faders with up to 500,000 life cycles
- Awesome adjustable XPO stereo surround effect
- VCA controlled crossfader with adjustable crossfader curve for utmost reliability

W/D/H: 321 x 371 x 105 mm, 3.9 kg

- 3-band kill EQ (-32 dB) and precise level meters with peak hold function per channel
- Additional 3-way kill switches with extremely steep frequency separation



\$ 389

DJ MIXERS

PRO MIXER DJX400

- Two dual input stereo channels with gain and 3-band kill EQ (-32 dB)
- Intelligent dual auto-BPM counter with time and beat sync display
- Super-smooth dual-rail ULTRAGLIDE faders with up to 500,000 life cycles
- Awesome adjustable XPO 3D surround effect
- Switchable crossfader curve control
- One microphone input with studio-grade ULN* technology and 2-band EQ
- Extremely precise assignable level meter with peak hold function

W/D/H: 310 x 220 x 88 mm, 2.3 kg

- PFL function with split option
- Signal send (PFL) and return loop



\$ 189

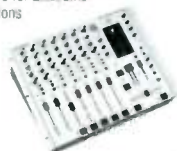
DJ MIXERS

PRO MIXER DX1000

- Five dual stereo inputs plus two mono microphone channels with ULN* mic preamps, gain control and clip LED
- Musical 3-band EQ with low-end kill button and bypass per channel
- Super-smooth 100-mm channel faders, replaceable and freely assignable VCA crossfader
- Headphone output with volume and balance (PFL/Main) controls, switchable split mode and level display
- Subbass output for separate subwoofer, additional zone output for second area or system

W/D/H: 483 x 357 x 61/157 mm, 6.5 kg

- Talkover function for mic-triggered music fade-out
- Two tape outputs: with and without mic signal
- Main mute, main boost, punch and cut functions for awesome mix options



\$ 389

DJ MIXERS

PRO MIXER DX626

- Three dual input stereo channels with gain and 3-band kill EQ (-32 dB)
- One channel additionally switchable to studio-grade ULN* microphone input
- Intelligent dual auto-BPM counter
- Super-smooth dual-rail ULTRAGLIDE crossfader with up to 500,000 life cycles
- Manual talkover function
- PFL function with master/PFL mix option
- Peak-hold level meter with dedicated PFL bargraph
- Master, booth and tape outputs
- BNC goose-neck lamp socket

W/D/H: 254 x 305 x 61/91 mm, 2.4 kg



\$ 189

DJ MIXERS

PRO MIXER DX052

- 2 dual input stereo channels, 1 ULN* microphone channel and a dedicated FX loop for connection of external devices (sampler, reverb processor etc.)
- Intelligent dual auto-BPM counter
- Super-smooth ULTRAGLIDE faders with up to 500,000 life cycles and full VCA control
- Dedicated curve control for all faders
- Professional crossfader reverse switch
- Awesome adjustable XPO stereo surround effect
- 2-band kill EQ (-32 dB), gain and pan control per channel

W/D/H: 264 x 315 x 110 mm, 2.3 kg



\$ 189

DJ GEAR

TWEAKALIZER DFX69

- Desktop DJ effects machine with 6 simultaneous functions and super-intuitive user interface
- Incredible real-time scratch function for any input signal
- Super-fast and accurate auto-BPM counter
- Virtually inaudible Pitch Transposer to correct track speed adjustments
- Breathtaking LFO-controlled effects section including delay and flanger
- Awesome filter effects with 3 filter types (low, high and band pass), 3 filter modes (auto, manual, LFO) and separate resonance control

Available 3rd quarter 2004

W/D/H: 321 x 371 x 105 mm, 3.9 kg

- Groove- and BPM-related loop sampler with up to 16 seconds of memory



\$ 189

BEHRINGER MICROPHONES

- PERFORMANCE MICROPHONES
- RECORDING MICROPHONES
- MEASUREMENT MICROPHONES



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PERFORMANCE MICROPHONES

ULTRAVOICE XM8500

- Excellent vocal/instrumental dynamic microphone
- Presence lift in critical mid-range gives you maximum voice projection
- Cardioid characteristic with excellent feedback suppression
- Sturdy, reliable metal construction
- Balanced low-noise XLR output
- Two-stage pop filter
- Exceptional off-axis rejection eliminates feedback problems
- Delivered in a rugged case with mic clip and stand adapter



\$ 34

PERFORMANCE MICROPHONES

MICROPHONE XM1800S

- Excellent vocal/instrumental dynamic microphone
- Presence lift in critical mid-range gives you maximum voice projection
- Cardioid characteristic with excellent feedback suppression
- Sturdy, reliable metal construction
- Balanced low-noise XLR output
- Two-stage pop filter
- Practical On/Off switch
- Exceptional off-axis rejection eliminates feedback problems
- Delivered in a rugged case with mic clip and stand adapter
- Available as 3-pack only



\$ 49/3-Pack

RECORDING MICROPHONES

B-2 PRO

- Hand-assembled condenser microphone
- 1" gold-splattered dual-diaphragm capsule
- Selective cardioid, omnidirectional or figure-eight pickup pattern
- Unsurpassed audio quality
- Ideal as main and support microphone for studio and live applications
- Exceptionally flat frequency response and incredible musicality
- Low-noise FET circuitry
- Switchable high pass filter and -10 dB pad
- Carrying case, shockmount and windscreen included



\$ 229

RECORDING MICROPHONES

B-1

- Hand-assembled condenser microphone
- 1" gold sputtered single-diaphragm capsule
- Cardioid pickup pattern
- Unsurpassed audio quality
- Ideal as main and support microphone for studio and live applications
- Exceptionally flat frequency response and incredible musicality
- Low-noise FET circuitry
- Switchable high-pass filter and -10 dB pad
- Carrying case, shockmount and windscreen included



\$ 159

RECORDING MICROPHONES

B-5

- Professional true condenser microphone for studio and live applications
- 2 interchangeable capsules with cardioid and omnidirectional pickup patterns
- Low-mass gold-sputtered diaphragm for ultimate sound reproduction
- Perfect for acoustic instruments, voice and overhead etc.
- Ultra low-noise transformerless FET input eliminates low-frequency distortion
- Smooth, super-wide frequency response and incredible musicality
- Switchable low-frequency roll-off and -10 dB input attenuation
- Gold-plated 3-pin XLR output connector



NEW

\$ 139

RECORDING MICROPHONES

C-1

- Professional large-diaphragm condenser microphone for studio and live applications
- Exceptionally flat frequency response and ultra-high sound resolution
- Cardioid pickup pattern for outstanding sound source separation and feedback rejection
- Ultra low-noise transformerless FET input circuitry
- LED indicates phantom power operation
- Gold-plated 3-pin XLR output connector for perfect signal transmission

- Swivel stand mount and carrying case included



NEW

\$ 59

Available 3rd quarter 2004

MEASUREMENT MICROPHONES

ECM8000

- Precision electret condenser microphone
- Perfectly complements the new ULTRACURVE PRO DE02496
- Ultra-linear frequency response from 15 Hz to 20 kHz
- Optimal for acoustic measurement applications
- Use with any real-time analyzer with ±15 to ±48 V phantom power
- Delivered in a rugged hard case with mic clip and stand adapter



\$ 79



BEHRINGER

INSTRUMENT AMPLIFICATION

- MODELING AMPLIFICATION
- GUITAR AMPLIFICATION
- BASS AMPLIFICATION
- KEYBOARD AMPLIFICATION
- ACCESSORIES
- GUITAR PACKS



www.behringer.com

MODELING AMPLIFICATION

V-AMP PRO

- Professional guitar amp modeling and multi-effects processor with additional 24 bit/96 kHz digital output and ULTRA-G cabinet simulation
- 32 amp models, 15 speaker cabinet simulations, noise gate, compressor, wah-wah, modulation effects, delay and reverb
- Stereo headphones output with volume control, adjustable auto chromatic tuner and internal power supply unit
- Balanced stereo XLR DI out with ground lift switch
- Pre and post DSP insert loops
- AES/EBU and S/PDIF connectors
- BNC wordclock input, MIDI In, Out, Thru



W/D/H: 483 x 135 x 89 mm, 2.6 kg

\$ 359

MODELING AMPLIFICATION

V-AMP 2

- Virtual guitar amplifier with amp simulation and multi-effects
- 32 amp and 15 speaker simulation models, independently selectable
- High-resolution 24-bit stereo multi-effects processor
- Separate wah-wah and reverb effects
- Effective 3-band EQ with amp model dependent characteristics plus global 3-band EQ
- Five new configuration modes for various applications



W/D/H: 236 x 180 x 63 mm, 1.2 kg

\$ 219

MODELING AMPLIFICATION

X V-AMP

- 16 original V-AMP amp/speaker simulations, including a special acoustic simulation and amp bypass function
- 24-bit high-resolution stereo multi-effects processor including first-class stomp box simulations, delay, wah, chorus, flanger, reverb, noise gate and compressor effects and many more
- Freely assignable expression pedal for real-time control of effects or wah/volume control
- Amp and cabinet simulation, compressor, noise gate, EQ, modulation effects, delay and reverb can be used simultaneously in any combination



W/D/H: 235 x 175 x 70 mm, 0.75 kg

\$ 109

MODELING AMPLIFICATION

BASS V-AMP PRO

- The ultimate tone toolbox for bass, acoustic/electric guitar and keyboard amp modeling with additional 24 bit/96kHz digital output
- 32 amp models, 23 speaker cabinet simulations, noise gate, compressor, wah-wah, modulation effects, delay and reverb
- Pre and post DSP insert loops
- Balanced stereo XLR DI out with ground lift and switchable ULTRA-G cabinet simulation
- AES/EBU and S/PDIF connectors allow usage as an all-purpose A/D converter
- BNC wordclock input for external sample rate synchronization



W/D/H: 483 x 135 x 89 mm, 2.6 kg

\$ 359

MODELING AMPLIFICATION

BASS V-AMP

- The ultimate tone toolbox for bass/ acoustic/electric guitar and keyboard amp modeling
- 32 amp models, 23 speaker cabinet simulations, noise reduction, compressor, wah-wah, distortion pedal simulations etc.
- 16 analog and digital multi-effects including ultrabass, synth, delay/loop sampler, chorus, flanger, rotary speaker, voice box, auto wah, phaser, ambience and reverb
- Stereo aux input
- Comprehensive MIDI implementation

- 4 renowned distortion and overdrive stomp boxes with adjustable DRIVE, TCNE BOOST and SPLIT
- Wah-Wah pedal and studio compressor effects



W/D/H: 236 x 180 x 63 mm, 1.2 kg

\$ 219

MODELING AMPLIFICATION

V-AMPIRE LX1200H

- 2 x 60 Watt digital guitar modeling amplifier head
- 32 authentic amp models, 15 speaker cabinet simulations, 16 multi-FX such as noise gate, compressor, wah wah, modulation effects, delay, reverb etc.
- 120 Watt mono or 2 x 60 Watt stereo operation
- 125 memory locations, divided into 25 banks of 5 presets each
- Intuitive rotary controls with dedicated LED indicators

- 15 rear-panel connectors allow comprehensive routing to suit virtually any conceivable application—plus MIDI In, Out/Thru
- MIDI implementation includes program changes, control changes and SysEx



Available 3rd quarter 2004
W/D/H: 611 x 265 x 280 mm, 14.6 kg

\$ 339

MODELING AMPLIFICATION

V-AMPIRE LX1-112

- 2 x 60 Watt guitar combo with 12" JENSEN®/BUGERA™ Speakers, interactive amp modeling and 24-bit multi-effects processor
- 32 amp models, 15 speaker cabinet simulations, noise gate, compressor, wah wah, modulation effects, delay and reverb etc.
- Comprehensive MIDI In, Out/Thru
- Balanced stereo XLR DI Out with ground lift and switchable ULTRA-G speaker simulation
- Pre DSP send/return
- Adjustable stereo aux input for line-level signals (CD, soundcard, etc.)

- Stereo headphones output
- Adjustable auto-chromatic tuner



W/D/H: 611 x 265 x 491 mm, 21.5 kg

\$ 469

GUITAR AMPLIFICATION

V-TONE GMX1200H

- Powerful 2 x 60-Watt guitar amplifier head with authentic V-TONE analog modeling
- 2 loudspeaker outputs for stereo operation with 2 x 8 Ohms impedance
- Authentic V-TONE Analog Modeling for 3 classic guitar amps, 3 speaker simulation models plus 3 gain modes—27 modeled sounds individually selectable per channel
- 2 independent, full-featured modeling channels offering everything you need from clean to crunch to super-fat distortion sounds

- FXT—ultra-flexible Fx Tracking
- Patented DYNAMIZER circuitry
- 24-bit stereo multi-effects processor with 99 user presets and MIDI control



Available 3rd quarter 2004
W/D/H: 712 x 255 x 280 mm, 15.5 kg

\$ 309

GUITAR AMPLIFICATION

V-TONE GMX212

- Powerful 2 x 60-Watt Guitar Workstation with authentic V-TONE Analog Modeling
- Two original heavy duty 12" JENSEN®/BUGERA™ Speakers
- Authentic V-TONE Analog Modeling for 3 classic guitar amps, 3 speaker simulation models plus 3 gain modes—27 modeled sounds individually selectable per channel
- 2 independent, full-featured modeling channels
- FXT—ultra-flexible Fx Tracking allows independent effects settings on each channel

- 24-bit stereo multi-effects processor and integrated tuner
- Footswitch included



W/D/H: 712 x 255 x 493 mm, 24.0 kg

\$ 439

GUITAR AMPLIFICATION

V-TONE GMX210

- Powerful 2 x 30-Watt Guitar Workstation with authentic V-TONE Analog Modeling
- Two original heavy duty 10" JENSEN®/BUGERA™ Speakers
- Authentic V-TONE Analog Modeling for 3 classic guitar amps, 3 speaker simulation models plus 3 gain modes—27 modeled sounds individually selectable per channel
- 2 independent, full-featured modeling channels
- FXT—ultra-flexible Fx Tracking allows independent effects settings on each channel

- 24-bit stereo multi-effects processor and integrated tuner
- Footswitch included



W/D/H: 605 x 255 x 473 mm, 18.2 kg

\$ 359

GUITAR AMPLIFICATION

V-TONE GMX110

- Powerful 30-Watt Guitar Workstation with authentic V-TONE Analog Modeling
- Original heavy-duty 10" JENSEN®/BUGERA™ Speakers
- Authentic V-TONE Analog Modeling for 3 classic guitar amps, 3 speaker simulation models plus 3 gain modes—providing you with 27 modeled sounds
- Clean channel and full-featured modeling channel
- FXT—ultra-flexible Fx Tracking allows independent effects settings on each channel

- 24-bit stereo multi-effects processor and integrated tuner
- Footswitch included



W/D/H: 423 x 213/253 x 400 mm, 11.0 kg

\$ 269

GUITAR AMPLIFICATION

V-TONE GM108

- Extremely versatile practice amplifier with authentic analog amp modeling
- Original vintage design guitar speaker
- Authentic Analog Modeling for 3 classic guitar amps, 3 speaker simulation models plus 3 gain modes—providing you with 27 classic sound presets
- Wide-range drive control for super-fat sounds with any pickup types
- Dedicated 3-band EQ and master level control
- CD input allows you to play along with your favorite music

- Powerful headphone output with speaker simulation



W/D/H: 357 x 162 x 322 mm, 5.15 kg

\$ 89

GUITAR AMPLIFICATION

VINTAGER AC112

- 60-Watt RMS guitar amp with 12AX7 tube
- Original JENSEN®/BUGERA™ 70-Watt 12" speaker
- Two channels with separate volume, EQ and FX settings
- Stereo 24-bit multi-effects processor with 99 user presets
- 31 original VIRTUALIZER/MODULIZER presets with world-class effects
- Insert, adjustable stereo aux in and line out plus headphone out
- MIDI interface for channel and effect selection plus parameter control

- Channel select/FX bypass footswitch included



W/D/H: 477 x 515 x 317 mm, 18.5 kg

\$ 469

GUITAR AMPLIFICATION

VINTAGER AC108

- Extremely versatile 15-Watt guitar amplifier with hand-selected 12AX7 vacuum tube
- Authentic vintage design with ULTRATUBE circuitry for classic tube sound
- Powerful 20-Watt, 8" vintage-tuned guitar speaker
- 2-channel tube preamp and wide-range gain control for super-fat sounds with all pickup types
- Dedicated 2-band EQ plus mid-shift button for creative sound-shaping
- CD input allows you to play along to your favorite music

- Dedicated master level control and powerful headphone output



W/D/H: 357 x 162 x 322 mm, 5.6 kg

\$ 89

GUITAR AMPLIFICATION

VINTAGER GM110

- 30-Watt RMS analog modeling guitar amp
- Original JENSEN®/BUGERA™ 35-Watt 10" speaker
- Three amp models, three speaker simulations plus three gain modes
- Revolutionary patented™ DYNAMIZER circuitry captures every nuance of your playing
- Powerful 3-band EQ and master level control
- Balanced XLR DI out delivers full preamplified sound with speaker simulation
- Serial effects loop allows integration of outboard gear
- Additional 8-Ohm speaker out with automatic internal speaker mute



W/D/H: 381 x 369 x 242 mm, 12.5 kg

\$ 169

GUITAR AMPLIFICATION

BLUE DEVIL GX112

- 60-Watt RMS VIRTUBE guitar amp
- Original JENSEN®/BUGERA™ 70-Watt 12" speaker
- Two channels with separate volume and FX settings
- Stereo 24-bit multi-effects processor with 99 user presets
- 31 original VIRTUALIZER/MODULIZER presets with world-class effects
- Insert, adjustable stereo aux in and line out plus headphone out
- MIDI interface for channel and effect selection plus parameter control
- Channel select/FX bypass footswitch included



W/D/H: 483 x 483 x 297 mm, 19.0 kg

\$ 389

GUITAR AMPLIFICATION

ULTRATWIN GX212

- 2 x 60-Watt RMS stereo VIRTUBE guitar amp
- Two original JENSEN®/BUGERA™ 12" speakers
- Two channels with separate volume, FX and EQ
- Morphing knob for instantaneous sound tweaking
- Stereo 24-bit multi-effects processor with 99 user presets
- 31 original VIRTUALIZER/MODULIZER presets with world-class effects
- Insert, adjustable stereo aux in and line out plus headphone out
- MIDI interface for real-time remote control, channel and preset selection
- Footswitch included



W/D/H: 470 x 678 x 250 mm, 21.0 kg

\$ 619

GUITAR AMPLIFICATION

ULTRATWIN GX210

- 2 x 30-Watt RMS stereo VIRTUBE guitar amp
- Two original JENSEN®/BUGERA™ 35-Watt 10" speakers
- Two channels with separate volume and FX
- Morphing knob for instantaneous sound tweaking
- Stereo 24-bit multi-effects processor with 99 user presets
- 31 original VIRTUALIZER/MODULIZER presets with world-class effects
- Insert, adjustable stereo aux in and line out plus headphone out
- MIDI interface for real-time remote control, channel and preset selection
- Footswitch included



W/D/H: 450 x 598 x 250 mm, 16.0 kg

\$ 419

GUITAR AMPLIFICATION

ULTRAROC GX110

- 30-Watt RMS VIRTUBE guitar amp
- Original JENSEN®/BUGERA™ 35-Watt 10" speaker
- 2 channels with separate volume and FX
- Stereo 24-bit multi-effects processor with 99 user presets
- 31 original VIRTUALIZER/MODULIZER presets with world-class effects
- Insert, aux in, line out, phones, MIDI
- 8-Ohm external speaker output
- MIDI interface for channel and effect selection plus parameter control
- Channel select/FX bypass footswitch included



W/D/H: 376 x 420 x 245 mm, 10.5 kg

\$ 309

GUITAR AMPLIFICATION

ULTRACOUSTIC ACX1000

- 2 x 60-Watt RMS stereo acoustic instrument amp, two 8" high-resolution speakers plus special HF driver
- Two channels with separate volume, 3-band EQ and two feedback filters
- First-class mic preamp (XLR)
- Tube emulator adds warmth and presence to instruments and vocals
- Stereo 24-bit multi-effects processor
- Parallel tuner output plus adjustable, mutable stereo aux in, channel and master inserts, stereo tape I/O
- MIDI interface for effects selection
- Includes quad footswitch FS114 for effects switching



W/D/H: 432 x 601 x 313 mm, 22.0 kg

\$ 549

GUITAR AMPLIFICATION

FIREBIRD GX108

- Vintage 15-Watt rehearsal/warm-up combo with half-open cabinet
- Custom-made 8" speaker
- Cool retro design with burgundy top panel, black covering and leather handle
- Great-sounding 3-band EQ and level control
- Wide-ranging gain control for clean to heavy distortion sounds
- Stereo tape I/O plus phones out



W/D/H: 317 x 330 x 184 mm, 6.0 kg

\$ 109

GUITAR AMPLIFICATION

ULTRASTACK BG412S

- 400-Watt power rating
- Four original JENSEN®/BUGERA™ 100-Watt 12" speakers
- Switchable mono or stereo operation
- Second 1/4" jack serves as output in mono mode
- Special surround circuitry for enhanced stereo imaging with concrete center position yet optimal efficiency with mono amps
- Custom-designed, acoustically transparent steel speaker grill
- Black vinyl covering, chrome steel corners, die-cast handles and detachable rollers



W/D/H: 770 x 380 x 820 mm, 47.0 kg

\$ 439

GUITAR AMPLIFICATION

ULTRASTACK BG412F/H

- 400-Watt power rating
- Four custom-made original JENSEN®/BUGERA™ 100-Watt 12" speakers
- Straight (BG412F) or slanted (BG412H) cabinets
- Switchable mono or stereo operation
- Second 1/4" jack serves as output in mono mode
- Custom-designed, acoustically transparent steel speaker grill
- Black vinyl covering, chrome steel corners, die-cast handles and detachable rollers



W/D/H: 770 x 380 x 820 mm, 47.0 kg

\$ 359 each

GUITAR AMPLIFICATION

ULTRASTACK BG412V

- High-power 4 x 12", 200-Watt guitar cabinet
- Original 4 x 12" heavy-duty BUGERA™ speakers for ultimate guitar tone reproduction
- Switchable 200-Watt, 4 Ohms mono or 2x100-Watt, 8 Ohms stereo mode operation
- Recessed carrying handles and rollers for easy transportation
- Extremely low-resonance and low vibration cabinet
- Reinforced corners and protective vinyl covering
- Exceptionally rugged construction for long life and durability



Available 3rd quarter 2004
W/D/H: 762 x 382 x 762 mm, 38.6 kg

\$ 309

BASS AMPLIFICATION

ULTRABASS BX3000T

- 300-Watt RMS bass amplifier with patented DYNAMIZER technology for ultimate punch
- Switchable ULTRABASS sub-harmonics processor
- Revolutionary "Shape" filter
- Extremely musical 5-band EQ with "Bright" and "Deep" functions
- Integrated limiter and active, temperature-controlled cooling system
- Vintage-style VU meter

- Dual footswitch included
- Balanced XLR DI output, effects loop with tuner function and line output
- 3 speaker outputs on 1/4" jack and Professional Speaker connector (compatible to NEUTRIK® SPEAKON®)



W/D/H: 486 x 305 x 144.6 mm, 14.0 kg

\$ 359

BASS AMPLIFICATION

ULTRABASS BX1200

- 120-Watt RMS bass amp in wedge-shaped bass reflex cabinet
- Custom-made 12" speaker with aluminum cone
- Full 2-channel operation with Shape function on channel two
- Active, extremely musical 4-band EQ
- Switchable ULTRABASS subharmonics processor for unbelievable low-end power
- Innovative patented DYNAMIZER circuitry for ultimate punch at any volume

- Stereo tape I/O, power amp in, preamp out, phones out
- Channel select/ULTRABASS on/off footswitch included



W/D/H: 509 x 410 x 405 mm, 22.0 kg

\$ 439

BASS AMPLIFICATION

ULTRABASS BX600

- 60-Watt RMS bass amp in bass reflex cabinet
- Custom-made 12" speaker
- Active, extremely musical 4-band EQ
- Tunable, switchable Shape function for total sound manipulation
- Two inputs for connection of active or passive instruments
- Innovative patented DYNAMIZER circuitry for ultimate punch at any volume
- Stereo tape input, power amp in, preamp out, phones out, line out including all preamp settings



W/D/H: 550 x 460 x 305 mm, 20.0 kg

\$ 249

BASS AMPLIFICATION

ULTRABASS BX300

- 30-Watt RMS bass amp in bass reflex cabinet
- Custom-made 10" speaker
- Active, extremely musical 3-band EQ
- Tunable, switchable Shape function for total sound manipulation
- Two inputs for connection of active or passive instruments
- Innovative patented DYNAMIZER circuitry for ultimate punch at any volume
- Stereo tape input, power amp in, preamp out, phones out



W/D/H: 440 x 398 x 256 mm, 13.5 kg

\$ 189

BASS AMPLIFICATION

THUNDERBIRD BX108

- Vintage 15-Watt rehearsal/warm-up bass combo
- Custom-made 8" speaker in a vented cabinet
- Cool retro design with burgundy top panel, black covering and leather handle
- Great-sounding 3-band EQ and level control
- Stereo tape I/O plus phones out



W/D/H: 369 x 330 x 229 mm, 7.0 kg

\$ 129

BASS AMPLIFICATION

ULTRABASS BAB10

- High-performance 2,000-Watt bass cabinet with original 8 x 10" BUGERA™ aluminum-cone speakers and 1" horn driver
- Reinforced chamber, front-ported bass cabinet for 2,000 Watts of power handling
- Original BUGERA™ "HARD ATTACK" aluminum-cone speakers
- Switchable 1" custom-made horn tweeter for high-end punch
- Input and link outputs on 1/4" TS and professional speaker connectors (compatible to NEUTRIK® SPEAKON®), impedance 4 Ohms

- Unique tweeter remote control via footswitch or FCB1010



Available 3rd quarter 2004
W/D/H: 655 x 1312 x 407 mm, 80.0 kg

\$ 929

BASS AMPLIFICATION

ULTRABASS BA410

- High-performance 1,000-Watt bass cabinet with original 4 x 10" BUGERA™ aluminum-cone speakers and 1" horn driver
- Reinforced chamber, front-ported bass cabinet for 1,000 Watts of power handling
- Original BUGERA™ "HARD ATTACK" aluminum-cone speakers
- Switchable 1" custom-made horn tweeter for high-end punch
- Input and link outputs on 1/4" TS and professional speaker connectors (compatible to NEUTRIK® SPEAKON®), impedance 4 Ohms

- Unique tweeter remote control via footswitch or FCB1010



Available 3rd quarter 2004
W/D/H: 655 x 716 x 407 mm, 45.5 kg

\$ 509

BASS AMPLIFICATION

ULTRABASS BA210

- High-performance 500-Watt bass cabinet with original 2 x 10" BUGERA™ aluminum-cone speakers and 1" horn driver
- Reinforced chamber, front-ported bass cabinet for 500 Watts of power handling
- Original BUGERA™ "HARD ATTACK" aluminum-cone speakers
- Switchable 1" custom-made horn tweeter for high-end punch
- Input and link outputs on 1/4" TS and professional speaker connectors (compatible to NEUTRIK® SPEAKON®), impedance 8 Ohms

- Unique tweeter remote control via footswitch or FCB1010



Available 3rd quarter 2004
W/D/H: 655 x 500 x 366 mm, 28.5 kg

\$ 309

BASS AMPLIFICATION

ULTRABASS BA115

- High-performance 600-Watt bass cabinet with an original 15" BUGERA™ aluminum-cone speaker and 1" horn driver
- Reinforced chamber, front-ported bass cabinet for 600 Watts of power handling
- Original BUGERA™ "HARD ATTACK" aluminum-cone speaker
- Switchable 1" custom-made horn tweeter for high-end punch
- Input and link outputs on 1/4" TS and professional speaker connectors (compatible to NEUTRIK® SPEAKON®), impedance 8 Ohms

- Unique tweeter remote control via footswitch or FCB1010



Available 3rd quarter 2004
W/D/H: 655 x 655 x 366 mm, 32.0 kg

\$ 309

BASS AMPLIFICATION

ULTRABASS B8810

- High-performance 2,400-Watt bass cabinet with original 8 x 10" BUGERA™ speakers and 1" horn driver
- Reinforced chamber, front-ported bass cabinet for 2,400 Watts of power handling
- Original BUGERA™ speakers with special high-impact cones
- Switchable 1" custom-made horn tweeter for high-end punch
- Input and link outputs on 1/4" TS and professional speaker connectors (compatible to NEUTRIK® SPEAKON®), impedance 4 Ohms

- Unique tweeter remote control via footswitch or FCB1010



Available 3rd quarter 2004
W/D/H: 655 x 1312 x 407 mm, 80.0 kg

\$ 779

BASS AMPLIFICATION
ULTRABASS BB410

NEW

- High-performance 1,200-Watt bass cabinet with original 4 x 10" BUGERA™ speakers and 1" horn driver
- Reinforced chamber, front-ported bass cabinet for 1,200 Watts of power handling
- Original BUGERA™ speakers with special high-impact cones
- Switchable 1" custom-made horn tweeter for high-end punch
- Input and link outputs on 1/4" TS and professional speaker connectors (compatible to NEUTRIK® SPEAKON™), impedance 4 Ohms
- Unique tweeter remote control via footswitch or FCB1010



Available 3rd quarter 2004
W/D/H: 655 x 1312 x 407 mm, 80.0 kg

\$ 469

BASS AMPLIFICATION
ULTRABASS BB210

NEW

- High-performance 600-Watt bass cabinet with original 2 x 10" BUGERA™ speakers and 1" horn driver
- Reinforced chamber, front-ported bass cabinet for 600 Watts of power handling
- Original BUGERA™ speakers with special high-impact cones
- Switchable 1" custom-made horn tweeter for high-end punch
- Input and link outputs on 1/4" TS and professional speaker connectors (compatible to NEUTRIK® SPEAKON™), impedance 8 Ohms
- Unique tweeter remote control via footswitch or FCB1010



Available 3rd quarter 2004
W/D/H: 655 x 1312 x 407 mm, 80.0 kg

\$ 279

BASS AMPLIFICATION
ULTRABASS BB115

NEW

- High-performance 600-Watt bass cabinet with an original 15" BUGERA™ speaker and 1" horn driver
- Reinforced chamber, front-ported bass cabinet for 600 Watts of power handling
- Original BUGERA™ speaker with special high-impact cone
- Switchable 1" custom-made horn tweeter for high-end punch
- Input and link outputs on 1/4" TS and professional speaker connectors (compatible to NEUTRIK® SPEAKON™), impedance 8 Ohms
- Unique tweeter remote control via footswitch or FCB1010



Available 3rd quarter 2004
W/D/H: 655 x 1312 x 407 mm, 80.0 kg

\$ 279

KEYBOARD AMPLIFICATION
KEYBOARD AMP/PA SYSTEM KX1200

- 120-Watt RMS amp in 3-way bass reflex cabinet
- Custom-made 15" woofer, 5" midrange speaker and HF driver
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- Additional XLR mic input on channel one
- Active, extremely musical 4 band EQ
- Stereo tape I/O, effects send/return, balanced DI out and phones out
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W/D/H: 540 x 300 x 700 mm, 24.0 kg

\$ 469

ACCESSORIES
MIDI FOOT CONTROLLER FCB1010

- Ultra-flexible MIDI foot controller with 2 expression pedals
- 100 user-editable presets on 10 banks
- Two expression pedals with freely assignable MIDI channel, controller number and range
- Five MIDI program change and two MIDI controller commands per preset (simultaneously transmittable)
- MIDI note-on commands for trigger and tap-tempo applications
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- MIDI merge and SysEx backup functions
- Easily programmable in a standing position
- Integrated power supply—no messy AC adapters



W/D/H: 687 x 221 x 60 mm, 3.5 kg

\$ 229

ACCESSORIES
FOOT CONTROLLER FCV100

- Volume control of one stereo or two individual musical instruments
- Dedicated modulation function for direct connection to keyboard's modulation control input
- VCA control for utmost reliability and smooth audio performance
- Adjustable minimal volume
- Standard 9 V battery or 12 V DC adapter operation (not included)
- Battery low indicator
- Ultra-compact, road-suitable housing



W/D/H: 60 x 150 x 130 mm, 0.65 kg

\$ 39

ACCESSORIES
ULTRA-G GI100

- High-quality active DI box with switchable 4 x 12" speaker simulation
- Switchable input attenuation allows input levels of up to +48 dBu
- Ground lift switch eliminates typical ground loop problems
- Internal battery automatically shuts off when phantom power is connected
- Direct connection of amplifier outputs with ratings of up to 3,000 Watts
- Rugged, road-proof aluminum case
- Stackable oversized rubber corners
- BEHRINGER OT-1 output transformer for full galvanic isolation and S/N ratio of over 100 dB



W/D/H: 130 x 150 x 60 mm, 0.65 kg

\$ 59

GUITAR PACKS
V-TONE GUITAR PACK

NEW

- Everything you need to play electric guitar
- Electric guitar featuring a 22-fret maple neck, solid body, sealed chrome machine heads, three single-coil pickups, five-way switching and vintage vibrato bridge
- V-TONE GM108 15-Watt modeling amplifier with 27 classic guitar amp sound presets, 8" guitar speaker, headphone output and CD input
- High-quality instrument cable
- Adjustable guitar strap
- 3 picks
- Guitar instruction book and amp manual
- Padded gig bag



\$ 169

Everything you need to play electric guitar!



NEW

VINTAGE GUITAR PACK

- Rock the World with a Real Tube Amp, a Great Guitar and All the Extras!
- The first electric guitar pack with a real vacuum tube amplifier
- Electric guitar featuring a 22-fret maple neck, solid body, sealed chrome machine heads, three single-coil pickups, five-way switching and vintage vibrato bridge
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- High-quality instrument cable
- Adjustable guitar strap
- 3 picks
- Guitar instruction book and amp manual
- Padded gig bag



\$ 169

Available 4th quarter 2004

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- Integrated chaser with up to 650 steps featuring sync-to-beat
- Two additional, multi-functional channels for special effects (e.g. fog machine, color changer)
- Ultra-flexible fading functions for manual and automatic operation
- Dimmer control via DMX or analog output (0V-10V)
- MIDI interface



W/D/H: 442 x 278 x 106 mm, 3.8 kg

\$ 309

POWER PACKS

EUROLIGHT BLM420

- 4 channels with up to 5 A load per channel (total load 16 A max.) that can be individually enabled
- 4 different modes: BLACKOUT, STATIC, CHASE and MUSIC
- 8 highly diversified chaser programs triggered by built-in microphone, audio input or manually via tap or speed control
- Master dim function for easy adjustment of overall brightness level
- "Noise-free zero-cross switching" technology for minimum interference with other equipment
- Extensive MIDI implementation for all parameters and channels



Available 2nd quarter 2004

\$ 169

POWER PACKS

EUROLIGHT LD6230

- 6 channel DMX/analog controlled dimmer pack
- 3-phase mains supply (1 phase possible at lower output power)
- DMX512 standard interface for digital control
- Additional 8-pole DIN connector for analog control (0-10 V)
- Adjustable preheat and limiter function to prolong bulb life
- Precise curve function enables selection of different fade modes
- Switch option for simple on/off control of each channel



Available 2nd quarter 2004
W/D/H: 483 x 404 x 89 mm, 9.2 kg

\$ 359

LUMINAIRES

ULTRAPAR UP1000

- Extremely high luminous efficiency with low power consumption
- Ultra rugged die-cast aluminum casing
- Four glass lenses included: narrow spot, spot and two medium flood
- Highly reflective polished reflector insert
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Available 3rd quarter 2004
H/W: 300 x 237 mm, 3.8 kg

\$ 49/3-Pack

\$ 109

AUDIO INTERFACES

B-CONTROL AUDIO MODEL BCA2000

- Analog input section with 2 state-of-the-art studio-grade IMP "Invisible" Mic Preamps, +48 V phantom power plus line and Hi-Z guitar inputs
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Available 2nd quarter 2004
W/D/H: 333 x 300 x 100 mm, 2.25 kg

\$ 339

CONTROLLERS

B-CONTROL FADER MODEL BCF2000

- Unique, total recall cascaded desktop USB/MIDI controller
- 8 ultra-precise 100 mm motorized faders for ultimate control of virtual mixers, organ drawbars (inverse mode) or virtual synths and samplers
- 4 virtual groups with 8 dual-mode, high-resolution encoders that feature LED rings and an additional push function
- 16 + 4 illuminated buttons freely assignable to all types of MIDI functions from note on/off, control change and program change to MMC and system exclusive data



Available 2nd quarter 2004
W/D/H: 333 x 300 x 100 mm, 2.6 kg

\$ 339

CONTROLLERS

B-CONTROL ROTARY MODEL BCR2000

- Unique, total recall cascaded desktop USB/MIDI controller
- 24 high-resolution encoders with LED rings for ultimate control over virtual mixers, synths, samplers and effects processors
- 4 virtual groups with 8 dual-mode, high-resolution encoders that feature LED rings and an additional push function
- 16 + 4 illuminated buttons freely assignable to all types of MIDI functions from note on/off, control change and program change to MMC and system exclusive data



Available 2nd quarter 2004
W/D/H: 333 x 300 x 100 mm, 2.15 kg

\$ 269



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* German Patent No.: 100 15 833 ** : US patents: 5672998; 5805020; 5767740; 5895950; 6014055; 6107875; 6108182; 6118336; 6225589; 6232833; 6249182; 6304137

Complete CONTROL

by Bill Adams

If you've followed along in recent issues, *CM* has discussed touring and methods of cheap promotion and getting the most for your money while you're duplicating CDs after the recording process. Well, you've got your CDs – in fact some are sitting on your coffee table in front of you – and you may have been selling a few at shows off the stage, but outside of that you're not getting any other exposure and are having difficulty moving them. How can this be remedied? Did you save some money when and where you could to this point? Let's hope so.

There are a few hidden costs that come with making a band a success that hardly anyone ever thinks about. Allotting funds for things like mail-outs to different media outlets like the press and radio to drum up interest and exposure are almost universally forgotten in the excitement by a band that just got their first batch of CDs pressed. "Mail-outs got particularly expensive for [the Quitters' second album] *Awaken The Snakes*," remembers Alun Piggins, namesake of and frontman for Alun Piggins and the Quitters. "Especially when at least a fifth of them tend to get 'lost in the mail'."

Keith Maurik, guitarist for the Toronto-based band Maximum RNR and Tara Gibson and Glen McMullen of Halifax's 60 Watt Vamp all completely concur. Piggins, Gibson, Maurik and McMullen have all been in the music business to varying capacities for several years. As a member of The Morganfields, Alun Piggins professes to have sold his "mortal soul for a slice of pizza, a pitcher of beer, and a kick at the 'Big Time'," Glen McMullen and Tara Gibson have both played in several bands and are currently working on promoting their first collaboration together called 60 Watt Vamp, and Maurik's job away from his duties as rhythm guitarist in Maximum RNR is as a rep at Epitaph Records Canada. All four have seen both ends of the way the music industry operates, and all maintain that the independent route at the beginning of any band's career is not only necessary to understanding how the business works, but also important to knowing where exactly your money should go. "Expenses such as postage, long distance phone calls [for interviews] and promotional tools [stickers, posters, etc.] are pretty much a constant and not going to go away," says Maurik candidly. "However you can look to yourself and to your community to help get it done yourself on the cheap or even for free. For example, bands have been known to pay \$300 dollars or more to have a bio written for them. We wrote ours on our own which obviously didn't cost us a cent. Hiring a publicist can cost literally thousands of dollars, whereas we've been pretty happy with the results we get for the price of postage, a long distance calling card and access to e-mail."

One of the options available to save a bit of money is an Electronic Press Kit (EPK). Rather

than dumping copious amounts of money into mail-outs, groups including both Alun Piggins and The Quitters and 60 Watt Vamp have discovered that EPKs can cut down the number of copies of their album they had to send out previously, still make as much (if not more) information available, and serve as a great promotional tool. While they may not be showcasing at North By Northeast this year, 60 Watt Vamp will be attending the conference and handing out copies of the band's first single, first video, and EPK all on a single CD. "[Handing out the CDs with the EPK] is easier and more convenient for the people attending because it's smaller and less bulky than a regular press kit," explains McMullen. "It saves us some money too in not having to reprint big, glossy 8 x 10s and things like that."

The financial bonus is that a professionally done EPK by a company like Sonicbids (www.sonicbids.com) costs a fraction of the cash that would be normally reserved for mail-outs (\$19.95) and copy quality isn't a consideration because it's digital. A still cheaper route would be to either learn how to design an EPK yourself or get help from a particularly charitable friend who is already familiar with Web design. Even if you're not really interested in the intangible nature of an EPK, with the current amount of file sharing going on and the music industry apparently "reeling" being Web-savvy would definitely be a boon. "Unfortunately, Web-based applications are a major weakness for us," laments Maurik. "Recently we have been talking more and more about one of us taking a course so we can be in control of creating and maintaining our Website, EPK, banner ads, etc."

As Maurik says, every independent band should have control over as many aspects of its career as possible and ceding that control will invariably mean a certain amount of distance between the artist and their work. Much like having a butler, maid or personal assistant, things like a label, manager, booking agent, publicist, lawyer and so on may make a band's life easier but think of it this way; these are all major expenditures that have to come out of your pocket, don't guarantee any results, and can isolate a band at a very formative stage in its career from the relationships that make it possible for a them to exist. Bands have been fighting for years to maintain their creative freedom and control and letting someone else take over seems contradictory to that point. While he is currently on AML Records, Alun

Piggins keeps tabs on every aspect of his career and is adamant that he'll never relinquish his grip on his material ever again. "Being on Watch/MCA was a real education and kind of

soured me to the whole idea of a major label. AML is a small label owned by Fred Eaglesmith; I doubt we'll be challenging Britney or Christina for a while," jokes Piggins, "But because the label is artist-owned, I think it's more sympathetic to an artists' needs. I'm a bit of a control freak and I'd probably go postal if I walked into Starbucks and discovered one of my songs on one of their 'listen-while-you-buy-our-coffee' CDs."

Of course, it's implied within doing it yourself that complete control will cost you money, and getting word out can mean putting some of that money into your gas tank. As stated, 60 Watt Vamp are not showcasing at NXNE this year but are still making the trip in to Toronto from Halifax and attending to put in face time at the conference. One on one exposure with members of the industry is always an advisable move as showing up means that you cease to be another circular piece of plastic and become a person. As personal as your music is, members of the industry won't know who you are until they meet you in person. Many of the same industry people attend conferences like North By Northeast, New Music West or the East Coast Music Awards conference and if you become a fixture at such events the people there will in turn become more familiar with who you are. "The costs of attending events like NXNE can be quite large but also one that many bands don't take advantage of at all," explains McMullen. "The benefits are that you stand a little better chance of getting advice and [industry professionals] listening to your demo. They also realize that you're serious and putting effort into trying to make yourself a success."

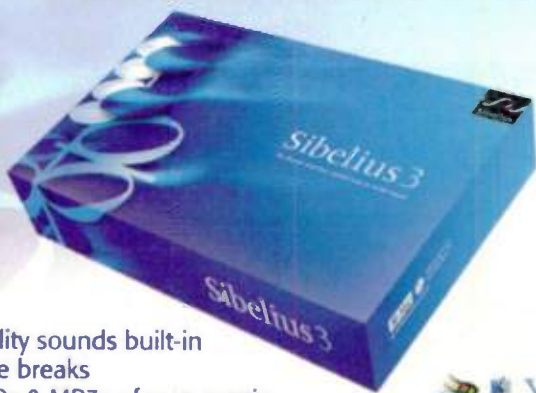
The success stories of people within the industry that managed to make it on their own terms with an independent mindset are numerous – but it's also important to recognize that people like Ani Di Franco and Ian MacKaye did not make it to where they are without the assistance of the industry in some way. God (as the music industry likes to think of itself) helps those that help themselves but won't help if you're unknown to the entity. The whole music industry is based upon relationships and for a band it is important to have strong connections not just with the fans, but with the media (print, radio, internet, and TV) as well. While those doors may seem closed to you, sitting back and waiting for something to happen to your band isn't an option if you want to make yourself a success. You have to make something happen and find your way in. Like Alun Piggins says, "If they won't let you in through the front door, find a window."

Bill Adams is Research Assistant for Canadian Musician.

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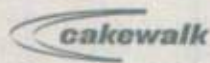


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Ridley Bent, Boy Sign To MapleMusic



Ridley Bent



Boy

MapleMusic Recordings is proud to announce that it has added two new songwriters, Ridley Bent and Boy, to its roster. Like all army brats, Ridley Bent spent his life moving from town to town and it wasn't until he landed on the slopes of Whistler, BC that he picked up a guitar and started putting his stories to music. The results were clever tales of love, love gone wrong, the law, shady characters and lovely young ladies, all laced with a chronic attitude.

In the last year Bent has opened for Sam Roberts, toured with Buck 65 and started working on his debut studio album with producer Chin Injeti. The as yet untitled album is slated for release this summer.

Boy (aka Stephen Noel Kozmeniuk) is currently completing his debut for MapleMusic in BC with producer Brenndan McGuire of Sam Roberts and Sloan fame. The 21-year-old singer, songwriter, guitarist and producer's debut is tentatively scheduled to hit stores in August and will be mixed by Juno-nominated Joao Carvalho with a tour expected to follow.

For more information on either artist, check out www.maplemusicrecordings.com.

The Freewheelin' Jeremy Fisher Signs To Sony

Sony Music Canada recently announced the signing of a unique touring troubadour in the form of Jeremy Fisher. Fisher is a Vancouver Island-based singer-songwriter that totes his guitar as well as all the rest of his belongings on his bicycle as he performs coast to coast.

In the past four years, Fisher has clocked tens of thousands of miles touring the country on his bicycle, performing numerous shows and gaining fans in every city. Having recently completed his "One Less Tourbus" tour in support of his 2001 independent release, *Back Porch Spirituals*, Fisher performed 30 shows (and covered 7,500 km) from Seattle to Halifax on this six-month concert tour.

Fisher's on-stage performances resonate with the honesty, humour and spontaneity of his lifestyle creating a sound that is at once familiar and unique. "Jeremy writes infectious songs that surprised and inspired me," commented Sony Music Canada President Denise Donlon recently. "He's a fresh new artistic voice with a troubadour's wit that will span demos and charm audiences and hey – he can do it all from a two wheeler! Classic!"

Fisher is currently in the studio working on his new album to be released by Sony Music Canada later this year.

For more information on Jeremy Fisher, check out www.jeremyfishermusic.com.

HMS 8 Update

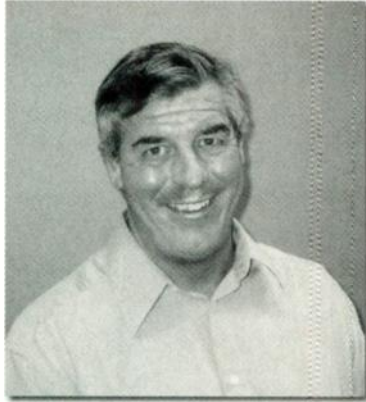
Hamilton Music Scene launches its eighth annual program with the announcement of a music industry awards show featuring music awards focusing on Hamilton's music makers, movers, and shakers. The addition of the show will add to an exciting line-up of activities, including a live music festival, conference and CD.

The Hamilton Music Awards are slated for November 21, 2004 at the Dofasco Centre for the Arts (formerly Theatre Aquarius). Over 40 award categories are being introduced at the televised proceedings. "The arts are important to our quality of life – they are also big business in Hamilton," said Hamilton Music Scene Director Jean-Paul Gauthier. "It is critical for Hamilton that contemporary local arts initiatives continue to flourish because they will attract people to Hamilton's core ... Hamilton Music Scene plays a role in shaping Hamilton's brand and contributing to the local economy."

Submission fees for this year's festival and CD have been waived for all submissions received by July 30, 2004 with the deadline for submissions being September 15, 2004. A CD release party for this year's compilation CD will take place on Thursday November 18, 2004 and the festival itself will take place on November 19 and 20.

Submission forms and details for this year's event can be found online at hamiltonmusicscene.com or by calling (905) 719-9612.

Music Publishers Hire Executive Director



Peter James

The Canadian Music Publisher's Association (CMPA) recently announced its appointment of Peter James as the Association's full-time Executive Director. "We are excited to have Peter join the CMPA at such a promising yet challenging time for Canadian Music Publishers," said CMPA President Robert Ott recently. "Peter's wealth of experience will help to ensure that we achieve our goal of making Canada the best environment in the world for music publishers and their songwriter partners."

James replaces David Basskin, who has acted as CMPA Executive Director for more than 15 years. Basskin is President of CMPA's licensing subsidiary, the Canadian Musical Reproduction Rights Agency (CMRRA), and will act as General Counsel to CMPA. "I'm delighted that Peter is joining CMPA," says Basskin, "The hiring of a full-time Executive Director is a vital and long-awaited step forward for Canadian music publishers. Our voice will be heard more effectively - in Ottawa and elsewhere - as a result."

For more information about the CMPA, please call (416) 926-7952.

Howie Beck Finds True North

After four years of silence, Howie Beck has finally returned with a new record and a new label. True North Records has managed to pin down the elusive songwriter and will be releasing his new, self-titled album this coming July.

Since the release of his last album, 2001's *Hollow*, Beck's music has been finding peoples' ears by word of mouth and immense critical praise. Howie Beck songs began to appear in television show and feature films including *Felicity*, *Buffy The Vampire Slayer* and *Queer As Folk* while still not signed to a label. The idiosyncratic songwriter records and produces each of his records in his apartment by himself; performing almost every note alone and producing what the President of True North Bernie Finkelstein calls "beautiful, timeless songs."

Besides producing and recording his latest album Beck has toured with and opened shows for The Wallflowers, Hayden, The Dandy Warhols, Sarah Harmer, and Interpol among many others and appears on the latest albums by Harmer and Hayden.

To find out more about Howie Beck, visit www.howiebeck.com.

Hawksley And CARAS Give \$10,000 Grant



The Canadian Academy of Recording Arts and Sciences and Juno Award winner Hawksley Workman recently presented \$10,000 worth of new musical instruments to H.J. Alexander Community School.

"The school, whose music teacher had previously been teaching drums on detergent pails, is just one of a list of those that will be receiving grants this year across Canada to improve music education. Workman's appearance was a special component of Band Aid, a CARAS Music Education program initiative designed to further music education in Canadian schools by providing grants to schools whose music programs are in need of funding in the hopes that students will be able to reach their potential. Since rhythm instruments are a key component of music classes at H.J. Alexander, which targets kindergarten through fifth grade students, CARAS selected Workman as an ideal fit for the presentation given his drumming back-ground.

The Band Aid program is addressing a real need in Canadian Schools," said Melanie Berry, President of CARAS. "Many schools have a music or band program that appeals to students and is backed by a supportive staff and administration, but lacks the funding necessary to purchase instruments or update their resources so that students can pursue their musical creativity. At a time when funding and resources for music education are limited, each Band Aid grant opens up possibilities for the student who is curious about music, has a musical gift or aspires to be a musician. It's an investment in the future."

Workman joins a growing list of high-profile Canadian superstars who support the CARAS Music Education Program. In past years, Band Aid grant presenters have included Alanis Morissette, Jann Arden, Remy Shand, Jully Black, Susan Aglukark, Moist, members of The Tragically Hip, and Shaye.

For more information, please visit: www.carasonline.ca.



Sextant And Bachman Stare At The Sun

Sextant Records is proud to bring two-time Juno winner Tal Bachman into its family of releases scheduled for 2004. Bachman's new album, *Staring At The Sun*, is scheduled for release on July 20th and will include the national Top 20 hit single "Aeroplane".

Bachman's knack for hook-laden music comes not only from hard work and a lifelong study of the great pop writers and producers, but also from a prodigious natural talent – which may have something to do with the fact that he is possessed of half of the genetic code of former Guess Who and BTO of rock legend Randy Bachman.

Staring Down The Sun is an undeniable collection of 12 upbeat, radio-friendly pop-rock songs about love and living and features Tal Bachman's unique and instantly identifiable vocals. The album is a blend of honest and fresh songs that have a raw edge and are filled with life experiences. After working with big-time producer Bob Rock on his self-titled debut, Bachman took the reins himself for *Staring Down The Sun* and single-handedly wrote, produced and arranged all of the music on his own. The album was recorded and mixed at his studio and at that of Randy Bachman in the Gulf Islands of BC. The second single, "Broken", seems destined to follow "Aeroplane" up the charts – having already been added to CHUM FM in Toronto.

The latest news about Tal Bachman's comings and goings appears at www.bachmania.com.



Tal Bachman

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Alma Signs Deal With Universal



From left to right: Scott Morin (Universal), Peter Cardinali (Alma), Randy Lennox (Universal), Sarah Scott (Universal), Steve Cranwell (Universal), Stephen Gash (Universal).

Peter Cardinali, President of Alma Records, is happy to announce that he and Universal Music Canada have formed a relationship to distribute the label's diverse roster.

Peter Cardinali, with a background of being a bassist, producer, arranger and composer, proves him well-qualified to work with such great talent. "This is such a positive step for our label. 'Alma' means 'soul' and we pride ourselves in 'animating people's souls.' Randy Lennox, Allan Reid, Scott Morin and the entire Universal Music team are simply the best in the business, and they understand and appreciate our philosophy," says Cardinali. "This new relationship with Universal Music Canada will undoubtedly give us renewed energy and strength to move our label forward and continue to discover, nurture and develop new and original artists. We're very excited about the future and delighted that Universal will be a part of it." As for Universal Music Canada, they had little hesitation in bringing Alma Records into their family. Senior Vice President of A&R for Universal Music Canada, Allan Reid commented, "We are thrilled to be associated with Peter and the uniquely gifted artists on his label. Alma's dedication to the development of Canadian artists is a belief we also share and we look forward to helping them further solidify their position within the industry."

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Burns Steer Guitar

by Nathan Chamberland

Is it an electric? An acoustic? An electric-acoustic? The Burns Steer is quite a unique animal. I was given this guitar to review on a Thursday evening. I finally put it down sometime on Friday! This truly is a unique guitar. It looks like it is a hollow-body electric, complete with a sound-hole but, in fact, it is not. In the guitar there are two sound-chambers, or cavities, to produce a more airy sound. The developers at Burns succeeded at this. The headstock is evil in appearance, yet cowboy-ish at the same time, complete with string guides and great hardware. The Steer boasts 20 frets on a maple neck and fingerboard. It plays like a dream. It has a real solid feel to it in the neck. This particular guitar is of a single cutaway design although in looking into the Steer series I have found there to be non cutaway designs as well. The Steer possesses two pickups: the bridge pickup is a humbucker and the neck is a single coil – all controlled via a three-way pickup selector located under the bridge pickup, Fender style. There is, of course, a coil-tap switch allowing you to transform the humbucking bridge pickup to a single coil like its brother. The body is Alder but the small sound-hole is lined with black plastic inside which aids to demonstrate the peculiar sound that is the Steer. It features the regular two tone knobs and a bi-directional truss-rod for extended longevity of intonation.

"Yes, yes Nathan, that's all well and good" you might say, "but how does it sound?"

The short answer would be that it sounds like it looks. It sounds evil, yet country. Edgy, yet blues-y. Chunky, yet airy. Somewhat hollow, yet solid. In my humble opinion, it has that Fender Telecaster twang to it. The sustain on the Steer is excellent and I must say, truly surprising. Although I don't play .09 gauge strings at all, the action was to my liking. After getting used to the smaller gauge strings, it has enough play to allow for big tone hammer-ons and pull-offs.

This really is a country-blues guitar though. I seriously can't see this axe in the role of a chunky rhythm guitar befitting Tool, although it would make for an interesting combination. I had the pleasure of auditioning the Steer with my band and found myself picking it up whenever we would play something of a blues-y nature. The pickups are definitely not hot so each string still holds its place in a chord as opposed to the melding of all strings together in a distorted power chord. This, I think, is

crucial in blues. The overall look of the Steer is that of a wider Les Paul (for lack of a better likeness). However the weight of it is considerably less due in no small part to the two hollowed chambers in the pickup cavity. In some small way, I believe this hurts the tone just a little. The coil-tap is wonderful in attaining such desired blues sounds although I would not use that function much. I am partial to the humbucker in the bridge position. I always have been! I find that it puts me up in the mix when performing leads. Although this guitar is sort of electric-acoustic in style, that is not so in sound. Acoustic enthusiasts will definitely not enjoy the Steer if that is what they are looking for. Electric driven guitarists will definitely favour this guitar more – especially if you're into the Rolling Stones as it still screams Telecaster to me in sound. I have never seen or heard of the Steer previously, but from my research on this axe, I found that the Steer was originally developed in 1979 and only 40 were made at that time. The Steer, during that time, was endorsed by famed guitarist Billy Bragg. I read that he still favours this instrument. But that may be pure speculation...

To sum up this playing experience, I would like to add that this is a very well-made piece of music gear. It is definitely of solid construction in many ways. This is a guitar that I would use in the studio more times than live, as it doesn't have that "in-your-face" kick that I look for in many live guitars. This, of course, is just my opinion for what I play. If I were in a country or blues band, this would be my guitar of choice for live applications. The Steer plays better through a combo amp than a stack as it requires that open-back cabinet sound to really accentuate its subtle nuances, but, again, I leave that up to the taste of the player. All in all I would definitely buy a Steer for use in my studio for its unique and peculiar sounds, but I would not take it on the road with me.

The manufacturer's suggested retail price is \$1,349.95.

For more information, contact: B&J Music Ltd., 2360 Tedlo St., Mississauga, ON L5A 3V3 (905) 896-3001, FAX (905) 896-4554, bjmusic-kmc@kaman.com.

Nathan Chamberland is a professional musician and is the guitarist for the band Godrocket, www.godrocket.com. Nathan also owns a recording studio called Sonic Myst Labs, www.sonicmyst.com, in Hamilton, ON and is a producer and a music educator.



Distributor's Comments

We'd like to thank Nathan for his kind words about the Steer. As he points out, many players have found it a remarkably versatile instrument, particularly for studio work. The legendary Burns pickups and complex wiring configurations allow a player to achieve a wide variety of sounds from the instrument, suitable to many styles and musical settings. In addition to the version tested, a new dual-humbucker Steer (STC-R) has just arrived in Canada as well.

Dale Kroke
B&J Music Ltd.
Vice President, Marketing

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Simon & Patrick SC RW Guitar

by Nathan Chamberland



The Simon & Patrick SC RW acoustic guitar is an instrument that intrigued me before I first opened the box. This is a full-bodied acoustic guitar and it definitely looks like one. It is handmade in La Patrie and Princeville, PQ, Canada. Now, I am definitely a Canadian boy, sporting a "Made In Canada" tattoo on my upper left arm and was cheering for the Flames during playoffs, but I wasn't completely happy with the sound that is emitted from this guitar. Let me explain this as I guide you through its pros and cons.

This guitar comes from the minds of Godin. Have you heard this name before? Of course you have. Godin is a great name in acoustics – a great name indeed. Let us examine this acoustic axe, piece by piece:

I absolutely love that the pick guard comes separate in its own little baggie. If you are into pick guards you can just stick it on as you like, where you like. The tuners are very nice – definitely Godin. I also like the pegs. They are a neat design. The solid spruce tops are a nice touch. They lack the lustre that one would expect. Apparently each of these tops are graded according to weight and stiffness with only those that offer exceptional light weight and rigidity making it on to a Showcase model. I find this guitar very bright – too bright for my liking. Maybe it's the Godin strings. Maybe it's my room.

I found the action to be quite high for a new guitar. Expressing fluidity does not come easy on the higher frets. The tuners are well machined.

The sustain on this guitar is amazing. A great neck will often do that. It is a great neck in many ways. I especially like how Simon & Patrick have placed the fret-markers (tiny dots) on the top edge of the rosewood fret board giving it a non-traditional look. The frets feel sharp on the neck, which is preferable for exact intonation. It is a wide neck, but I like that feeling best on an acoustic, it is easier to form chords and you have much more room to move around.

I found that the guitar needed a little tweaking when I pulled it out of the box. Just a minor truss-rod adjustment was all it craved. This particular guitar does not have a cutaway design, so access to the higher frets is limited.

The body is very traditional in look and style. The endpin on the bottom of the body is sleek and tight but there is no other endpin for a strap to attach

to so you will need to tie the other end of the strap onto the headstock. That is not a feature I like.

This guitar is very light. This may be the reason it sounds so bright and airy. Light guitars are perfect if you do a lot of travelling with them. Speaking of travelling, I am absolutely blown away by this new case that came with the guitar: The Fort EPP Case. This case is also designed and manufactured by Godin. It combines an ultra safe hard-shell case with a look that resembles a gig bag. It is extremely light but it is by far the most protection for your guitar than any case ever made (in my opinion). It is made using a new high-tech Styrofoam-looking material called "Neopolen P expanded polypropylene (EPP)". This is the same stuff that you would find in bumpers, steering wheels and dashboards of automotive vehicles. It is specifically designed for applications that require impact energy management. It will absorb multiple high velocity impacts without loosing its form or cushioning properties. It is resistant to heat, cold and moisture making this case the all around best protection you could ask for. To boot, it weighs in at a mere 2.5 lbs., which is half a pound heavier than your average gig bag! It even comes with backpack straps for hands-free carrying! I tell you I am so impressed with this case that I find myself examining it more than the guitar! Believe it or not, I have even thrown the case a couple of times (without a guitar inside of course), just to see how it bounces.

To sum up what I feel was a very honest review, I would like to mention that this is a guitar I would take with me to parties, social gatherings and even on stage if I was sitting down to play. It is definitely a well-made guitar, visibly hand-made and well put together. I think the makers of this instrument were going for the lightweight approach while still maintaining the standards the world has come to expect. There is certainly nothing wrong with this guitar, and for many, it is what they are looking for. If you are into bright sounding guitars, I fully recommend the S&P SC RW to you. As for me, I will give this guitar a 6 out of 10, the extra point here given for effort. As for the case, I give it 11 out of 10, the extra point given for just plain coolness!

For more product information, contact: Godin Guitars, 19420 Clark-Graham Ave., Baie D'Urfe, PQ H9X 3R8 (514) 457-7977, FAX (514) 457-5774, www.godinguitars.com.

Nathan Chamberland is a professional musician and is the guitarist for the band Godrocket, www.godrocket.com. Nathan also owns a recording studio called Sonic Myst Labs, www.sonicmyst.com, in Hamilton, ON and is a producer and a music educator.

Sennheiser e935 Microphone



by Ted Barker

In the world of microphones, Sennheiser is a company that does not tend to reinvent the wheel every few years in order to capture dealer attention with radical new products and technology. Rather they continually develop new items through the refinement of existing industry-accepted products like the Evolution 800 series microphones. The new Evolution series e935 microphone is quite obviously an offshoot of the e835 that I reviewed very favourably more than five years ago, but it is not the same microphone. It does have a higher price tag. Due to the fact that the new Evolution 900 series will coexist with the e800 series it would seem that the more refined 900 series products are targeted at pro users while the e800 products will continue to be successful in the more price sensitive MI market.

Published Specifications

Pick-up Pattern	Cardioid
Frequency Response	40-18,000 Hz
Sensitivity	2.8 mV/Pa
Impedance	350 ohms
Weight	330 g or 11.64 oz.

Construction

If you are familiar with the e835 then all you need to know about the e935 is that it has a nicer satin black colour to the body and an attractive gun metal blue windscreen. Otherwise, it appears to be built the same. For those of you who are not familiar with Sennheiser's Evolution mics we will go into more detail. The e935 has a metal body measuring approximately 13 cm or 5" to the windscreen, which adds about 5 cm, or 2" to the overall length. The windscreen is a woven metal mesh that is very strong and should handle years of abuse. Inside the windscreen is a foam pop filter. The diaphragm has an internal diameter of 24 mm and is shockmounted with about 2 mm of travel. The pick-up features a Neodymium ferrous magnet with boron and a hum compensating coil. All in all it is one really solid unit. Sennheiser also sports the world's best vocal mic clips. They are made of a rubbery plastic that holds the mic firmly and I have never seen one break.

Performance

The frequency response of the e935 is remarkably smooth from 150 Hz to 10 kHz with a gradual rise of about 3dB between those two points. This in itself is a marked improvement over its predecessor. The low-end response rolls off smoothly and gently while the high end is down 3dB at 12.5 kHz and continues to roll off sharply to 20 kHz. The polar response indicates that it is a little tighter than the e835 while offering decent performance off axis. The handling noise is similar to the 800 series, which has always been decent. The sound of this new e935 makes the e835 sound dull by comparison. It picks up a breath or a whisper without EQ and shines with female vocals. The feedback rejection will let some very loud bands "do their thing without the ring."

View At A Glance Performance Summary

Rating System	
0	Back to the drawing board
*	Needs work
**	Poor
***	Adequate
****	Good
*****	Very Good
*****	Excellent

Sennheiser e935	
Construction	*****
Frequency Response	****
Handling Noise	****
Feedback Rejection	*****
Sonic Performance	*****
Value for the \$	****
Warranty	*****

Final Comments

Sennheiser's spec sheet on the e935 mentions a Falcon ring that aids in maintaining consistent sound over time. I could not find any specifics on this, but with a 10-year warranty, there may be something to it. Most of the microphones I review are destined for the MI market and the suppliers hope that they

may achieve some bonus sales in the professional sound market. The marketing of the Sennheiser e900 series appears to be the opposite of the norm. The e935 is a microphone that is designed for professionals without price point driving the design. It has some heavy competition for market share and the sales representatives will have to work for their money instead of just taking orders but I suspect that in five years, every top sound reinforcement company will have some of these mics in their inventory.

The manufacturer's suggested retail price for the e935 is \$285.

For more production information, contact: Sennheiser (Canada) Inc., 221 Labrosse Ave., Pointe-Claire, PQ H9R 1A3 (514) 426-3013, FAX (514) 426-3953, info@sennheiser.ca, www.sennheiser.ca.

Ted Barker is an independent audio engineer and production consultant based in Toronto.

Manufacturer's Comments

The e935 is available as a handheld wired mic or in the evolution G2 series as a wireless. Featuring a high on-stage sound level, this new capsule is welcome in the industry and highly accepted by rental companies, sound contracting companies and of course retail stores. Artists like Avril Lavigne, Shania Twain, Nelly Furtado, Sass Jordan, Sam Roberts, Our Lady Peace, Simple Plan, Kim Mitchell and Finger Eleven have adopted the e935 capsule, wired or wireless, and are now using it as their main vocal mic.

Linda Bisson, Marketing Coordinator
Sennheiser (Canada) Inc.

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Arpeggios – Repetitive Patterns

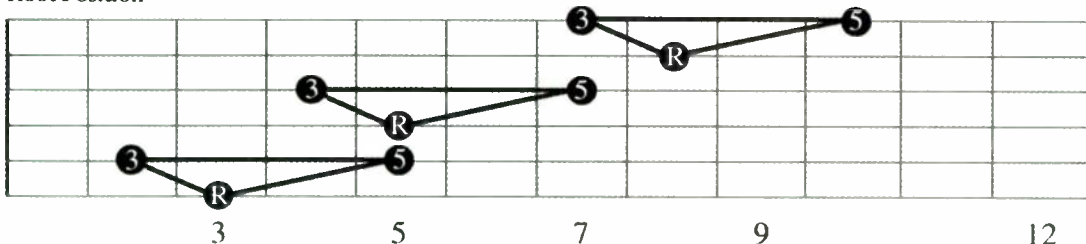


An arpeggio is the notes of a chord played one after the other. Many great guitarists use arpeggios while improvising to create interesting melodic lines. Keep in mind that although arpeggios have the same chord formulas as the chords on which they are based, they do not have to be made from the chord forms that you know. The arpeggios we will be studying are played melodically. In other words, they often have more than one note on a single string. There are unique repetitive patterns on the fretboard for each arpeggio type. Studying these patterns will simplify the process of learning arpeggios for the different chord types and using them in your playing.

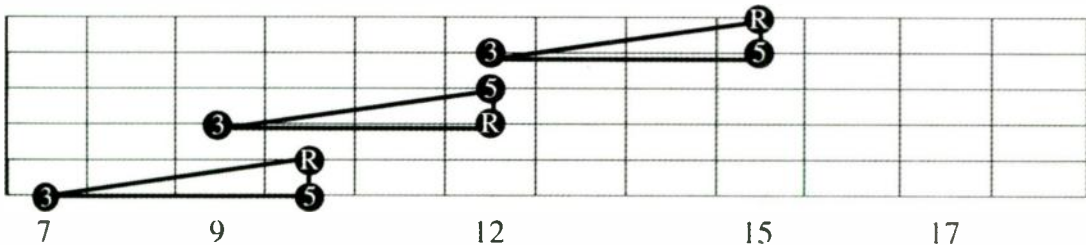
Read these patterns below just like scale diagrams: Start on the lowest note on the lowest string and play up to the highest note on the highest string, from left to right and bottom to top. Also practice them descending right to left and top to bottom. Remember that these patterns are fully transposable by simply moving the root to the desired note.

Here are two-string G Major repetitive arpeggio patterns on three different string sets.

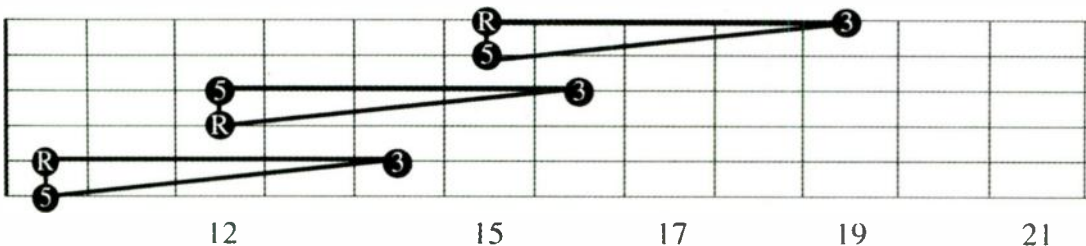
Root Position



1st Inversion



2nd Inversion



by Vivian Clement

You can take any arpeggio (or any scale or chord for that matter) and make a repetitive pattern out of it by remembering the concept that any pattern you can create on two or three strings can be duplicated on the next set of two or three strings. The only adjustment you need to make is the 2nd string because of the tuning of the guitar.

A tip on using arpeggios in your soloing: you don't want to play them in the same order as you learn them, for example, using the Root then the 3rd then the 5th. (This method is only used for memorization.) What you want to do is completely master them and then move around the arpeggio making it more melodic – this way it won't sound too structured. Once you know the arpeggio well you can play the root then jump to the 5th and then jump to the 5th an octave higher than go to the third etc. Experiment with arpeggios against a chord of the same name.

Try playing the following G major arpeggio concept against a G major chord.

This article is an excerpt from Fretboard Knowledge For The Contemporary Guitarist published by Alfred Publishing. Vivian Clement is a jazz/blues guitarist performing in the Toronto area and recording in her studio "Exodus Studios" in Mississauga, ON. Her Web site is www.vivianclement.com or www.exodusstudio.ca.

Fitting In

by Dave Taylor



bass

The Rhythm Section Marriage

To anybody other than a bass player a bass solo is a self indulgent waste of time. I say this because just thinking about soloing makes me break out in a flop-sweat. So naturally I love drummers, good ones with rock solid time and a big fat groove. They make it easier for us bass players and make us sound better too. So how do we get a drummer like that to play with bottom dwellers like us? The quick answer is to play nice – meaning play unto others as you would ... well, you get my drift.

Mickey Curry is one of the good ones. It has been a privilege to share studio and stage with him for 15 years. Not only does he have a monster groove and impeccable time he “plays nice”. For example he lets me know what he’s going to do next by leading into and out of a fill in a way I understand or by playing a subtle cue to an impending stop. This way I’m not caught with my pants down (as much), and we sound like a unit. These cues were never discussed, I learned them by listening to what Mickey was playing. We all want to be understood and understanding comes with listening. I sound like a marriage counselor but a rhythm section is a marriage of sorts.

A major function of a drummer is keeping time and he doesn’t want to be distracted by a bass player pushing or pulling the beat. We want to sit in the pocket for therein lies the groove. There is so much “Pro Tooled” music out there today that the record producer and the listening audience have become sensitive to the slightest time shifts. I have practiced scales to a metronome, played along with CDs I know to have perfect time and practiced with a drum machine. In the studio I have had the click up real loud and turned it down to a whisper. All in the name of assimilating into the great collective called digital time (do I sound bitter?). None of this has gone to waste but in my opinion the important thing is to lock on to the groove. I used to ask for lots of bass drum, thinking that’s what I have to be in sync with, but now I want to hear the snare and hi-hats. The reason being the snare dictates the groove. When we clap along with a song we clap to the snare (usually on the 2 and 4). These snare hits may be slightly ahead or behind the time set up by the bass drum and the ride, giving the groove the human touch. If I can hear the hi-hats for time reference and feel the snare hits accurately, everything else will fall into place.

How much to play? That is the question. If I don’t play an awe-inspiring riff at the end of every chorus how will they know I’m great? If I can’t shoehorn that almost impossible slap line into a song will I be fired for being dull? Well I am living proof that a bass player can make a good living by being supportive and not stomping all over the music. This is a hard lesson to learn. When I was young and fired up by the latest Jaco Pastorius or Stanley Clark album, I lived to wedge a little of their technical wizardry into whatever I played. That was an important and inspiring stage in my development and to a lesser degree I’m still there, but someone once said to me “A take was never ruined because the bass player played too little.” In other words don’t be afraid of playing it safe. I would advise new players to listen to your favourite songs. Chances are your favourite song doesn’t contain the flashiest bass line. Of course there is music where pushing the envelope is what it’s all about, but my bread is buttered playing pop music and in that realm the song is king. If it ain’t part of the groove, it’s part of the problem. Dynamics, what can I say? When the drummer plays loud, so do I. And when the drummer plays quiet, so do I.

Dave Taylor is best-known as bassist for Bryan Adams.

by Brian Minato

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 for 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...

Brian Minato is bassist for Sarah McLachlan, Jack Tripper, along with a huge variety of other groups as a session/touring bassist.

It's About Time

Part 3

THE LEAD SINGER is the answer to last issue's question. If you don't know what I am talking about, here is that question.

"When performing with a group consisting of a drummer (of course), bass player, singer, guitar player, keyboard player, sax player, juke harp player, (and the list can go on of instruments) who do you believe is the most important musician out of the list I mentioned to be really consistent with your timing throughout a song, nailing the accurate tempo or else their job becomes more difficult to perform comfortably?"

The lead singer will be the first musician to ever say to a drummer that the tempo is dragging or it's too fast. I believe it's important for every musician to feel comfortable at the tempo that's being played, however, you will find singer's to be picky about the speed of the song. Why? Well for one, breathing and phrasing of their lyrics. Do you ever hear a song live and think "that doesn't groove"? It seems too fast and the lyrics are rushed. Well you can bet it's the drummer's fault. Even if we don't start off the tune, we get blamed for this problem. So how do we work on being consistent with the song's tempo and make everybody in the band happy? One thing that many big tour artists do is have their drummer play to a click track live. Next time you're at a big show check out if the drummer is wearing headphones.

Either he or she has in-ear monitors or is wearing headphones to hear a click track. Why do this? For many reasons, the artist might have backing tracks including percussion and maybe back up vocals so the drummer needs to lock in with this music. Also while on tour, night after night, city after city, the band can be consistent with the feel and tempo of their songs. I am currently working with a band playing the circuit where we have backing tracks and I

have to play to a click track. It's a great way to work on your time.

I believe playing to a click track live is the easy way to have consistent timing. As long as you feel comfortable playing with one, no one can blame you if the song feels slower one night. It might just be the mood that musician is in, maybe not enough sleep.

Many times we aren't set up to play with a metronome or click track live. So how do we play the songs at a consistent tempo? One thing that I will do if I am subbing in on a gig, whether it's original material or cover tunes, is before I count off the song, I will have the bandleader give me the pulse whether verbally or with a finger snap. That way I can see or hear the tempo they want. If a band gives me a live recording of their material before a show and I chart out their tunes, I always try to figure out what tempo the song is approximately with my metronome. This way when playing live, if I am not familiar with the feel and melody of the song, I will have my metronome on stage and just set the tempo of the song coming up, get the pulse in my head and count off the band. This way I can at least feel like I am somewhat accurate to what they want instead of just guessing the pulse and jumping in. Now many times you will not have the chance to always refer to your metronome and you will go from one song to another. This is where we have to internalize the pulse. The best way to do that is to sing the most recognizable part of the song in your head to get a feel and pulse of the tune before you count it in. Many times I usually sing the chorus. It's the most recognizable part of the tune. It's the hook and this way you're relating to the song musically, not mechanically. For example, if I wanted to count in the tune "Some Kind of Wonderful" by Grand Funk Railroad, I am going to sing the chorus in my head to get a feel for the song, then count in the band. Now let's say the song you're going to play starts with a four-bar guitar riff.

During that riff I will actually sing the beat in my head that will be accompanying the music before I jump in. As opposed to counting numbers, this is a better way to feel the groove and lock in with the band. If the guitar player starts the tune too quickly and you know that if you jump in at that tempo, the singer is going to look at you and say slow it down. Remember this is going to happen to everyone whether it's your fault or not. We must take control and make the song sound as best as possible. So do I slow down or just play the tempo that the song started? Well I can't give you one answer. Every situation is different. It depends on how fast the song started. If it is going to sound noticeable and feel strange to slow the song right down to a comfortable playing tempo, it may not work. The same situation applies if the song starts too slow. Do I speed it up? In these situations you have to react to what you feel is the best you can deliver when the song is played live. These are experiences that every musician will go through and you must take any type of constructive criticism as well from the other musicians. Remember that we are not machines and do not have perfect timing. However, there are many ways to maintain consistent timing and it goes back to daily practicing with a metronome, as well try recording yourself playing live to here what your timing is like. Another fun way is to play along to CDs. If you have practiced long enough with your metronome, you will know what CDs were recorded with a click track.

These are all great ways to strengthen your inner clock. The most important thing to remember is to enjoy this experience and have fun!



by Jeff Salem

Jeff Salem is a freelance artist who performs with various bands and conducts drum clinics at local schools sponsored by Yamaha, SABIAN, Vic Firth, Latin Percussion (LP), Mountain Rythm, Evans Drums Heads, Real Feel Pads and the music store Drummer's Choice. Jeff is currently busy with his own teaching school titled TIPS (Total Integrated Percussion Studies). For more information, visit his Web site at www.salemdrum.com or e-mail him at jsalem@sympatico.ca.

Purchasing A Saxophone

Whether it's the time of year or the fact that everyone is taking lessons, I seem to have been inundated with questions about buying a horn. Since my expertise is saxophone, I'll be answering the question "What you should be aware of when buying a saxophone?"

One thing is clear, no matter what saxophone you buy you have to have a good mouthpiece. If the mouthpiece is bad the sound is bad – buy a good mouthpiece. A good mouthpiece is going to cost anywhere from \$100 to \$180, but you could pay up to \$800! I suggest looking at Selmer, Otto Link, Meyer or Ralph Morgan mouthpieces. They all seem pretty stable and have a good sound. You should play the mouthpiece for a couple of weeks so you're familiar with it before you play a new horn.

First, should you buy new or used? Both can be good choices depending on your circumstances.

If you are a beginner or someone that is buying their first horn, unless you have a teacher with a lot of experience, a new horn is usually a good idea. You know you're not buying anyone else's problems and most music stores have a great warranty. Often a saxophone needs a little tweaking by a good repairman after it's been played for a while and a good warranty means you won't have to pay for that. Also if there is some kind of structural problem a good music store will correct it if you are unhappy.

The quality of new horns these days is a pretty amazing value but it's still important to check the pitch of the horn you choose. If you can get a tuner, check a couple of notes and see how close you get. It doesn't have to be perfect because you tune while you play but make sure nothing is way off. The other thing I like to check out is the design. Does everything feel comfortable on the horn? Is it easy to get to all the keys within reason? Does it feel right to you? Does it play freely or does it take a lot of effort? And most importantly, how does it sound? If, when you play the horn you can't put it down and you want to play it all day, then that's a horn you want to own. I also like to see if I can predict repairs. I check the rods and the posts to try to tell if they'll stand up and I look to see if the pads are sitting on the tone holes. For a saxophone to really play well the metal can't be too hard, but if it's too soft it will need a lot of repairs so I talk to the repairman at the store and see what he or she thinks. They usually give you an honest answer because they don't want to be repairing the same thing over and over again on warranty.

Now, used horns also have a lot of things to think about. First, they're cheaper than new horns. If you run into someone that calls used horns Vintage horns (with a capital "V") he will tell you that, "that's when they knew how to make good horns." In some cases he may be right. However, if the horn is a Vintage horn it will cost more – no matter what. The first thing I listen for with a used horn is a great sound and with most pro players I think it's the same. I check to see if there is any evidence of any major repair work. Are there any wrinkles in the metal anywhere? Are the tone holes round? Do they have any marks or dents? A dent in the bell doesn't really matter but a dent in the neck or a tone-hole will affect the pitch and the sound and may cost a lot to repair. You want to make sure that the money you save buying a used horn you don't then spend on repairs. I also check the brace where the bell is attached to the horn to make sure it's solid and doesn't wiggle around.

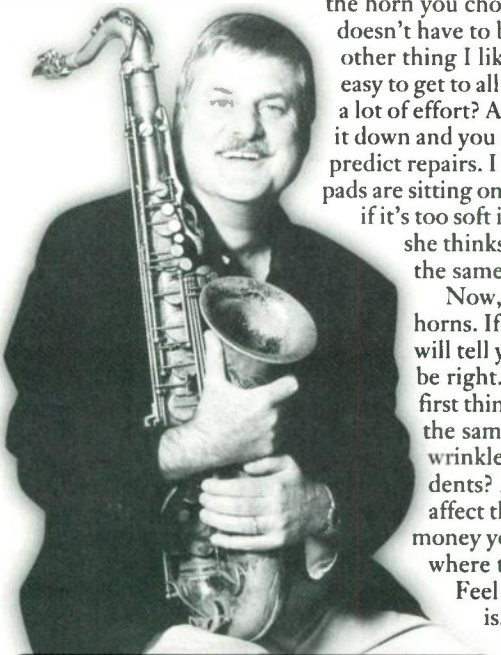
Feel around the neck to feel if there are any ridges – that usually means the neck was, or is, bent. A bent neck is going to play out of tune and is expensive to fix. Try to get your teacher or someone whose playing you respect to play the horn and give you their opinion. I think some of the older horns are great but they do have some pitch problems so be prepared to adjust on some of the notes.

When you buy a horn you should think a little about what you need it for. Is it for your own enjoyment, a school band or a North American tour? Whether you buy a new horn or a nice, old, used one, try to buy a horn you can grow into without breaking the bank.

An Aside...

This August 1-6, the Kincardine Summer Music Festival, on Lake Huron, will offer jazz instruction and concerts. This year's Artist in Residence is Renee Rosnes, offering clinics during the week along with performances by Barry Elmes and Pat Collins. For more detailed information, visit www.ksmf.ca or call 1-866-453-9716.

Reedman, Alex Dean has been described as "one of Canada's foremost Jazz Saxophonists," has been a mainstay of the Canadian music scene for many years. He has played with Gil Evans, Kenny Wheeler, Dave Liebman, Ernie Watts, Mel Torme, Ray Charles, Pat Labarbera, Nick Brignola, and the Toronto Symphony. Alex is a member of Rob McConnell's 'Tenet'. He also holds the tenor saxophone chair with Rob McConnell's "Grammy award winning" BOSS Brass. His numerous recordings include Grammy and Juno award winners and he is the bandleader of the explosive Tenor Madness, Alex Dean Quintet, and "power trio", DEW East. Alex is the Canadian Artist Representative and clinician for Boosey & Hawkes, promoting Keilworth Saxophones and Rico Reeds. He is also the Artistic Director of the highly regarded Kincardine Summer Jazz Program on Lake Huron, ON. Alex is a member of the Jazz Faculty at the University of Toronto and Humber College. He is a widely respected clinician/adjudicator in Canada and the US.



by Alex Dean

I Can't Hear Me

It is a drag to play when you can't hear yourself. For brass players, the problem is compounded by the fact that the response of our chops is heavily dependant on the way we hear the sound of the horn. Even on a jazz gig, it can be hard to hear yourself, and it affects the way you play.

A good monitor system is the answer. My jobbing life has been easier since I convinced bandleader Bill Beecroft to provide a separate stereo monitor mix for the horns. (It wasn't hard – Bill loves buying gear.) Bill and I, and sax player Colleen Allen, have become a very tight and intuitive horn section as a result of playing together so often, in a situation where we can really hear each other's pitch and articulation. Playing through such a good PA system almost makes up for the fact that audiences still request "I Will Survive"!

Unfortunately, in many situations there are no monitors, or everybody has the same mix, or the sound quality is poor. I decided to take matters into my own hands and investigate the possibility of putting together my own personal monitoring system. My goals were good sound, reasonable cost and a high degree of portability. Hey, I'm a horn player; I'm not used to lugging around electronic gear or arriving early to set it up!

I headed for Long & McQuade and enlisted the help of John Starkey in the Pro Audio Department, who showed infinite patience with my daily mind-changing. First I experimented with a couple of clip-on microphones. While popular for horns, I don't like them for a couple of reasons: One, I don't like having anything attached to the horn. Two, I can't "work" the mic to adjust volume. Three, the sound is a little too close, with no breathing room. I purchased an AKG1000S condenser mic, which provides a warmer and more natural sound than the clip-ons. A close second was the Sennheiser E845, which also sounds great.

Next, I checked out small, self-powered monitor speakers. While convenient, I felt that the trumpet sound from the small speaker was a bit edgy. A bigger monitor wouldn't fit on the back of my motorcycle, so that was out. The other problem with bringing my own monitor speaker to the gig is that if there are other horns, it won't do to have just ME coming from the speaker, and I am unwilling to provide enough gear to monitor a whole section!

I inquired about in-ear monitoring systems, which are popular on big stages. The starting price for a complete system was \$1,000 – more than I wanted to spend – so I set out to see what I could put together on my own. The first purchase was a pair of Shure E3 in-ear headphones. They sound great, appear unobtrusive on stage and come with a variety of sleeves to achieve a very comfortable fit (they will also accept custom ear moulds). As a side-benefit, they are a fabulous upgrade for a portable music player.

Next I needed a way to get two feeds from the mic cable (one to the PA, one to the monitor), a mic preamp, and a headphone amplifier with reverb, as it is much nicer to hear a sound that is not completely dry. I picked up an Apex splitter box, a small mixing board and an outboard reverb unit. This worked fine, but was a little more gear than I wanted to lug around. Suddenly it dawned on me that I had the perfect two pieces of equipment in my studio already: My ART tube mic preamp sends a clean sound to the PA, and provides a second output, via quarter inch, which conveniently plugs into the microphone jack on my Yamaha ST5 Silent Brass. The ST5 adds reverb and EQ, and provides plenty of volume to the headphones. (Because in-ear headphones act like ear plugs, blocking most outside sound, the volume can be much lower than with conventional phones.) The entire system, including microphone and cables, packs neatly into a small briefcase and sets up quickly.

Admittedly, it is not the perfect monitoring situation, as it is still only my trumpet coming through the phones, but by wearing only one side and adjusting the volume, I can achieve an acceptable balance. In an excruciatingly loud situation, a slightly more elaborate setup would be to use the small mixing board, and add a second microphone to give a 'wash' of the entire band. I could then wear both phones, protecting me from punishing volume, and 'dial in' just what I want to hear.

Finally! Enough of me!

Chase Sanborn is a jazz trumpet player based in Toronto, and is the author of Brass Tactics and Jazz Tactics. (This article is excerpted from the new Revised Edition of Brass Tactics.) Chase is a member of the jazz faculty at U of T and is a Yamaha Artist. He can be heard in good company on his latest CD Cut To The Chase. For information on Chase's books, CDs, trumpet mouthpieces and other products, please visit www.chasesanborn.com.



Building A Digital Studio On A Budget



by Alec Watson

I have discovered that there are some Canadian musicians who will read through just about anything to find a gem in the rough. As a thank you to those who wrote me with questions and glowing praise I am going to pass along the most cost-effective ways to make your clients, friends and family enter your home studio and utter the immortal word: "Duuuuude!"

I don't know if you have noticed, but music gear isn't always cheap. There are pieces of very expensive gear, the ownership of which will earn you lavish praise. But there are also other "pieces", much, much more affordable, which draw less enthusiastic admiration. The temptation is to spend way too much money, like that guy we all know, the one who has all the great gear but makes the worst sounding demos. (He actually believes that if he spends more money his demos will sound better.) Most of us know that adequate gear, used optimally, to record well played tracks WILL produce great sounding products. So, for those of you on a budget, here are some ways to get the 'wow' factor high and the costs low. Myself, I am no longer on that budget anymore because I get paid ridiculously large sums of money for doing nothing and of course, the chicks ARE free - Duuuuude! It must be true ... it is in writing in *Canadian Musician*.

Cool Trick #1 - Dual monitors. For a paltry \$115 you can purchase a video card with dual outputs (I can personally recommend the Radeon VE dual display), buy yourself a second 17" or 19" monitor for around \$350, and as a result, for around \$500, you have two screens to seamlessly work on. I leave my mixer on one screen and edit my waves on another. There is no going back to inadequate single display systems after this. The big pay off, of course, is that when one of your buddies comes over, you have transformed your \$1,000 home computer into a "super music workstation" that 'gear-guy' around the corner doesn't have. You spent relatively very little (in music gear terms) and buddy says, "Duuuuude!"

Gear-guy down the road went out and spent a few thousand dollars on Sonex (that admittedly very cool-looking foam that you put on the walls) and acoustic gobos (over priced room dividers). It added needed deadening to his control room and acoustic control to his main room. (You know, that spartanly appointed box where people record the acoustic performances on really expensive mics, plugged into the really expensive gear. Yeah, *that* room ... The same one that people with project studios rarely pay any acoustic attention to!)

Cool Trick #2 - Rather than whip out your Visa (Hey, hold on a minute your name isn't Tom ... Isn't that your Dad's name? That's your dad's Visa!) and spend way too much of your parents' hard-earned money

on some cool-looking foam, why not take a trip to the hardware store. Purchase a couple of 2 x 4s, cross-cut them into appropriate lengths, possibly two of 3' and two of 4', and caringly dove-tail join them to create a quadrilateral (or just nail them together into some kind of square shape, eh? That way you have more time to drink beer and watch the game), stretch out and staple some fabric to one side. Get some housing insulation (think: pink stuff) and lay it down inside your newly created "window frame" which you can't see through because there is material stapled to one side. Hey, maybe this is some kind of art nouveau with an expensive thick frame? Lastly, staple the material over top of the insulation enclosing your box. You now have a great room deadener (and, as deadeners go, this will kick Sonex's butt for a fraction of the price) to hang on the wall or move around the room as an acoustic gobo. Cost of 2 x 4s is \$15; cost of end roll of cool looking material from the bargain bin at Fanny's (not that I have ever been there) \$15; the warm glow of pride you feel inside from making buddy listen to the new acoustic properties of the room and notice the awesome aesthetic acquisitions added à la alabaster (alliteration - meaning cool boxes on the walls) forcing buddy to utter, "Duuuuuuuuuude!" Priceless!

Producer/Engineer Alec Watson, doesn't actually get money for nothing and the chicks seem to cost him greatly!



A Vocation Of Vocals

VOCALS

If the name Colm Wilkinson eludes recognition, one mention of *The Phantom of the Opera* will bring his voice to mind.

The Dublin, Ireland-born singer is best known for his role as the Phantom and Jean Valjean in *Les Miserables*, but there has always been far more going on behind the scenes. Wilkinson came from jazz, blues and rock and roll, and was playing shows in New York City when he was 16. He came to Canada in 1989 to perform as the Phantom for six months, and is still here 14 years later. His latest recording, *Some Of My Best Friends Are Songs*, covers a wide variety of genres from country to jazz, a duet of a Cat Steven's tune and three of his own compositions. He is known in Ireland for his writing, where he has written chart-topping hits and competed in numerous song competitions.

Wilkinson took a break from last minute preparations for his tour in Ireland for a Q&A interview with *Canadian Musician*.

Canadian Musician: What vocal training do you have?

Colm Wilkinson: Forty years basically singing, that's what I have. I've been to vocal teachers and vocal coaches.

CM: How did you build up your voice to deliver such strong performances night after night?

CW: You have to pace yourself. You have to look after your voice. Your voice is like a muscle, and you have to treat it as such.

I think you have to be basically like an athlete, and you have to get proper sleep.

CM: What is the first and foremost thing you do to take care of your voice?

CW: I look after myself physically. I don't smoke, I don't drink. I get proper rest, and I eat well. It's basically what any athlete would do to train, because that's what you are.

CM: Is there any correlation between physical exercise and singing?

CW: Absolutely. You have to be physically fit because the better you feel, the better you sing. You must be comfortable in what you're wearing.

CM: What has the most damaging effect on the voice?

CW: Cigarettes, definitely. The problem with alcohol is that alcohol takes you into places where there is cigarette smoke, and that damages your throat physically. If you are a smoker and a singer, you should stop smoking immediately, or as soon as you can.

CM: What do you do before a show? Do you have a fairly set routine?

CW: You warm up, obviously. If you're in shows for long runs like I am, with musicals you go in for six months or a year at a time, you have your muscle built up so you don't have to warm up that much. If you're serious about singing all the time, you must use your voice all the time. There's the old saying, if you don't use it you lose it, you have to keep the muscle up. Getting back to the athletic thing again, you just can't, after being off for three or four months, go out and run five miles. You have to keep yourself fit, so you have to sing every day and practice every day. It doesn't have to be an amazing length of time, but you must keep fit.

CM: When you're not involved in a show, how often do you practice?

CW: I do try to sing every day because I love singing. It's basically what I do. There's always something going on, whether I'm in a show or not. I'm not in a show at the moment and I don't intend to be in a show because shows take over your life, I'm now doing concerts and promoting my new CD, so I try to sing every day and keep my voice strong, trim and in form.

CM: Are there any foods that you stay away from?

CW: Absolutely. All dairy. What you have to do is drink room temperature, not cold water ... and don't drink fizzy water, drink flat water. Evian is good because it's a good-quality water and that's what you usually try to drink. Cold water just locks up your throat. I go to a voice doctor named

Dr. Brian Hands who specializes in singers, and he told me to stay hydrated all the time. Coffee and caffeine dehydrates you.

CM: Why go to a voice doctor?

CW: Just to make sure everything's okay, and also if you're in trouble. We get colds just like everybody else. Strangely enough, you always get colds when you're preparing for a concert because you're working a lot harder than you normally would so you're tired, and open to that kind of stuff. It's psychological. You think, oh, I have to avoid this, and I have to avoid that, and you start getting out of your routine and panicky about catching colds, and that's exactly when you do catch colds. If there's a date coming up and there's a couple thousand people coming to see a concert and you don't want to be off.

CM: How do you mentally prepare for a show?

CW: Some people like company. I like to be on my own, and I do get nervous. I'm not the most complacent performer in the world. I like at least 20 minutes or a half hour on my own before I go out, because I prepare myself mentally for it – just relax and try and think about what I have to do. There's nothing like being well prepared to make you feel relaxed. It's when you don't know the stuff and you don't know what you're going to do, there's all sorts of changes happening and you're learning stuff right up to the last minute, the panic sets in and nerves are a problem. But if you're well prepared and you have your stuff learned, you can be more relaxed. That's what I would advocate to people. Know your gear, and know it well in advance.

CM: Is there anything you do differently to prepare for your concerts?

CW: No. It's a very intimate type of performance. You're not actually working a character or being a character, you're communicating with the audience in a full-frontal basis. I talk to people, make contact with people. A lot of participation happens at my concerts. They're very informal, and I'd like to think of them as a party. I like people to join in singing with me, if they know the tunes, and just have a good time. That's what the concerts are about. I've worked so long on musicals where people enjoy the musicals and what they see and obviously applaud for that, but they don't participate physically in talking to you on stage, and I like that participation.

Next issue, CM will continue its interview with Colm Wilkinson...



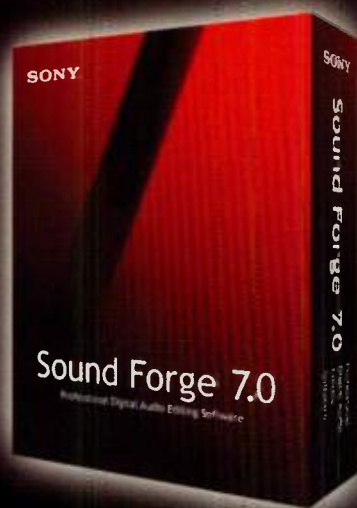
with Colm Wilkinson

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Alanis Morissette has grown into quite a dynamo. Just turned 30, she has handled her wealth and fame in a dignified, generous manner. She also, much like Madonna, the woman whose label, Maverick, signed her and released 1995's staggering breakthrough *Jagged Little Pill* (it sold more than 30 million copies), continually challenges herself. From triathlons to photography to acting and dancing, she does it all. But on a musical level, the Ottawa native that many remember from her teen dance-pop days now plays almost every instrument, writes all her material herself, and produces as well. Collectively, her album sales are in the neighbourhood of 40 million units worldwide, but Morissette remains refreshingly down-to-earth. Her new album, *So-Called Chaos*, reflects her humour, her insight, her willingness to tear herself apart, to apologize and also acknowledge her strength. This is where she's at now.

Canadian Musician: Last year, you won the Jack Richardson Producer of the Year award at the Junos for 2002's *Under Rug Swept*. Despite the nod that you can do it on your own, this time you chose to work with someone, Tim Thorney. Did you need that perspective or was it fun to work with someone you'd been friends with for so long?

Alanis Morissette: The first bit of producing that was done was Tim and I doing it together, so that was fun and

very relaxing and very kind of insulated in the way that I think benefits the creative process, for me, anyway.

CM: Where did you work together?

AM: That was here in Santa Monica. He lived with me in my house and we just kind of went for it. And on the days when I was up for, and it was necessary for me to be in there, I was in there doing my thing with him. On other days he would just take it without me, so that I could step away and rejuvenate.

CM: You've worked with him before and he played on the last record, *Under Rug Swept*. The artists he's worked with, that we know him for in Canada, are the Ennis Sisters and Jimmy Rankin, the East Coast clan.

AM: The East Coast people have very much gravitated towards him [chuckles].

CM: What does he bring to the eclectic music that you make?

AM: Well, his heart is so open and I find that I synergize best with people whose hearts are truly open, and willing to stretch, and scare themselves. His spirit is open minded and he's very gut oriented. He very much goes with his intuition and gut rather than being stuck in the mental intellectual process that, at times, you get stuck in when creating something. He's very collaborative and open. He also achieves this amazing sonic quality in everything that he creates that I resonate with, because there's a real warmth to the music

he creates – just an unbelievably large amount of humour, which helps [laughs] in any situation for me.

CM: Did you meet him in the phase just before *Jagged Little Pill*, when you were writing with anyone and everyone?

AM: Yes.

CM: So he was one of the few people you did connect with?

AM: Yes, definitely. In terms of songwriting, we have pretty distinctly different styles to the point that we write about it.

CM: He didn't contribute at all to the songwriting on *So-Called Chaos*?

AM: No, he definitely would take part in creating some parts during the demo process. It's a very ambiguous situation, the writing, versus creating the demos, which then turn into the full-blown demos that the band made, but it was production that he formerly dove into.

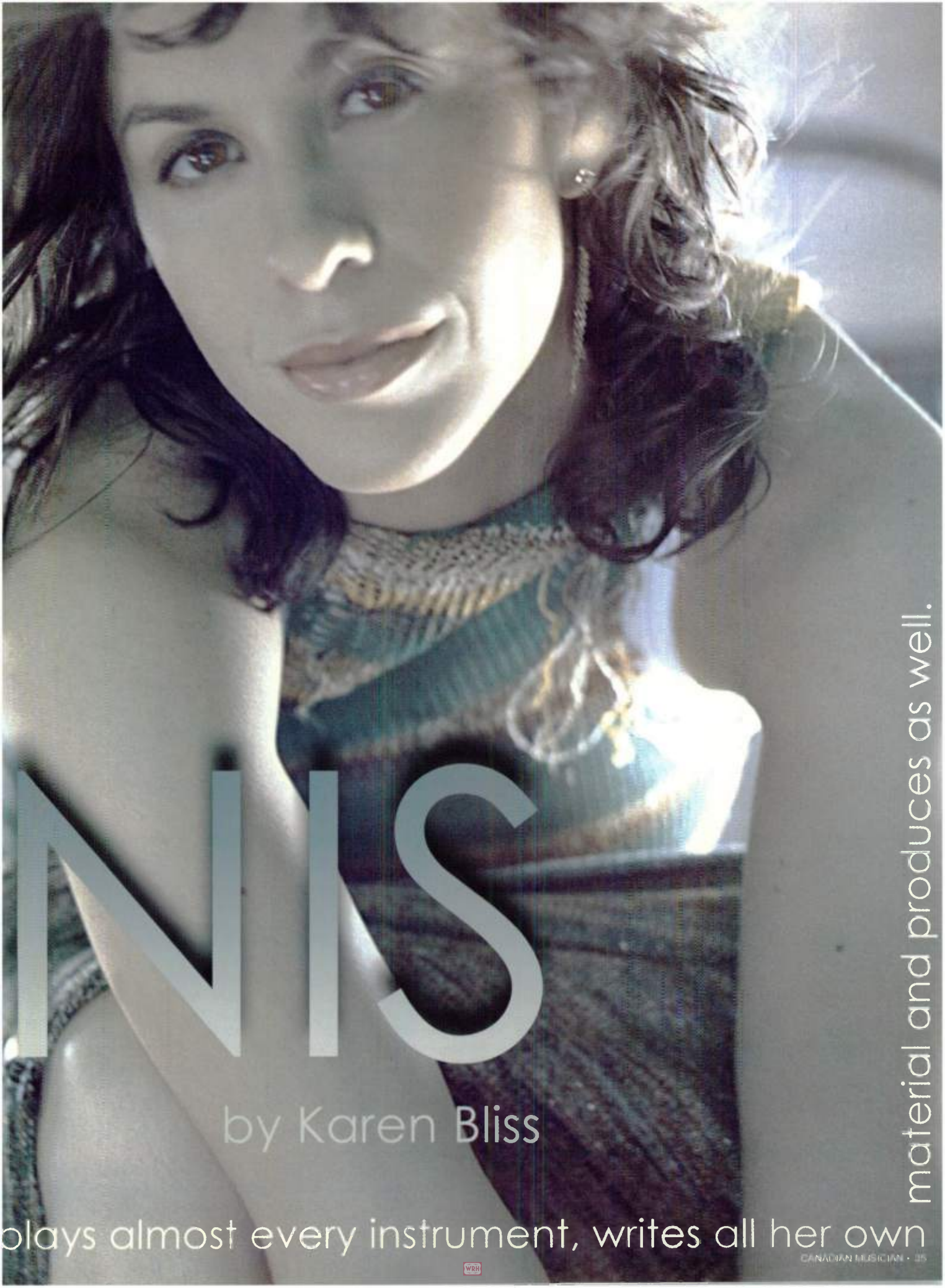
CM: How was it then bringing a third party in? At what stage did you decide you needed someone else?

AM: I guess we had worked on it for eight weeks, and we had reached a point where we had dived into about 10 or 11 songs and I knew that it wasn't finished. There was talk of potentially starting a mix, and I didn't even want to go there

ALANIS MORISSETTE

The Ottawa native that many

remember from her teen dance-pop days now



MINIS

by Karen Bliss

plays almost every instrument, writes all her own

material and produces as well.

because I just felt in my stomach that we weren't done. So rather than turn it into this really belaboured process – which I knew that it would turn into if I stayed on another four weeks, or whatever it required, and I didn't want to do that again, because I wind up resenting the process, and I promised myself this time that I wouldn't resent it – I spoke with Scott [Welch], my manager, and a few other people at Maverick, and they brainstormed and thought of someone that could come in on a producer end. They mentioned John Shanks [Michelle Branch, Sheryl Crow, Celine Dion] to me, and I just found out some of the other songs that he'd worked on, and then he came in. So he came in and tried his thing on one song ["Everything"] and I heard it and I loved it. He was just really tasteful and respectful of the songs themselves. He became very sensitive to how vulnerable it is to basically give one of your babies to someone else to dress [laughs] and, at the same time, had humour, which is so important to me – and warmth and ability. What he brought into it was a cleanliness. He's much more meticulous than I am. When I'm producing something, I'm very much one or two takes, "Okay, let's go." [laughs] He can create a track that sounds very clean and tasteful and respectful of the subject matter.

CM: What did strike me about the new album is that without compromising your lyrical style, your play with words, they are pop songs. They are streamlined, and concise and not as busy as, say, 1998's *Supposed Former Infatuation Junkie* or even *Under Rug Swept*.

AM: Yes, there's a simplicity to them. It's almost like I trimmed out all the superfluous things – not to say that they're gone forever because they'll return [laughs], because they have to have their say [laughs] at some point in the future. But I feel like there's a simplification that has happened, not only in my music but in my life over the past couple of years – whether it's my closets or whether it's my schedule or whether it's my records. There's a simplification that's happened over the last few years that has allowed me a real freedom and peace that I hadn't had before.

CM: When we last talked, it was shortly after 9/11. It was a weird time for everyone and now, a few years later, did you want to distance yourself from all this turmoil in the world and get more personal?

AM: I've always believed, and I believe now more than ever, that the personal is the global, that the personal is the political, and our political choices and stances reflect what our spiritual stances are, and that the personal is a reflection of our spiritual belief, like how we are in our day-to-day lives and our relationships. So I've tried writing songs that were more overtly about global issues, but there wasn't as much of a resonance for me because there was a detachment from it. I don't live in Iraq. I can write about my perception on it, but, ultimately, the issues that are going on between nations politically and all the unrest that is happening can be broken down to a very microcosmic version, which is the relationship between two people. So if I'm singing about how to resolve conflict with my boyfriend and I, or with a friend or family member, ultimately that can be extrapolated into a larger version of it. For me, it's far more poignant for me to sing about my personal experiences than for me to try to sing about more global issues that aren't necessarily as close to home. So I think, for now, that feels the best. Certainly, I have a feeling about everything, but, ultimately, all my opinions can be boiled down to is: can conflicts be resolved? Can we hear each other? Can we respect that we're connected? Can we leave room for diversity, whether it's between nations or in a room?

"I feel like there's a simplification that has happened, not only in my music but in my life over the past couple of years – whether it's my closets or whether it's my schedule or whether it's my records."

CM: *So-Called Chaos*, which is the title of the album and a song, you explain in the bio your belief that if we all raised our consciousness, then we wouldn't need all the laws that govern us. I guess that's true, but it will never happen.

AM: Well, not in our lifetime. It could over night if we all wanted it too [laughs], but it doesn't sound like we all want it to at this point.

CM: So it's just wishful thinking?

AM: I do actually believe that on some parallel universe, it's happening with much higher consciousness somewhere else, but I feel like we're not at that place yet. It certainly won't happen in my lifetime. So all I can really do is sing about where I'm at today and how I'm evolving at this snail's pace that I'm evolving at [laughs], and encourage myself and others to evolve as quickly as we can if that's what we want, and, at least, seeing the Star of Bethlehem to which we're walking, where we're walking towards. It helps to have a sense of what direction we're walking in, so that there's not this aimlessness.

CM: It seems with every album you are self-aware, of your faults and positive traits. Like in "Spineless", in the bio again, it quotes you as saying, "I can balance a softness and vulnerability with my strength and empowerment." Not a lot of people can look at themselves and make those kinds of statements. Have you always been able to assess yourself so deeply?

AM: I've always been very quick to bust my own chops [laughs]. So I like not only being called on things by my own self, but I like being called upon by other people as well. So I'm a huge fan of loving feedback, so I encourage it with the people I work with, and my friends, and certainly, they want that to be reciprocated with that too. But I feel like the only reason why I'm here is to evolve, so I might as well do it as awake as I possibly can. That's not to say that I'm always awake, but I'd like to be as awake as I can.

CM: In the past few years, I think a lot of people view you as very warm and happy and giving, and then you do expose negative aspects of yourself,



admittedly, in your songs, such as "Excuses" and "This Grudge".

AM: My aspiration over the past couple of years, especially, has turned from wanting to be a *good* person to wanting to be a *whole* person, and that requires me to integrate both sides. Because if I'm compulsively trying to be good, there's an un-restfulness in that, but if I'm just okay with the part of me that's selfish and generous, then my generosity takes on this quality of choice-fullness and peace, rather than feeling, "Well I have to be generous because deep down I know that I'm a greedy bitch [laughs]."

CM: Yeah, you're definitely not being true to yourself if you're always doing good things all the time. In the past, you've written about personal relationships, but you've never been that open about whom you're dating. Now, with [actor] Ryan Reynolds, you are. Is this because this relationship is more real than any of the others or are you just fed up because it's going to be in the media anyway?

AM: I think it's a combination. And Ryan's comfortable – I've always been respectful of the level of readiness that my partner was at in terms of being public in a public kind of relationship. I felt further along in this relationship within the first two months, than I had in any of my relationships that have lasted years in the past, so I just have more confidence in it.

CM: The single, "Everything", contains the opening line, "I can be an asshole of the grandest kind." What made you do a version for radio, when you boldly sang about wining, dining and 69-ing and if you're "thinking of her when you fuck her" on *Jagged Little Pill*?

AM: For a long time, there was a huge issue surrounding that word [asshole], whether it was too explicit to be played on radio. They asked me, at first, to come up with another word, if possible, for a radio version and I out rightly said no – for a while [laughs]. It got to the point, post-nipplegate Janet Jackson, where they [radio] were basically saying that they wouldn't play the song. The thought of people not hearing the song or, to take it even further, not hear the record based on my shooting myself in the foot by taking a stance of "my artistic integrity will not be fucked with and I will not sing another word," it really isn't a huge compromise for me to have one version that's played on radio, and then have the original version on the record. My one bottom line was that I wouldn't change the version on the record because that's it's own expression. So I came up with a couple of different words and that will be played on radio. I understand some parents not wanting their seven-year-old son or daughter hearing the word "asshole" even though they probably use it already [laughs].

CM: Denis Leary had a cult hit back in 1993 with his single/video "Asshole" and Gene Simmons' solo album is entitled *Asshole*. Maybe it's the new catch phrase for 2004. Was it fun trying to come up with replacements for the word?

AM: It was pretty comedic. One of them was "crack ho." [laughs uproariously]

CM: That's so melodic.

AM: Doesn't it roll off the tongue? I used the word "nightmare" because one of my worst fears would be for an old boyfriend of mine to consider me a nightmare. Nightmare means so many things. It's such a man word [laughs], to generalize, as I often do. I just feel like men use that word so much more than women do. Men say, "Oh God, she's a nightmare." I hear men say that and I just want to shake them, and say, "Well, what specifically are you talking about? That she required that you tap into your emotional self?" [laughs] So it was good to use that word in the spirit of busting my own resistance for it. ■



Toronto-based music journalist Karen Bliss is the Canadian news correspondent for *RollingStone.com*, and operates a Canadian music industry news column, *Lowdown*, at <http://jam.canoe.ca/JamColumnBliss/home.html>. She also edits *Gasoline*, and contributes to *Elle Canada*, *Audience*, *Tribute*, *Words & Music* and others.

So-Called Facts

Words and music written by Alanis Morissette

Produced by Alanis Morissette and John Shanks

Additional production by Tim Thorney

Recorded by Scott Gordon and Jeff Rothschild

Additional engineering by Mark Valentine

Mixed by Chris Lord-Alge at Image Recording in Hollywood, CA

Programming: Scott Gordon, Blair Sinta, John Shanks and Jeff Rothschild,

Except "Everything" programming by John Shanks, Jeff Rothschild and Scott Gordon

Recorded at:

Groovemasters, Santa Monica, CA; Stage and Sound, Hollywood, CA;

The Village Recorder, Los Angeles, CA; Henson Studios, Hollywood, CA

Assistant Engineers: Bil Lane, Errin Familia, Jason Wormer, Kevin Mills,

Rich Tosi

Mastered by Stephen Marcussen at Marcussen Mastering

So-Called Musicians

Vocals: Alanis Morissette

Electric guitar: David Levita, Jason Orme, Joel Shearer, John Shanks, Tim Thorney

Acoustic guitar: David Levita, John Shanks

Keyboards: Zac Rae, Jamie Mukoberac, Tim Thorney, Alanis Morissette, John Shanks

Piano: Alanis Morissette, Tim Thorney, Zac Rae

Bass: Paul Bushnell, John Shanks, Eric Avery, Tim Thorney

Drums: Blair Sinta, Kenny Aronoff

Dulcimer: John Shanks

Sitar: Paul Livingstone

Bouzouki: Joel Shearer

Her So-Called Band

Guitar: Jason Orme, David Levita

Bass: Eric Avery

Drums: Blair Sinta

Keyboards: Zac Rae

Discography

2004 *So-Called Chaos*

2002 *Feast On Scraps*

2002 *Under Rug Swept*

1999 *Unplugged*

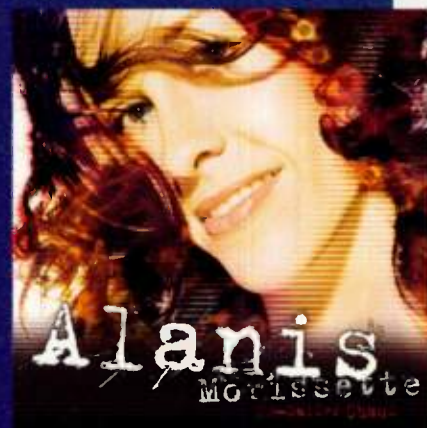
1998 *Supposed Former*

Infatuation Junkie

1995 *Jagged Little Pill*

1992 *Now Is The Time*

1991 *Alanis*



PILATE

by Kevin Young

“I always knew in the back of my mind that I was going to do music in some capacity. And going along with that; my dad always knew,” Todd Clark says with meaning, “That I was going to go to university.”

Although Todd studied Classical Voice at Western for a time, his first love was blues guitar. “My first album was an Eric Clapton record. I wanted to play guitar all my life, but when I came to Canada they said ‘If you’re going to be in the high school music department you have to sing.’ I thought, ‘Well this sucks,’ but I think in the end I wasn’t too bad at it.”

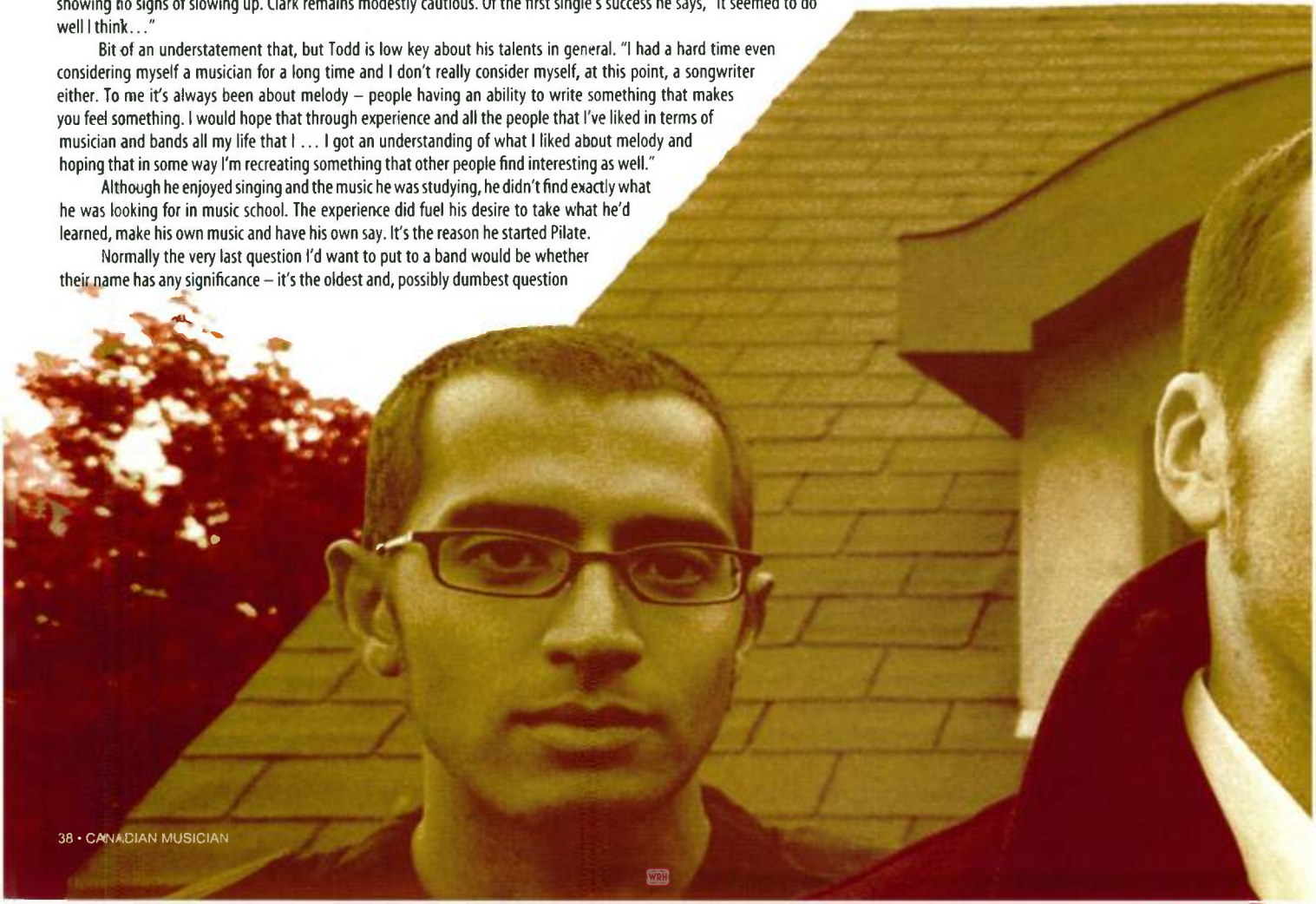
Beyond the New Zealand born singer/rhythm guitarist, Pilate is: Ruby Bumrah (Bass), Chris Greenough (guitar) and Bill Keeley (Drums). Bumrah, formally trained on viola and violin, was second to join. He’d just picked up the bass and was “itching to play” in a band when he answered Todd’s ad. Ruby recruited his fellow OCAD students to fill out Pilate. From there they began playing gigs in Toronto once or twice a month and recording on their own.

Their self produced 1999, six-song EP *For All That’s Given Wasted* is what got the industry’s attention and put Pilate in the position to ink a deal with Maplemusic and record the full length *Caught By The Window*. Now, with demand generated by “Into Your Hideout” spending 23 weeks on MuchMusic they have three cross-Canada tours under their belts and are showing no signs of slowing up. Clark remains modestly cautious. Of the first single’s success he says, “It seemed to do well I think...”

Bit of an understatement that, but Todd is low key about his talents in general. “I had a hard time even considering myself a musician for a long time and I don’t really consider myself, at this point, a songwriter either. To me it’s always been about melody – people having an ability to write something that makes you feel something. I would hope that through experience and all the people that I’ve liked in terms of musician and bands all my life that I... I got an understanding of what I liked about melody and hoping that in some way I’m recreating something that other people find interesting as well.”

Although he enjoyed singing and the music he was studying, he didn’t find exactly what he was looking for in music school. The experience did fuel his desire to take what he’d learned, make his own music and have his own say. It’s the reason he started Pilate.

Normally the very last question I’d want to put to a band would be whether their name has any significance – it’s the oldest and, possibly dumbest question



ATTE

At The Helm Of Their Own Career

in the book. Still, I'm curious. Not surprisingly singer/Lyricist Todd Clark doesn't like to put significance on the name. "In the end it's just a handle," he says. Although he does admit that the name Pilate seems to have gotten a lot more press because of interest in Mel Gibson's *The Passion of the Christ*. It's not the only connection the Toronto based four-piece have to Hollywood. There's that video...

"The idea was to do a video that was done with miniatures and then green screen. They found this miniatures guru up in Montreal who designed all the miniatures for *Battlefield Earth* - \$450,000 worth of miniatures just sitting in a storage space of his for months. The only problem we ran into - the video directors wanted to have everything come off as looking like miniatures, right? That was part of the shtick of the video - obvious miniatures and obviously green screen, but the miniatures guy built a career on how real these things looked. That was the battle on the set - you know, no it must look better, but we don't want it to look better."

Inevitably any discussion of the band's roots/influences obviously brings up the inevitable Coldplay/Radiohead comparisons. It's the soaring falsetto and song structures. Of course there are worse things you could be compared to, but there's more to it than that. "You can definitely draw comparisons to Coldplay," says Todd. "That doesn't insult us. People obviously pick those bands because in comparing the band to bands that no one knows, but for us there's one band in particular that I think heavily influenced us, all of us, at the same time; a band out of the UK called the Longpigs." Clark also credits Richard Hawley as an influence that inspired a lot of the guitar sounds on the album.

And personally? "For me I've had a hard time getting away from Bruce Springsteen for the past two and a half years too. It's pretty much all I listen too. That'll probably show up on the next record more than this one." He says with the hint of a chuckle.

Perhaps though that's not as odd as it might sound off the top. *Caught By The Window* is compellingly personal, not unlike some of the Boss' best tunes.

It's introspective, sorrowful, but also the type of record that invites the listener to slip into



the mood with the universality of the lyrics and tone. "Many of the songs on the album were about looking at experiences over and over again: from the present when they happened and then with a bit more perspective when time had passed. So you have situations where the lyrics may sound very bleak and then other situations where they are still bleak but there's a bit more hope."

The record is also a sampling of material from various phases in Pilate's development: It contains two songs (*Alright and Mercy*) from *For All That's Given*, five they'd been playing for a while before recording started and five or six written during pre-pro Clark describes as burning new. "It's a fair mix," he says.

What could also be described as a fair mix is the process of writing and recording those songs. When asked, Todd is quick to point out the importance of the work they do "in the room" as a band as it relates to the finished product. "I'm not into bringing in a whole song and saying 'This is how it's gonna be.' I like to bring in little ideas and then see how they get built upon, you know. When everyone gets to the point where they're excited about that one idea, we're good there with guitar, bass, drums, I'll start to do melody and eventually, lyrics. It's a bit different each time."

That ethic shines through on record – there's some very distinctive instrumental work that showcases the individual talents behind Pilate. "That's the point of being in a band," he says. "I think we're all looking for the same thing; it's not one person driving the whole agenda, you know what I mean? That's the beauty of being in a band."

It's also an ethic that allowed Pilate to take full advantage of the talents of producer, Joao Carvalho. "That's the dream in any producer/band arrangement; that he becomes part of the fold. What Joao brings to the table is the talent to push you in directions with you not even knowing you're being pushed. You don't really feel it so you don't really fight back and then you realize that you came up with something you might not have done without him pushing you. He's amazing

sort it out later Pilate appear to have had some very deliberate ideas in terms of additional instrumentation. If the band felt a song was missing something they added spare but thoughtfully placed elements to enhance specific regions of the song; trumpet, keys... "I try to think of it like an orchestra. You can layer it with a melody that might pop up for someone on the fifth listen and they'll say, 'Wow I didn't even know that organ part was there.' I think we hacked Pink Floyd on the last track with the big Hammond organ."

At times, in various press, Todd has mentioned the need to unlearn things he'd been trained when applying his voice to rock – "You get trained one way for so long – it's great for learning about your voice, but the technicality limits you – the thing about pop and rock is that there are no limitations. I think it's learning that and embracing that and then just experimenting."

On record you get the sense that Pilate is doing just that and continues to be open to learning as they go. And there's no better place to learn than the road – "In the last six months we've played 60 to 80 shows. The opportunity to play every night – it's like a 100 per cent change in what you do. When you're playing once a month it takes you to the last five minutes of your set to start to get comfortable. When you're playing every night, after about five or six shows you achieve that halfway through the first song. That's when the growth starts to happen. It's gets to be fun. You're not thinking about what you're doing and you can just react. Musically we've learned a hell of a lot."

Touring, he says, also has taught the band a lot about each other: "We've all been friends, but until you actually get out and spend weeks on end with someone, that's when I think you really start to learn about people. You push some limits there. You learn some bad things you don't want to learn about each other, but that's what having relationships is about; learning it all and going forward. I think it's been incredibly good for us as a band."

All good news – solidarity in the band – especially at this delicate point in their career is an important strength to be able to draw on when taking the first steps towards expanding their base into America.

Although they've done the occasional show in New York and Buffalo they're just

Pilate – Gear List

Ruby Bumrah, Bass

Ampeg SVT2-Pro Ampeg 8x 10 Cabinet
Fender precision bass

Todd Clark, Vocals/Guitars

Gibson ES333 w/ classic '57 pickups, American Ash Telecaster
Fender Bassman '59 reissue amplifier
Various Pedals – Boss Tremolo, Digital Delay/pitch-shifter, Digital Reverb, SANSAMP Classic, Compression

Chris Greenough, Guitars

'52 Telecaster
Fender Deluxe Amplifier
Various Pedals – Super Overdrive
Tremolo, Line 6 Delay Modeller

at that. He never has that attitude of 'I've been doing this for 10 years. You gotta do this.' He always comes at it like he's just another opinion."

Todd also praises the small east Toronto studio the album was recorded at, Umbrella Music, where Joao was the house guy. "It was a really warm environment and the people there were really good." With the exception of *Caught's* final song, "A Reprise", (intentionally recorded live from the floor to tape) and the drum tracks all the tracking and mixing was done in Pro Tools before being bounced back to tape and carried off to New York City for mastering by Greg Calbi.

Throughout recording the band felt they were walking a fine line, fearing their moody, mid-tempo rock would come off sounding soft. "We wanted a bit of roughness to stop it from sounding soft – it might have been a harsh guitar there, or a couple of dissonant notes here and there – to keep the edges rough even in the really pretty moments. There's a door opening on the first track, some really harsh piano sounds, it's just a way to keep it sonically raw. That was our intent. I think sometimes we pulled it off. Other times we might have failed, but overall we're pretty happy with what happened in there."

It's these deft little touches, the rough edges and seams that help to make the record so engaging. Some artists might find it tempting to throw everything on tape and

starting to look toward deals in other territories. As far as the possibility of a US deal goes – "We're in the middle of that right now," Todd says. "There was interest before the record came. There was interest in the demo stages. There're a lot of companies that are interested. Sure they like the album, but once you've done well in one territory there's a bit more assurance to them that the product can work."

Todd admits that he and the band had very little industry savvy when the EP first came out, but again they're learning fast... "None of us knew anything about the music industry. I talked to a friend of mine and he told us to get a lawyer. I e-mailed Chris Taylor and said I'm just looking for some information. He said 'There's a Q and A on our Web site. Check it out, but in the meantime, if you want, you can send your music to me.' Stacey Mitsopoulos, who was doing a lot of the A&R for the firm Sanderson and Taylor, listened to it and contacted me. It started to filter through the industry and, you know how these things go; one week no one's at your show and the next week all the A&R people are at your show."

"We went through the horse and pony show," he continues. "Each one would take you out for dinner and tell you this and that."

He remains philosophical about it. "It's a funny industry. I've been involved in other businesses – in any other business when people talk to you it really hurts them if they don't come through on their commitments, because you're on equal footing. The music industry



is funny because people can say a lot of things but it doesn't really cost them anything to say it. None of it really matters until someone puts something on the table."

This though is just the singer being realistic – an observation. He is quick to point out that he likes the dynamic of the music industry and the way people work together. As well as how nice it is to be involved in an industry where everyone is so passionate about what they are doing.

As to where Pilate found its Canadian home, Todd says, in terms of instincts, it was where they wanted to be. "I think Maple were the first people to not dick around and say, 'Look, this is the relationship we want to have.' We said, 'We're going to take a little more time, just to talk to people and meet everyone,' but in the end we swung back to them."

When making the choice between a major and an indie label, often a band's concern is just how much money will be put into the project in an attempt to make it fly. "We were always confident in our product. We didn't need a lot of money up front and figured that, with time and energy, money would come. Then at least we wouldn't be in debt." "In the end, the decision we made was based purely on the people. If those people worked at another label that's the way we would have gone. In the end what's important is having everyone behind you and everyone feeling like they're invested in your project."

Todd goes on to talk about the need for the relationship between label and artist to be a partnership. A relationship based on both parties sharing an agenda and being up front about it. Not the kind of painful partnership where every suggestion tempts the artist to examine it for evidence of ulterior motives.

"We've been lucky from day one. They never sold something bigger than it was. They erred on the side of caution saying you know we might not do well here, but we're going to try doing this. They've always been incredibly candid and honest so there were never any false expectations."

This is not to say that the band hasn't experienced the occasional frustration along the way. "There were a couple of situations," he says. One – delaying the album release

to avoid the summer rush – "A perfect decision," he says. "The success of *Into Your Hideout* is a testament to that." Todd also hints at a difference of opinion concerning the re-recording and inclusion of "Alright", one of the tracks from the EP on *Caught By The Window* and the follow up single/video to "Into Your Hideout". "They convinced us to put the song on the record; we weren't going to. We were thinking that we recorded it once, that we're not into doing it. Now I just listen to people who love the album saying that song means more to them than any other song on the album. Our label, they don't sell you smoke and mirrors, so that we know that when those suggestions are being made they're being made with our interests at heart and for the right reasons."

It's clear from Todd that partnership and accountability is important to Pilate on every level – between the band and label, between the band members themselves and between the band and their audience.

The importance of credibility, both artistic and personal, comes up a number of times over the course of our interview. I ask Todd to clarify something he said in a previous interview; about how when people buy into Pilate, that they also buy into the individuals in the band – "What I was trying to say in that quote is you can't make music like Radiohead and live your life like Motley Crue. I think people have a keen nose for bullshit," he says. "If you're selling something in your music that contrary to your character and your behaviour, it's a contradiction. I think it's important for us to carry ourselves professionally and be consistent with what we say and our music. I think the music is sincere and I think it's honest. I think that's something to adhere to both in life as well." ■



Kevin Young is a Toronto-based freelance writer.

Bill Keeley, Drums
Rogers 4-piece Drum kit
Bosphorus cymbals

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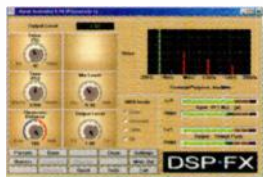
SOFTWARE

“Everything that can be invented has been invented.”

Charles H. Duell, US Commissioner of Patents, 1899.

Actually, as it turns out, this is a misquote written by James Wright, the inventor of silly putty, who went on to become a famous music critic in the 1920s.

Before you are astounded by that fact too, that's an out and out lie written by Alec Watson in 2004. After much scouring of the Internet, that invaluable source of information that you can *always* trust, it



**AURAL
ACTIVATOR**

turns out the quote about the US patent commissioner who figured that everything had already been invented, is just some sort of historical fabrication. And I made up the James Wright bit ... though James Wright, an employee of GE, *did* actually invent silly putty in 1940.

So *what*, if anything, does this have to do with software in the year 2004? Well, sometimes it really does seem that everything that could be invented for recording music has already been invented; and if someone were to come up with something new,



**ANTARES
AUTOTUNE**

wouldn't it just be some "new take" on a way of making music sound bad? Or worse yet, a new audio gimmick that teenagers would like?! Not so friends. Although most of this year's software packages have a lot in common with the summer's offerings at

the box office (most everything is a sequel), in complete contrast to the inevitable disappointment you will feel as you leave

**BAND
IN A
BOX**



the cinema having sat through four lines of dialogue and some vague plot that links together one hour and forty minutes of explosions, you will find that the audio software sequels are better, faster and more powerful than the originals. And while I am picking on films and expounding upon the virtues of music software, none of the current software applications include tacky product placement; nor will they leave you with feelings of inadequacy and a negative self-body image. Of course if you spend too



**BLACK
& WHITE**

long working at the computer and eating donuts, you will find new truth to the old adage: "You are what you eat." – Lard Ass, 1954.

It is often a little difficult writing an informative feature article, as the knowledge of the reader varies so greatly. It could almost be compared to mixing a record for a band that is "self-producing." You have to try and please everybody, but inevitably, in pleasing everybody, you please nobody! So here is how we are going to avoid such a catastrophe: if you are new to computer recording, the following article is going to be packed with information, some of it, the technical stuff, may be over your head. I remember watching a documentary on *Star*

Trek: The Next Generation. The writers would write the main dialogue for the actors and then they would insert some little code word which basically meant "Psycho-Babble" ... yeah, all that technical stuff about warp engines, it was inserted into the script later and was basically unimportant to the story (sorry for any offense to you trekkies/ers). I am going to do the same. For technical

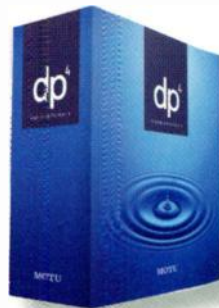


BIASPEAK

stuff, I will write in a little *PB- for "psycho-babble" and you can feel free to skip that stuff as it is all about gigabytes, hard drives and the decaying state of dilithium crystals. For those of you who *know your software*, I will be sure to include some gems of knowledge as well as delight and amuse. So let's get started!

Excuse Me; Are You Making Fun Of My Hardware?

As always, the puerile audio platform mockery endeavours to persist (you get



**DIGITAL
PERFORMER**

phrases like that when you take a sentence like: "My Mac is better than your PC," and keep on running it through Microsoft Word's synonym function until you sound smart – eh). Ah yes, the mighty Mac, the only computer, that (back in the last millennium) could run Photoshop and professional audio programs, is basically now the computer platform that is sold far less frequently than

RECORDING WARE

the PC. AARGH, avast ye hornswagging Mac scoundrels, take that!

Actually, without going out of my way



E MEDIA

to upset fanatics of either platform, the hardware and power of both systems is, today, surprisingly similar.

can hold hundreds of hours of audio and can playback nearly 100 tracks of audio simultaneously. As far as effects go, even last year's CPUs could run a couple of excellent reverbs, as well as EQ, compression, delay and completely automated mixing on 24-tracks of audio without breaking a sweat.

Bottom line, you could (might not be your best choice however) go to Zellers, pick up a home computer that can interface with a good analog to digital converter and with a current choice of software, create a multitrack recording studio that 10 years ago would have left Bob Clearmountain drooling... and good old Bob was recording and mixing some pretty fine records 10 years ago.

recordings on analog and digital gear. This is why all I can do is laugh when I get an e-mail (not your e-mail) from someone with a cheap PC from Zellers running a cheesy DAW program asking for tips on how to make their recordings sound as good as the ones I do on a million dollars worth of hard-earned professional studio equipment.

Cheers,
Clearmountain.

Apparently Bob's not big on Duff's Stuff. Perhaps I should have considered Thomas Dolby as more of a DAW drooler. If you read on, I promise to adequately refute the argument of one of the best recording engineers that ever lived.

Disk Space Required to Store Digital Audio at Various Recording Resolutions

Bit Depth	Sample Rate in kHz	MB per track minute	MB per stereo minute	MB per 8-track minute	MB per 16-track minute	MB per 24-track minute	MB per 32-track minute	MB to record/master typical 4-minute song	MB to record/master loaded 4-minute song	Disk sustain rate MB/sec
16	44.1	5.0	10.1	40.4	80.7	121	161	363	969	4
16	48	5.5	11.0	43.9	87.9	132	176	396	1,055	3.7
24	44.1	7.5	15.1	60.6	121.1	182	242	545	1,453	5.0
24	48	8.2	16.5	65.9	132	198	264	593	1,582	5.5
24	96	16.5	33.0	132	264	396	527	1,187	3,164	11.0
24	192	33.0	65.9	264	527	791	1,055	2,373	6,328	22.0
32	96	22.0	43.9	176	352	527	703	1,582	4,219	14.8
32	192	43.9	87.9	352	703	1,055	1,406	3,164	8,438	29.3
24	384	65.9	131.8	527	1,055	1,582	2,109	4,746	12,656	43.9
32	384	87.9	176	703	1,406	2,109	2,813	6,328	16,875	58.6

Table courtesy of John Broadhead, Ediol Corp.

*PB – At one time it was necessary, in a reliable recording system, to have SCSI hard drives and dedicated sub-processors to run all the audio effects. Today's garden variety IDE drive running at 7200 RPM and available at midnight on Sunday at your local Walmart



CAKEWALK
HOMESTUDIO

** Stop the presses!!!**

I just got an e-mail from Mr. Clearmountain ... it seems I may have been somewhat presumptuous regarding drool.

Mr. Clearmountain writes:

No PC or DAW has, or ever will, leave me drooling, no matter what sort of time warp is applied to it. Unless of course it's a Mac, but even then ... There's still nothing like an SSL or an old ('70s) Neve. I know that may sound elitist, but there are many people like me in this industry who spent years making no money as runners, assistants and engineers working outrageously long hours honing our craft to be able to produce great sounding



GROOVE
AGENT

** Run the presses, lets get back to software!**

I am going to keep the hardware musings short, but I should at least touch on sample rate and bit depth before those

inclined to imagine how good a piece of software sounds based on its spec. sheet, start imagining...

**PB – We all know that “CD quality audio” is a derived from a sample rate and bit depth of: 44.1 kHz/16 bits. There is arguably better quality audio to be appreciated from greater bit depth and higher sample rates. There are a couple of costs for these gains*



HEARING MUSIC

however. The first is obviously hard drive space. I find that the average song I record (approximately 24 tracks) at 24-bit/48 kHz, if all takes are kept for archival purposes, ends up creating a file of around 1.2 gigabytes. This is not much of a problem for the average 80 GB drive. However, a project recorded at 192 kHz is going to take up 4X as much space ... remember that DVD burner that you paid WAY too much money for last year? Yeah, well it's not going to be so easy backing up the multi-track of your 192/24 project now is it mister smarty pants? The other complication of these bigger better sounding files is processor power; you can basically think about your processor as having around one quarter of the power that you had when you were recording 44.1/16. There is not much of a drain when recording a “purist” track like a jazz trio, but it sure is gonna bite you in the ass if you are creating a 50-track pop extravaganza.

**PB cont'd – When it comes to the choice of sample rate and bit depth, consider your final output. If you are recording many tracks that are going to get compressed really hard like a Marilyn Manson track and then record it onto CD, there probably isn't much need to record in 96 kHz/24-bit resolution (let alone 192/24). If however, you are going to record an audiophile quality audio DVD, using one*



GROOVE AGENT

of the new software packages, which we will discuss later, well then crank up the sample rate and bit depth, turn off the furnace, and heat the house with your smokin' little CPU!

DUDE, Sweet Suite!

Enough psycho-babble crap lets talk software! Your most expensive investment in software is likely to be your main audio recording app. (that's computerese for

program). There are several “big” options and many smaller ones available for tighter budgets. The “BIG” ones are Digidesign's Pro Tools, Motu's Digital Performer, Steinberg's Cubase SX 2 and Cakewalk's Sonar 3.

All four of these programs are outstanding and unlike a few years ago, now come with a whole suite of excellent plug-ins included. Not only will you have a digital audio recording workstation that can record 100 tracks or more of audio, you will have outstanding reverbs, delays, compressors and EQs included. It, of course, goes with out saying that MIDI is integrated into all these packages. You can record all your MIDI performances and notate them. The interfaces, with the possible exception of Cubase SX 2 are also very similar. In fact, it is probably less of a stretch to work on Pro Tools one day and then go over to a different studio and work on Sonar 3 the next, than it is to intimately understand the workings of an SSL console and then go and work on a Neve ... Maybe we should ask Bob?

**PB – As far as compatibility between platforms is concerned, all of these programs are somewhat compatible through a standard called OMF. An OMF file won't carry your “mix” information or plug-ins, but it will copy all the*



NATIVE INSTRUMENTS B4

audio files from a session, keep their names and track numbers and place them in the same time and track on a different program (very handy when collaborating on a project with completely different platforms and programs). In the tables above, I mentioned that Cubase and Performer had “freeze” functions. The freeze function allows you to apply your effects to an audio track, freeing up CPU resources, but then later, you can still go back and make “undo” changes to that track. You can do this on Sonar and earlier versions of Cubase and Performer, but it required some fancy “bookkeeping” and/or saving files of your song in various states of completion.

So how about if you are dabbling with a smaller budget? Programs like Cubase, Performer and Sonar are going to set you back \$700 and up; it might be a little bit of overkill if all you really want to do is record a couple of tracks of audio and run some MIDI stuff. Believe it or not, in the \$50-\$200 range there is some pretty good software. Cakewalk Home studio 2004, for instance, will let you record digital audio and midi in 24-bit/48 kHz resolution. For and unbelievably priced solution, made by a small Canadian company (PG Music best known for Band in a Box), Power Tracks Pro Audio 9 can record digital audio, play MIDI,

write musical score, runs direct-x plug-ins ... and does it all for \$29 (no, there is not a 1 missing in front of that price). So no matter



PHOTOSCORE

what kind of budget you are on, there is some kind of digital recording software that will enable you to record digital audio on your computer.

Plug It In, Plug It In.

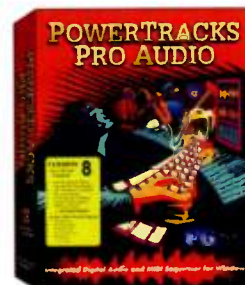
Let's talk about my favourite aspect of DAWs: Plug-ins.

DAW: Digital Audio Workstation, yet another fancy name for computer recording systems (actually, it is a little known fact that using acronyms reduces the risk of repetitive stress injuries to the tongue; also, not only do they make you sound smarter, but the use of acronyms makes you significantly more appealing to the opposite sex. ... I made that up, but only people will catch that ... shhhh, don't tell!)

Plug-ins are specialized programs that run inside your DAW (recording program). There are two main types of plug-ins: effects and virtual instruments. Effects being things like reverbs, delays and compressors and virtual instruments being pianos, organs, guitars and synthesizers.

**PB – I am going to avoid going into detail on compatibility between Direct-X, VST, etc., but for you techie people that understand these words, I thought I would mention that Cubase SX 2 can now run Direct-X plug-ins and Sonar 3 can run VSTs. Yes, compatibility is still increasing.*

Now without getting myself into hot water here (I am still running like a scalded cat after what I will remember



POWER TRACKS

as the Clearmountain debacle of 2004), I thought it might be nice to mention a few of my favourite plug-ins and what they do. The following mentions do not reflect an endorsement, but rather as there are literally hundreds of great plug-ins out there (more

than I could reasonably mention in this article), I have to pick some, so here they are:

For high quality bundled effects at a good price, check out TC Electronic, Waves and DSP-FX. I am lucky enough to have all of



PRO TOOLS 6.4

them, and have used them for several years. Each of these effects bundles comes with a whole host of plug-ins such as compressors, reverbs, delays, etc.

I love the TC compressors – easy to use and they sound great; their interfaces are simple and you will have no trouble operating them on your first go. The Waves plug-ins tend to have more technical interfaces; if you used analog recording gear, than you won't have a problem with these. If you have not worked in a studio, you may find the controls a little overwhelming. Waves gates and de-essers make it into almost every mix I ever work on. DSP-FX has my favourite all time effect: the Aural Activator, it is an exciter that is very controllable and sounds great. I could use different gates and different compressors, but don't go touching my Aural Activator.

Some of my favourite individual effects are:

BBE Sonic Maximizer, only the people at BBE really know how these work, but they make guitars and toms sound great; fat in the bottom and present in the top.

Antares Autotune: love or hate what Auto Tune has done to modern music, it is a fantastic asset to add to your arsenal. Autotune is really the Essa Tikanen of plug-ins. He pisses you off to play against, but he's great to have on your team. Many musicians HATE autotune, honestly though, you Autotune haters, if you have a pitchy vocal on your project, Autotune is not going



PROJECT 5

to save it; it will, however, without doubt make tracking faster and background's a breeze when you record good singers.

Synchro Arts – Vocal Align: while we are on the topic of vocals, here is a new plug-in that rules if your music requires really tight harmonies. Much like its name suggests, Vocal Align, very accurately aligns phrasing through time stretching, while maintaining pitch and tone. COOL! The lowly assistant engineer, once feeling important because

of his ability to align vocal tracks, is going to be relegated to making coffee ... again.

Antares Infinity – is a plug-in that seamlessly auto loops audio for you. One of the hardest things in creating samples, especially things like wind instruments is getting them to loop seamlessly ... at least that used to be a problem. (Currently only for Mac)

Drumagog – this is a PC only plug-in that specializes in drum replacement (much like Digidesign's old stand-by: Sound Replacer). I like to use it to layer samples to be blended in with the acoustic recorded drum tracks. This can really add some controlled punch, just be careful to make sure that the sample you are adding is in phase with the recorded acoustic track.

Virtual Instruments

My favourite plug-ins are the virtual instruments. In the last couple of years

PROGRAM	PROS	CONS
PRO TOOLS	The industry standard, wide compatibility, system stability, 24-bit/192 kHz.	Price. Rarely backwards compatible (old plug-ins etc. don't work), must use proprietary hardware.
DIGITAL PERFORMER	Compatibility with Pro Tools, new "freeze function", surround sound, Rebirth support. 24-bit/192 kHz.	Mac only, not compatible with a lot of plug-ins.
CUBASE SX2	Very flexible interface, new "freeze" function, surround sound, 24-bit/192 kHz, files compatible on Mac and PC, VST and Direct-X compatible, works with all sorts of hardware.	Flexibility of user interface can be daunting for the beginner.
SONAR 3	Price, works very easily with "Acidized" loops, VST and Direct-X compatible, 24-bit/192 kHz, works with all sorts of hardware.	PC only, no surround sound.

virtual instruments have gone from pretty good to borderline amazing. The first astounding virtual instrument, in my mind, was the Native Instruments B4. Every keyboard out there has some sort of organ with a Leslie simulator, but the B4 Leslie simulator easily beats out anything that has previously existed. If you play organ or want access to a great Leslie simulator plug-in to use on other instruments, the B4 rules!

As much as I love the B4, it's the guys over at Wizoo (Steinberg) that seem to be leading the way in the creation of virtual instruments. Last year, Virtual Guitarist and Virtual Guitarist Electric Edition were hits. Now I am not exactly going to send Eddie Van Halen an e-mail and ask him whether Hillary Duff's computer, playing Virtual Guitar, would have made him drool back in 1984 ... though it would be fun to stop the presses again and see what he had to say! Alas, I digress ... if you need solid rhythm tracks with good tone for a demo, film score, or commercial project, you are certainly going to be impressed with this plug-in.

Steinberg/Wizoo has also come out with a new torture specifically aimed at drummers. I have been working with Groove Agent for a couple of weeks now, and although I may find the patterns limiting later this year, over all, this program rules! Now the drums sounds aren't totally my cup

of tea, don't get me wrong, they are good, quite good, but perhaps a little sterile, but if you are putting together tracks without access to a great studio and a great studio



SONAR 3

drummer, don't even consider working with drum loops again. This program has a deceptively simple interface (always a sign of great programming). I say deceptively, as it is so easy to use, you will think the program lacks the depth to get creative

... if you think that, you are wrong. By the time this magazine is in print, there will be a demo version online. Try it out – you will NOT be disappointed.

Other virtual instruments worth noting are: BitHeadz Black and Whites and Steinberg's The Grand (in case you didn't figure it out,



SOUNDFORGE

those are both piano simulators). Although it is not a plug-in, but rather a standalone streaming sample player, I have to add that my favourite piano is still the Giga Sampler Giga Piano.

While we are on the topic of streaming samplers, Steinberg's Halion is a sample player compatible with almost all sample formats AND it is a plug-in that will work solidly within your DAW.

For synthesizers, it is going to be hard to beat Steinberg's new Hypersonic, I have been working with it for a couple of weeks and the

sounds are fantastic. Cakewalk has a similar option called Project 5 which is also definitely worth a look.

And Now, For 4 Easy Payments Of \$99.99 Here Is The MIX MASTER!

So you have a great multitrack recording that you have spent hours mixing ... now what? It's time to drop your 2-track masterpiece into the mastering software. Cue Seinfeld voice-over: "What's the deal with mastering?"

Mastering is where you optimize the audio "qualities" of your mixes (levels and EQ), get the track volumes similar (so that you don't have one song that is blasting loud and another that is too quiet), decide on whether you are going to have 2 second gaps between songs or creatively cross-fade them into one another, and output the final version of your masterpiece on to a medium like CD.

Mastering these days generally requires that you resample the 2-track mix of your song to a lower bit depth and sample rate to make the digital audio match the specs of the medium it is going to be recorded to. Hmmmm, that is kind of a confusing way of saying if you recorded on a flashy new 192 kHz/24-bit system, you are going to need to change the sample rate to make it work on a 44.1 kHz/16-bit CD.

The programs that do all this magic, go by the names of Wavelab (Steinberg), Sparc XL (TC Electronic), Soundforge 7 (Sony), T-Racks (IK Multimedia) and Bias Peak 4 (Bias).

They are all great programs and all work with third party plug-ins.

New this year is the fact, that for the first time, you can master audio for a different format: DVD audio. Now only time will tell whether or not DVD will become the new



TC Electronic SPARK

standard for audio recordings, but in the meantime, it sure is nice to be able to work in extremely high quality audio resolutions and not have to down grade to put it on CD.

DVD authoring is a little more complex than burning a CD. DVDs require menus to be created, you also have the opportunity to decide what format 192/24, or 96/24, or even 5.1 surround 48/24!?! If these numbers don't mean much to you, don't worry about it. What they basically mean is that DVD audio, unlike CDs that play only one format, can play many formats.

You will find DVD authoring on Steinberg's new Wavelab 5.

Lonely And Neglected

I have been talking about recording this whole time ... and not every piece of music software is for recording. Who knew? So here are some honorable mentions on software that seems to defy mention in paragraphs about recording digital audio.

Now I mentioned that all the big DAW programs can take your MIDI files and notate them, but if you want a piece of software that is made specifically for scoring, look no



T RACKS

further than Sibelius. As you can imagine, a piece of software that is written for a specific purpose (such as scoring) is going to have distinct advantages over a piece of software that just happens to include notation in the several hundred functions that it does.

The Sibelius folks also make a very clever piece of software called Photoscore. With Photoscore, you can scan existing score and then the software can transpose it and reprint it into a new key. You can also export the MIDI file so that the computer can play the music. This is a really nice touch for someone, like me, that is just a smidge above illiterate when it comes reading music, but when it comes to playing by ear...

I mentioned PG Music earlier, they have had a piece of software going for years called Band in a Box. With Band in a Box, you can quickly type in the chords to your songs and Band in a Box creates the accompaniment. Band in a Box has been a huge asset in getting my niece and nephew to actually practice their piano.

Like freebies? Try www.analogx.com. Here you will find a whole host of useful little programs ... for free! My favourites (they get left on my desktop) are Delay Calculator and Tap Tempo. With Delay Calculator, you just type in the tempo of your song, and it will tell you how many milliseconds a quarter note, eighth note etc. are. This saves some time on math in calculating delay times. The second tool, Tap Tempo, simply allows you to tap the space bar in time with a song and it will tell you how many BPM (beats per minute) your song is playing at.

What About Bob?

Evidently, I get a little more excited about new gear and innovations than Bob Clearmountain. I am, after all, a gadgetarian. If Bob Clearmountain says there is nothing quite like an old '70s Neve, there is probably nothing quite like it. Personally, though I likely don't have a tenth of the gold and platinum hardware on the wall, the musical experience, for me, must be a little different. I believe that performance is the art. Not every great performance happens in a multi-million dollar studio. If you are an aspiring musician, engineer, or producer, I can

guarantee that the best performances don't require a mega recording facility. When the clock's running and the pressure's on, for some this can take performance to the next level, for others, it becomes a barrier. That is why there are so many valid types of recording environments. It is very important to find the balance between an inspirational environment to work in and sonic quality. Most of the software packages and plug-ins mentioned in this article have been used in fantastic sounding recordings all over the world. Apparently Bob Clearmountain would never drool over a DAW, no matter what kind of time warp it was in; in hindsight (on my part), I should have known better. Why would he drool over the world-class gear we have access to today, when he has had it available to him for 30 years?

One point that should be clarified is that the computer, whether it is a top of the line Mac, or even a pink one that is labelled Duff's Stuff, is just a medium in which the digital audio is stored and manipulated. The preamps and analog to digital converters that are used to transfer the audio into the computer are going to have a MUCH greater impact on the audio quality than the software you choose to work with. No, you are probably not going to get your demo to sound like a Bob Clearmountain project that he mixed in a \$2,500 a day facility. Truth is, you probably can't get your project to sound as good as Bob Clearmountain could make it sound on your \$2,500 computer.



VOCALIGN

It is really not all about how much money you spend on gear! It is about care, art, and performance. With today's software, you can capture great performances, create art in ways not previously possible, AND most importantly, have a really good time doing it. When you start working in the big leagues, it's easy to lose sight of why you do it. Work on music because you love it. ■

Alec Watson is a Producer/Engineer that works out of his destination studio on Vancouver Island ... because he loves it. He is also quite sure that Bob Clearmountain drools in his sleep.





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TASCAM ATR80-24 24-track recorder
(*recordus dinosaurs*) ca. 1979

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kickthecompetitionsbuttus) ca. 2004

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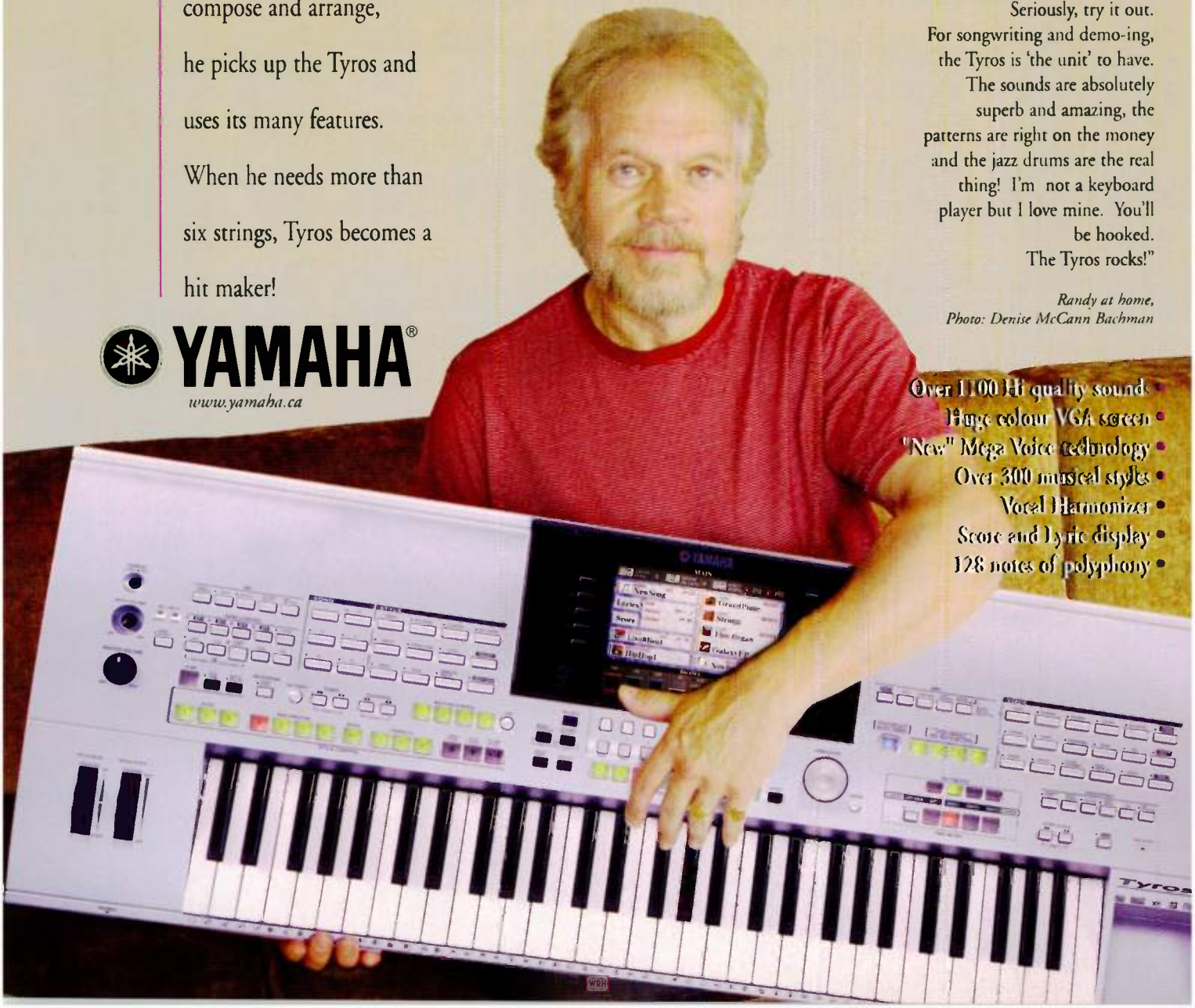
*"I can even play it upside
down and left handed!"*

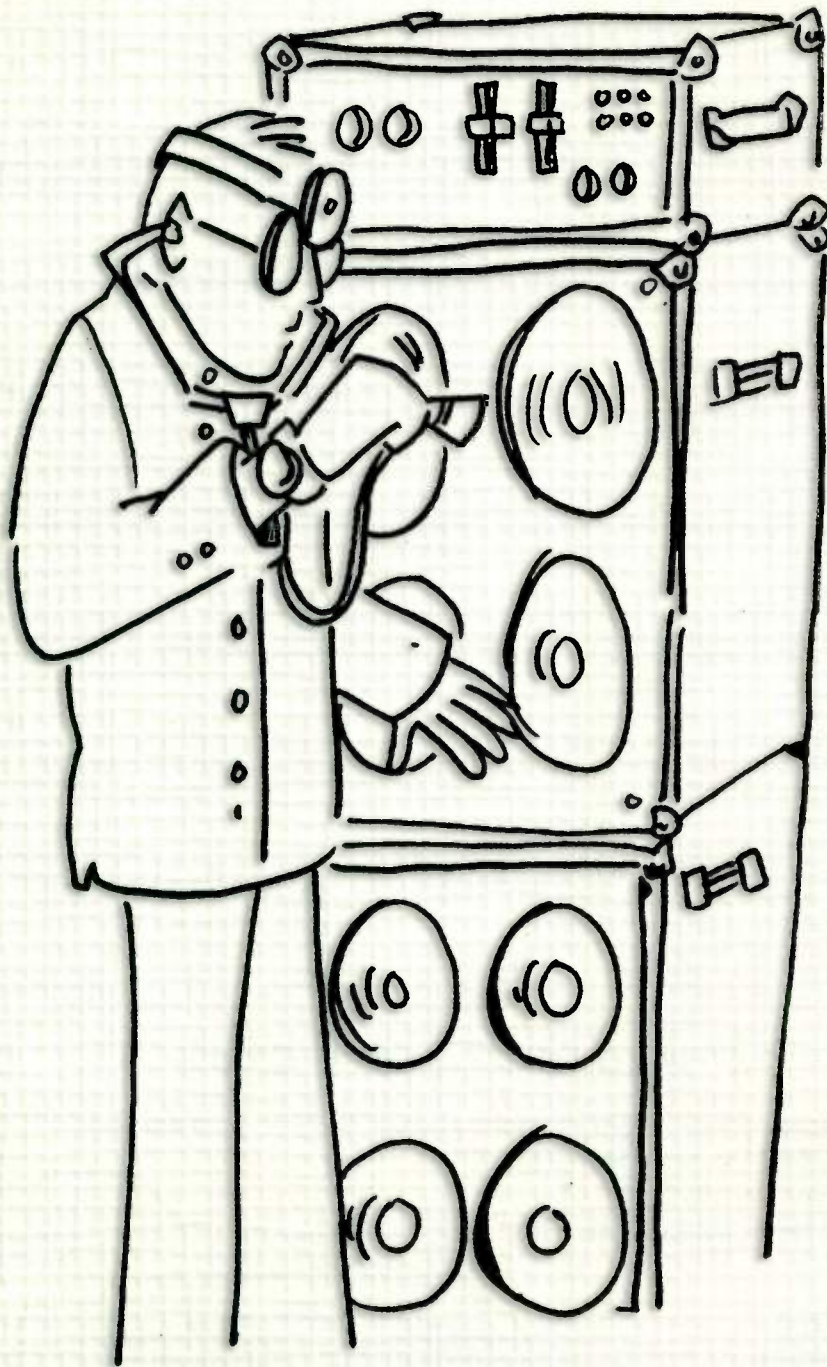
Seriously, try it out.
For songwriting and demo-ing,
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superb and amazing, the
patterns are right on the money
and the jazz drums are the real
thing! I'm not a keyboard
player but I love mine. You'll
be hooked.
The Tyros rocks!"

*Randy at home,
Photo: Denise McCann Bachman*

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Are You KILLING Your CAREER?

A Musician's Guide To Good Health

by Chris Taylor-Munro

Illustrations by Kevin Richardson

The way I look at it there are two types of musicians reading this piece: A) You're already experiencing some difficulty health-wise and hoping to gain some insight or B) educating yourself and by doing so may never have to join the "A" group. Life can dole out some unexpected surprises and by that I really mean *shitty* surprises. Health problems can compromise one's ability artistically, technically, financially, potentially spilling over into your home and personal life. I promise not to whine too much, get up on my soapbox, or get too negative. Instead I hope to educate while entertaining so that people may enjoy playing music for their own reasons and not have it become a source of frustration as it does for some. But do not fear! Day by day this crazy music industry reveals more and more interesting opportunities.



By breaking down the all-encompassing subject "musicians' health" into sub categories we can evaluate what elements of music-related health issues may pertain to you. Nutrition, Environment, Repetitive Injuries, Musculoskeletal problems, and last, but not least, Psychological and Neurological ailments can each wreak havoc on your career as a professional musician or avid hobbyist alike.

MUSICIAN'S HEALTH

Nutrition

Jonny and the Jokers are heading out on their first independent tour across Canada, or at least as much of it as they can drive with a van full of gear, some sleeping bags, complete collection of road tunes times the number of people in the band and other perceived important stuff. They phoned ahead to all the clubs along the circuit and landed enough opening slots to make the tour worthwhile, most nights getting a percentage of the door, a case of beer and some clubs offering to feed them a meal. Sounds familiar to veteran indie artists and downright exciting to most new bands. Guess what? That one meal is sometimes all you get and it's never the type of food you should be eating – especially if it is the only meal. Just how much energy and proper nutritional content can one derive from a big ol' basket of fries? Well, enough if you had a can of tuna bought from the grocery store across the street to add protein to all those carbs. Jonny and the Jokers will burn that one meal's energy off during their set if they hope to make an impression therefore leaving little or nothing to recharge their bodies afterwards ... except the beer and that doesn't count. Then you wake up and get in the van and do it all over again. Driving long distances between gigs leaves most bands the option of eating at truck stops or fast food joints while slowly wearing your system down until you have to interrupt your first cross-Canada tour with a visit to Moose Jaw's walk-in clinic for antibiotics. Head colds on tour suck! Next tour Jonny would be wise to pack a cooler with peanut butter, fruit, protein bars, beef jerky (Very

high in protein ... my nutritionist tells me so!) to keep the band fit and ready to rawk! A balanced diet consisting of essential fatty acids (extra virgin olive oil, flax and hemp seed oil), complex carbohydrates (multi-grain breads and pastas, fruits and vegetables), proteins (nuts and meats, including fish, tofu for the veg-heads and eggs) will all bolster your chances of a healthy tour. Take vitamins along to compensate for days you know you haven't consumed your proper nourishment.

Whether you're in Jonny's position or playing in the pit for *Mamma Mia!* six nights a week, you need to keep your intake of healthy foods as high as possible so your body and mind can function with energy and clarity, respectively. You young folk may think you have less to worry about for now, but start the good eating habits early and reap the benefits of a healthy body. And besides ... you'll look sexier.

How many times do we need to be told to "drink more water"? Well, I'm telling you again. Dehydration is the main cause many musicians – real people for that matter – feel awful and as a result get headaches. Some even get cranky! Cranky is *not* fun. Not even in a van. Water is key to your energy level, keeping your joints from making funky crackling noises, and combating self-induced dehydration such as alcohol consumption etc. Sweating on stage is to be expected and you need to replenish

immediately to keep your performance strong. Stage lighting, crowded rooms, bad airflow, sun exposure and pyro for Nickelback all contribute to water loss. Once again, you'll look sexy with beads of sweat dripping from your forehead, but not so sexy collapsed centre stage should you abstain from H2O

Environmental Issues

Many of the same factors mentioned about nutrition are a direct result of the environmental factors musicians are exposed to during the span of their career. Sun exposure, for example. If you're playing outdoor shows on hot summer days you can become over heated much easier. Sunscreen, sunglasses, and of course, water are a good idea. If you play outdoor shows at winter festivals you need to spend an extra few minutes warming up, thereby gently limbering your muscles into action not jolting them alive and expecting full co-operation come solo-time. Fine motor skills such as fingering for guitarists and keyboardists require full motion of tendons from your fingertips all the way up your forearms. They don't react so well to -30° C, which is usually the typical temperature of most Winter Festivals. In fact, muscles become lethargic and downright lazy below 16° C. They contract and feel stiff. Say goodbye to the awesome hammer-ons you've practiced for hours in the warmth of your rehearsal space.

Nutrition

Make sure you're eating right - your body is just as important as your instrument, and for vocalists, it IS your instrument...

National
Institute
of Nutrition

www.nin.ca

Health Canada
Nutrition

[www.hc-sc.gc.ca/hppb/
nutrition/resources](http://www.hc-sc.gc.ca/hppb/nutrition/resources)

Dietitians of
Canada

www.dietitians.ca



General Health



For some general information about keeping yourself healthy, make sure you visit the sites below. You'll find tips on how to live a healthier lifestyle, links to the Chiropractic Performing Arts Network, resources such as books that you can purchase etc.

Health Canada
www.hc-sc.gc.ca

Musicians' Health
www.musicianshealth.com

Music Books Plus
www.musicbooksplus.com

Ah yes! The rehearsal space: often a dank basement or garage with little ventilation – cold in the winter and stifling in the summer. Even the sanctity of an old theatre can be a harmful environment to frequent. Long-term exposure to cleaning chemicals for costumes, seating upholstery, etc., should be monitored by theatre management and staff. It's every employee's right to know about workplace hazards. Dry ice and smoke machines aren't great for a lot of reasons, but bad taste aside, long-term exposure to what pours out of these things can compromise the oxygen levels in your blood. Blocks of dry ice turn to gaseous carbon dioxide when placed in water. Fans (not the screaming kind, but the air circulating kind) should be placed to divert the gaseous fumes away from performers. Even short-term exposure can impede a performance. Most vocalists would agree getting a lungful just before belting out that high note can end in an uncontrollable hacking fest.

Aside from mouldy spores and fungus in the rehearsal space, the most damaging environmental factor is noise. Not just how loud you've cranked your Marshall stack, but which direction it's pointing and what frequencies are filling the room. While researching this piece I was surprised to learn about 90 per cent of musicians who attended the Musicians' Clinic of Canada, originally started in Hamilton, ON and now a second clinic in Toronto, ON, discover

they suffer from hearing loss, often diagnosed with tinnitus. Tinnitus is the high-pitched ringing you can hear after exposure to loud noise whether it is music or industrial white noise. Generally this high frequency will dissipate within 48 hours after events such as concerts, but if long-term exposure without protection occurs, it can't be reversed. Earplugs are super important if you want to protect the most valuable resource you have as a musician. Dr. Marshall Chasin of the Musicians' Clinic of Canada recommends musicians receive regular hearing tests to determine what level of damage they may have already incurred and what type of ear protection would be best suited to their instrument. Many musicians complain of the "submarine effect" when wearing earplugs, but technology has made vast improvements allowing for only the harsh frequencies

to be filtered out and the necessary sound to travel to the eardrum making subtleties and nuances audible to the pickiest of players. Custom fitted earplugs are available at an added cost, but ensure comfort and proper protection. It's worth it!

Other environmental factors include second-hand smoke, which as the years go by is not only a concern for bar bands (of course, some bands just don't care), but is gaining recognition throughout society as a whole. Many municipalities are implementing no smoking bylaws in all public areas. This may not seem so rock'n'roll, but in the long run I believe it can only help the career musician.

Repetitive Strain Injuries

How many of you have heard of sports injuries? Fairly common thing, yes? Then it shouldn't surprise you to know we musicians suffer from the same types of injuries. They don't happen in an instant like twisting an ankle, but slowly over time ... creeping ... wearing. Simply put, repetitive strain injuries (such as carpal tunnel syndrome) are "wear and tear." Just like your instrument needs maintenance (voice if you're a vocalist), your body needs to be taken care of. Studies have shown many musicians will develop a strain while getting ready for a big

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Carpal Tunnel Syndrome

To read more about this repetitive motion related injury, visit these sites...

Carpal Tunnel Syndrome Place
www.ctsplace.com

Carpal Tunnel Information
www.carpaltunnel.com



show, periods of long rehearsals and sometimes-abrupt changes to your playing routine. Like our friend Tom, for instance. Tom is 19 years old and auditioning for the Humber College music program. For the three

months leading up to his big day he has been playing his guitar on average five hours per day. Three hours jamming with friends and two hours practice in solitude. His youth allows him to play for such extended periods of time, but at what cost? He has performed the same motions over and over with his hands, held his guitar up so the shoulders and neck are definitely involved and certainly developed some serious calluses on his fingertips. I'm not saying Tom shouldn't be woodshedding for this important step in his musical career, but he needs to take a few simple precautions. By taking breaks often Tom can alleviate the static stress his muscles and joints are experiencing. He should stretch his forearm and neck muscles after playing so the muscles and tendons stay limber. Always ease into playing your instrument to let your muscles warm up. It's not really recommended to stretch before playing, but instead getting your heart rate up with some cardiovascular exercises helps get the blood flowing and is also a good way to cope with some of that pre-show nervous energy.



Marlon the Musician

Keeping fit with tailored exercises pertaining to your instrument is highly recommended. Developing a regime of activities that promote muscle strengthening and better flexibility (yoga, swimming, Pilates, martial arts) will allow you to move with fluidity and help drain away the lactic acid that builds up in working muscles and joints. Let me make reference to another friend of mine named Marlon to illustrate my point further. Marlon is 36 years of age and has been drumming since age 12. He attended Humber College for music and graduated ready to conquer the world. An opportunity to play drums with a rock/pop group at a Middle East resort at age 25 was a good gig and is a popular option for musicians looking for steady work. The band's contract was playing three, 45-minute sets, six nights a week for three months. A typical workload for resort and cruise ship bands. During his

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nightly performances he started to feel tightness in his shoulders, specifically his rotator cuffs, the smaller muscles located deep down between the shoulder blade and upper arm. He continued playing through the pain night after night, but the sensation was now travelling down his arms to his hands. A fellow band member helped alleviate some of the pain with his knowledge of pressure points, but no further treatment was given until he returned to Canada. Visiting his local general practitioner did not reveal any immediate answers. Most family doctors usually prescribe a hot or cold compress, sometimes recommend medication for pain or muscle relaxants, but these are merely temporary band-aids. No pun intended. Marlon ended up barely touching his drums for five years all the while searching for remedies to allow him to do what he loves. Acupuncture, physiotherapy, shiatsu, yoga and a variety of Chinese doctors have all been a part of his path to recovery. He concedes his body is not what it once was, but feels much more in tune with it and its limits. Happily, he is back to playing and teaching full-time.

Both of these cases demonstrate how repetitive strain can factor into your developing career or cause unwanted sabbaticals in your existing career.

This particular type of injury is rather close to my heart as it will have been a year come press time I have been away from playing my drums professionally. For I too began the difficult task of seeking out medical help many years ago for what I can only explain as a weird spasm I noticed in my right leg. After playing on my kit for extended periods of time, fatigue would set in and I was unable to execute the fine motor skills to control my bass drum pedal. I wasn't the only one to notice it either. My first visit was to my family doctor that tested me for Multiple Sclerosis with, thankfully, negative results. The problem was sporadic in the beginning and we concluded it may have something to do with the "jitters" or that it would soon pass as I had been playing drums since age six and nothing in my past medical history was cause for alarm. Still deep down I knew something wasn't right. Over the next couple years I battled with the jittery leg and sought advice from sports doctors, physiotherapists and quietly spoke to other musicians about their own health problems to try and find a common thread. Unfortunately for musicians the medical resources available are much more difficult to access when compared to sports medicine. The biggest factor being money of course, but music medicine is relatively young compared to

sports medicine. I now see Dr. John Chong at the Musician's Clinic of Canada and feel I am getting the medical attention I need to deal with the leg. First step was to get a historical background of my life as a drummer. Second, perform further tests such as nerve conduction (they jab you with needles and shocks), MRI (Magnetic Resonance Imaging) of the spine and my favourite an EMG (electromyography) which involves shaving my legs (how rock'n'roll is that), attaching sensors to the leg muscles while I play and watching the signals on a graphical interface much like soundwaves for music software. Technology revealed some danger spots with two of my discs, a build up of scar tissue in my hip flexor and an extremely worn out, right gastrocnemius (calf) muscle. The third, and arguably the toughest, step is coming to terms

Tinnitus & Hearing

Visit any of the sites mentioned below to find out more about what you can do to help prevent the onset of tinnitus. As a musician, your hearing is your most important tool!



Tinnitus Association of Canada
www.kadis.com/ta/tinnitus.htm

American Tinnitus Association
www.ata.org

Canadian Hearing Society
www.chs.ca

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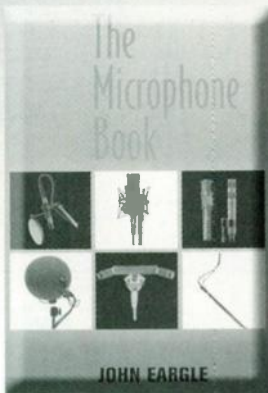
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with the fact my life is disrupted as I know it, but nevertheless working through the physical and mental (more on this later) process of rebuilding.

Musculoskeletal

Conjure up an image of Mr. Burns from *The Simpsons*. Think of that terrible posture. I hate to say it, but many musicians end up looking similar. The whole upper body turns in on itself. The shoulders round and the dreaded sunken chest (not treasured) makes an appearance. Musculoskeletal injuries encompass more than just bad posture. Injuries such as bruises, sprains and spasms all fall into the same category. Two major causes of these types of injuries are excessive force to an area and repetitive movements. The earlier you're diagnosed, the better the chances for preventing long-term injury. The physical demands violinists exude on their shoulder, their chin to steady the violin AND cross the opposite arm to bow are not very ergonomically correct to say the least. Hold that posture for extended periods of time and remember what your mother used to tell you, "You hold that face for long and it will stay that way." It's true!

The best defence is to be aware of your posture and what muscle groups, tendons and joints are affected while

you play your instrument. Have your technique evaluated by a professional teacher and a music specialist if possible. Videotaping yourself while practicing and performing live is a great way to evaluate your own technique. Each instrument has its own unique and common elements that challenge your body's limits. By strengthening your total body through low impact, weight-bearing exercise such as swimming, elliptical machines and light to medium weights you can oppose the stresses placed on your body while playing. For example; strengthening your back, your abdominals and neck muscles can help correct the tendency to slouch.

If you are suffering from some type of musculoskeletal injury you



Dr. Michael J. Takes

have to identify the cause. Are you seated too high or too low with respect to your instrument? Are you properly supported or do you still use a milk crate for a drum throne? "Get medical help!" urges Dr. Michael J. Takes, chiropractor, acupuncturist, and ART certified.

"Therapists and doctors know that musicians are notoriously hard to persuade to reduce or stop their playing to allow injuries to heal, and some instructors (or even parents) may tell students to ignore pain, or accuse them of trying to avoid practice. But 'No Pain, No Gain' is a disastrous policy for a musician. If it hurts, back off. Don't put off seeking treatment if you are in pain." Good advice.

Psychological and Neurological Injuries

Many performers get a natural rush of adrenaline before performing live and use it to their advantage, but some musicians experience severe performance anxiety before going on stage, hence the term "stage fright." This anxiety can have such a profound impact on performers they need to seek medical help if they want to continue working. Beta-blockers prescribed by your doctor can help take the edge off, but once again the root cause of the anxiety should be examined.

The key to a good performance is to be relaxed. We've discussed the benefits of keeping your body in good shape. The same treatment

Drugs & Alcohol

In case you may have developed an addiction, the sites below can offer some help. Remember, if people close to you are telling you that you might have a problem, maybe you should listen...

Health Canada Drugs & Alcohol
www.hc-sc.gc.ca/english/lifestyles/alcohol_drug.htm

Alcoholics Anonymous
www.alcoholics-anonymous.org

Narcotics Anonymous
www.na.org



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canadian musician



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- March/April - Burton Cummings, Murray McLauchlan, Shopping for a Synthesizer, Recording Studio Design, Notables' Stereos
- September/October - Domenico Troiano, Prism, Irish Rovers, Moe Koffman, Canadian Recording Studio Guide, Keyboard Combinations

1980

- January/February - Trooper, Saganni, Ronnie Prophet, Andrew Davis, Managers, Vintage Organs
- March/April - Triumph, Jerry Doucette, Ginette Reno, Tom Mawhinny, Show Playing for Guitar - Part I, Record Piracy
- July/August - Dan Hill, FM, Henry Cuerta, Powder Blues, Radio Airplay, Show Playing for Guitar - Part III
- September/October - David Clayton-Thomas, Downchild Blues Band, Nash the Slash, Hearing Loss, Canadian Recording Studio Guide, Jazz Clubs
- November/December - April Wine, Dianne Heasterington, Buffy Sainte-Marie, Bobby Edwards, Troubleshooting your Gear Part I, Boss Players' Choice

1982

- May/June - Chilliwack, Shari Ulrich, Daniel Lavoie, Performing Rights - Part I, Songwriters' Market Guide
- September/October - Diane Tell, Doug Bennett, David Wilcox, Linda Manzer, Anvil
- November/December - Loverboy, Andrew Heman, Wayne Rostad, V.E.J.I., Canadian Recording Studio Guide

1983

- March/April - Rough Trade, Rob McConnel and the Boss Brass, Dick Damon, Jerry Crawford, Sam Moon, Do It Yourself Percussion - Part I
- May/June - Libna Boyd, The Spoons, Raffi, Do It Yourself Percussion-Part I
- September/October - Bruce Cockburn, Ian Thomas, Lydia Taylor, Image - Part I
- November/December - Oscar Peterson, The Lincolns, Wildroot Orchestra, Jarvis Benoit Quartet, Image - Part II

1984

- July/August - Triumph, Aldo Nova, U2, Chilliwack, Grokking Electronics
- May/June - Corey Hart, Murray McLauchlan, L'Étranger, The Electronic Drum Jungle, The Canadian Musician Lighting Guide Part I
- September/October - M + M, CM Lighting Guide Part III, Electronic Percussion Accessories, Spotlight on Vancouver, Vancouver from the Air, Bruce Allen, Idle Eyes, Nettwerk Records, Headpins, DOA

1986

- January/February - Joni Mitchell, Loverboy, Creating That Buzz, The New Music, Focus on Pro Keyboards
- July/August - Luba, 54-40, Musicians' Money, Cover Bands, Computer Music Revolution

1987

- July/August - Bryan Adams, Gowen, How to Work Overseas Markets, Focus on Recording

1988

- September/October - Red Rider, Ari Bergman, Jeff Healey, The State of the Guitar
- November/December - Disaster Proofing Your Band Part I, On the Road, Anna Murray, k.d. lang, Live Sound

1989

- March/April - 10th Anniversary Edition, The Artists, The Business, Selected Artist Index, The Equipment
- November/December - David Wilcox, 54-40, Kevin MacMichael, How to Avoid Getting Ripped Off, Putting a Sound System Together

1990

- January/February - Jane Siberry, Daniel Lavoie, The Scramblers, A&R Directors: What are they looking for?, Life After Music Education
- March/April - Rush, George Fox, Oliver Jones, Booking Agents: What Makes Them Tick?, Keyboards in the Nineties
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should be given to your mind. Dr. Chong believes the mind and body should be looked at together as a unit – not as

two completely different systems. Mental stress can stem from a variety of things. Short-term stress can be a result of fear of a bad performance, your relationship with fellow bandmates, employer/employee contracts and other workplace factors. Long-term anxiety can be traced back into the child developmental stages of the performer. Professional sports athletes coming forward and exposing cases of physical, sexual and mental abuse during their adolescence has

prompted more study into the effects of neurological stress and trauma during critical growing stages.

A July 2003 study at the Mayo clinic, in Rochester, MN, gathered a group of low handicap, semi-pro golfers to study a condition known as YIPS. YIPS is described as an uncontrollable movement of the muscle that becomes stronger during moments of stress and anxiety. Unlike severe performance anxiety, sometimes referred to as “choking,” YIPS may be related to a disease known as focal dystonia. Dystonia is a neuromuscular condition brought on by repetition in a particular muscle group. You see ... it’s all connected. The study is using golfers, but the Mayo clinic has also listed musicians

as a group susceptible to developing YIPS. You can understand the level of stress musicians encounter with live performances, but to compound those with involuntary and erratic muscle spasms would be a lot to handle. Knowing the performance you’re capable of giving, but unable to execute, is completely frustrating. This type of injury decreases the confidence level of the player, and if not treated, can eventually end a musician’s career.

In Summary

Like making a living in the music industry isn’t tough enough. You now have to be aware of the health issues that can affect your career. We haven’t even discussed the financial repercussions of any of the aforementioned scenarios, but they generally make a bad problem worse. In Canada, most musicians are self-employed making them ineligible for workman’s compensation yet 60-65% will likely need medical treatment for career-threatening injuries. If you are a musician facing some type of difficulty, I encourage you to seek help and overcome what ails you. The resources for musicians are improving as many music programs such as the National Youth Orchestra are working with medical professionals to study, and in turn, educate today’s young players. Seasoned veterans can learn new techniques and/or compliment existing ones and should pass on the knowledge to the next generation of Canadian musicians. A Statistics Canada study of gross national product way back from 1982 shows the arts and culture sector was worth about \$8 billion. Imagine what it’s worth today... (I know, it’s not all about money.) Canada has always made a considerable contribution to the worldwide music industry and should therefore protect its performers and clue in to the occupational health hazards associated with music as a career. In the meantime, play smart. ■

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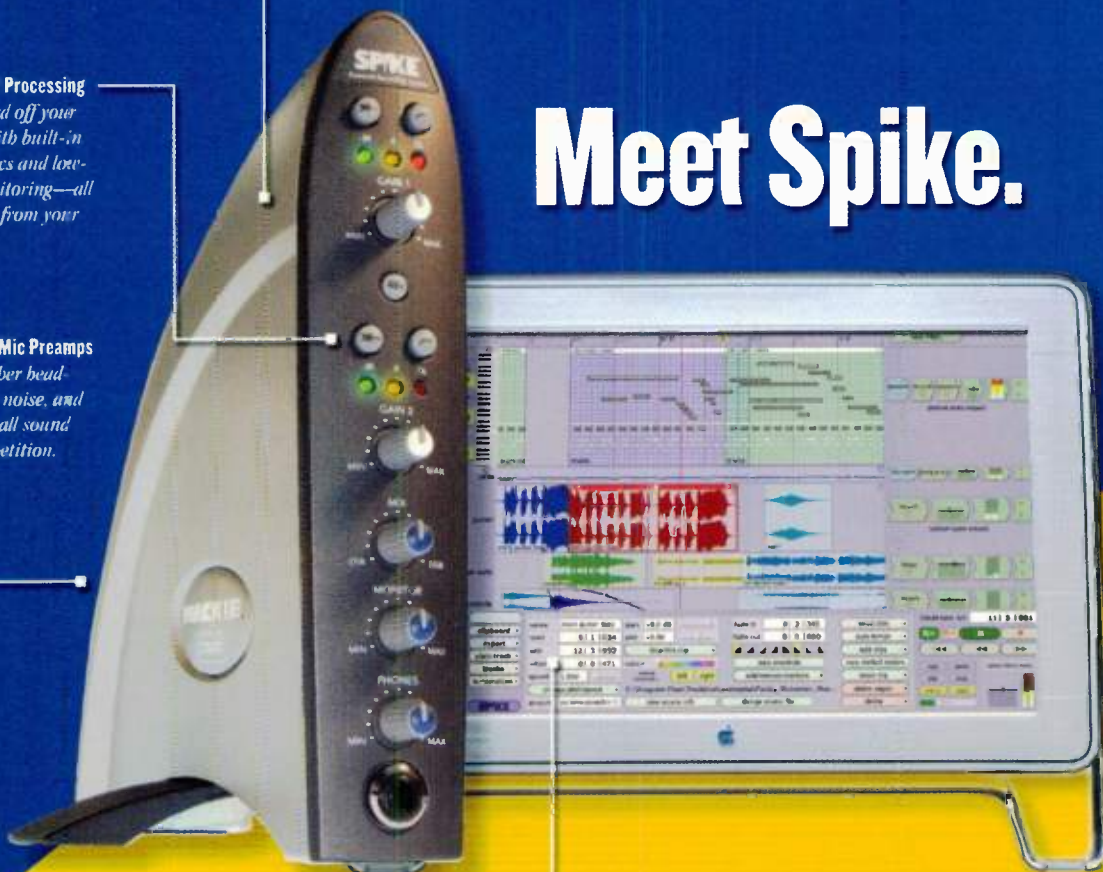
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MACKIE.



Finding Truth In A Quiet Mind

Much can be said of writing a song. Some say it is from the heart, some say it is simply arithmetic – I say it was always there, that one just needs to listen. Now, I am in no way stating that you must listen to others or copy others to write. I am saying that it comes to you when you quiet your mind and let go.

Many write songs by using what I term as “formula”, and they are successful. This is one way, and for many, the only way. There is no one true way for everyone. What I am about to tell you may come as a shock to even the greatest songwriters.

Let us start by analyzing what makes a good song: Emotion, right? Somehow, music triggers emotions whether good or bad. There is always a feeling attached. If it is slow and melodic it is relaxing. If it is full of dynamics and changes in volume it is capturing. If it is hard, angry and thrashing it riles you and gets your blood pumping. Maybe the words are thought provoking. Many times it is just the right melody over the right chords that grabs you and holds you. Whatever the case, it all comes down to emotion. How can one stir emotion in others by adding certain notes together? Quite simply, by feeling them yourself. That’s it, that’s all. But how does one feel

emotion? Do I have to lose something to feel it? Do I have to gain something? Does someone have to die? The answer is a resounding “no”. These feelings are already there. We as humans are taught to desensitize. To not dwell on any one emotion whether it be good or bad. We can’t, or else we all would go bonkers! But, regardless of your life, regardless of all of your experiences, there is an untapped river running inside you that is incredibly available.

These days we have all learned to be occupied by some means of media or entertainment at all times. Have you ever sat in complete silence and felt very uneasy? We are used to sounds and lights at all hours to fill that void. Have you ever been to a bar or restaurant and the music suddenly stops? Wow, does the party ever end quickly then! All too often people are afraid to be alone with their thoughts. Oh my God! What would happen then? “Truth”... that’s what. Sometimes that sucks, but hey, it would make a great song, wouldn’t it? You just have to open the gates a little to let stuff come out. I am sure many of the great songwriters or lyricists will tell you that it just comes to them, that they just write it as it comes. Try this experiment: Go somewhere where you can be alone. Have no distractions. Turn off everything electronic, have no outer stimuli. Isn’t the silence deafening? Peer past all that and listen. What do you hear ... inside? Maybe a song that’s stuck in your head? Remove that song by visualizing a band getting ready to play, or an orchestra preparing to recite a piece, or yourself about to perform. Whatever you need. Now, let them play. What do you hear now? It may not work the first time but keep practicing. Soon you will hear your own music. Assuming

you have accomplished this, attach emotion to it. Do this by letting yourself feel. Drop your emotional guard, just let go. See what happens. A masterpiece, possibly. Now, how do you get this out of your head? That I will leave up to you.

Writing words come even easier because it isn’t as hard to transcribe what’s in your head to paper. Start with a sentence and, again, let go. The words will come and flow like Guinness in Ireland. Just have patience. Even as I wrote this, I didn’t know what the hell I was going to write about and here I am, three quarters the way through the article and it seems to be about songwriting. Who knew?

As with anything worth doing in life, you have to practice. Let’s say you have never played a musical instrument in your life, and then went to the bookstore and bought a book on how to play the guitar, took it home and read that book three times, do you think you could then put down the book, pick up a guitar and play like Hendrix? Of course not! You have to practice and it will come. It will always come. It doesn’t come by watching TV or listening to the radio. At the risk of sounding cliché, you have to look within. Everything everyone truly looks for is inside of us. Imagine yourself as a radio. All around you are signals, information – waves. All you need to do is tune in.

As for formula writing, try this: Play these chords in succession in 4/4 time: D-major ... A-major ... B#-minor ... G-major. Sing and hold an F# note over the chords as you play them. Cool, eh? You can use many variations of notes and pretty much do whatever you want but that is a little sample from the vast vault of formula. I could write another 10,000 words about formula writing but that, my friends, is another article all together...



by Nathan Chamberland

Nathan Chamberland is the guitarist for Godrocket, www.godrocket.com, owns a recording studio named Sonic Myst Labs, www.sonicmyst.com, where he is an engineer, producer and studio musician. Nathan is also a music educator and a jingle writer. Reach Nathan online at nathan@godrocket.com.



Vocal Equalization



This article is part two in a three-part series. The last article [March/April 2004 *Canadian Musician*] touched on setting up to record vocals. This article will help you process your mix.

Better engineers prefer microphone choice and placement before equalization to get their vocal sound. If you **MUST** equalize, consider the equalization on the other tracks. If you add a certain frequency to bring out something in the vocal, maybe pull that frequency on, for example, a guitar that plays at the same time. This creates a cradle for the vocal, giving it more clarity in the final mix. As a general starting point, ask the singer to sing what you are about to record, then:

- Cut up to 80 Hz. This area can be rolled off for most vocals, as it carries all microphone rumble and not a lot of clarity. Pulling these lows on the vocal will open space for other instruments, such as the kick or the bass guitar that benefit from this frequency. Perhaps a roll-off, not an equalizer, will work best.
- Add 80-300 Hz for thickness and body. This area contains the fundamental tones of many singers – sometimes higher for a female voice – so it carries a lot of the weight of the overall sound. Tread lightly in this area. Pulling these frequencies can result in a hollow boxy sound. Adding risks masking other important instruments.
- Pull around 300-500 Hz, depending on the voice, to ease offending first harmonics. Adding too much in the 500-1 kHz range gets a honky nasally sound.
- Add 800-2 kHz for intelligibility. This area adds warmth, or quality of voice. Pulling some of these frequencies can eliminate harshness, but too much can result in a hard, colder sound.
- Pull around 1 kHz to allow space for other instruments. This works well on background vocals, as they are commonly used as support and not the main focus.
- Add 2-6 kHz for clarity and presence. This is where the S's and the T's cut through. Too much in this range and a de-esser may be needed. Pulling here makes the vocal sound dull. Adding too much makes the vocal sound shrill.
- Add 6-16 or 18 kHz for sibilance and air. Setting the right equalization in this area can place a vocal just perfect, but mind the hiss created by raising these high frequencies.

Vocal Compression

Commonly, the characteristics of vocals include fast attack, maybe not a lot of initial transients with wide dynamic level changes, depending on singer and situation. Good singers have control over their dynamics and know how to work a microphone, so they might not need as much compression or limiting as someone less experienced. Bryan Adams is the king of singing loud into a microphone with no overload, just by knowing when to move off-axis a bit. The key to good vocal compression is subtlety. You don't want to hear it working, you just want to hear every note and nuance.

Compression settings also depend a lot on the settings on the rest of the tracks. A rock track may have tighter overall compression settings than a love ballad. The vocal must stay buoyant among the rest of the tracks, so settings should be uniform with the rest of the instruments. As a starting point, try:

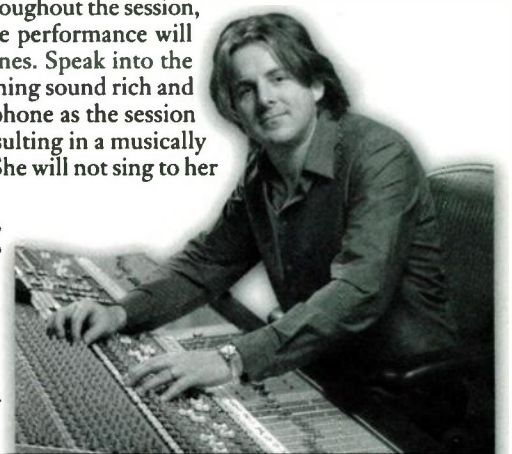
- **Attack.** Fast to medium fast, depending on the tempo of the song. Too fast of an attack time can mask the very beginning of the vocal line. A "soft knee" or "over easy" setting on the compressor works good on vocals as it smoothes the transition into compression.
- **Release.** Set the release time as fast for a fast song, slower for a slower song.
- **Threshold.** Start at the highest, then work backward. When you see the needle move, stop. You want the loud passages to compress, while the regular full voice moves the needle minimally.
- **Ratio.** Start with 3 or 4:1 depending on the singer and the part. Get a solid output, then set the ratio to match the vocal. A more dynamic vocal track may need a higher ratio to control the changing levels. As this ratio rises to 8 or 10, the compression becomes limiting.

Cue Mix

The cue mix, or headphone mix, is a priority, not something to be set and forgotten. throughout the session, check that the cue mix is the best it can be. If a musician is happy with the mix, the performance will improve. Once everything is set, go into the studio yourself and check the headphones. Speak into the microphone, maybe sing along. Can you hear everything in the cue mix? Does everything sound rich and full? If the singer can't hear herself, she may either slowly move closer to the microphone as the session progresses, or worse – to make up for low levels – sing beyond her comfort range, resulting in a musically sharp vocal track. Just the opposite may happen if the vocal is too loud in the cue mix. She will not sing to her comfortable level, and may sing slightly flat. Work with her to get the perfect level.

Keep the effects to a minimum. Too much chorus messes with the singer's tuning, and too much delay messes with her timing. Finally, leave enough level available to turn it up. Set the overall cue mix level at about 1/2 to 2/3 of the way up, so you still have plenty of room for more volume. Loud enough so they can hear it, yet not so loud it will blow out their hearing. Better to be heard "Hey Buddy, turn the cue up," than "Hey Moron, the headphones are too loud."

Tim Crich wrote the bestseller Assistant Engineers Handbook. He has over 20 years of experience in the recording studio, and has worked on records by Rolling Stones, Bob Dylan, John Lennon, KISS, Billy Joel, Bryan Adams, Cher, Bon Jovi and many more. This article is excerpted with permission from his new book Recording Tips For Engineers, available through www.musicbooksplus.com. For more information, see www.aehandbook.com.



by Tim Crich

Meters First, Headphones Second

One thing that can happen as we get into a daily routine on the road is that our safety awareness tends to diminish as each day passes without an injury. It's easy to blast our ears with too much level, either through the main speakers or our headphones, and we should always be aware that the potential is there to do damage. One way to give our ears a good thumping is during a line check when we have our headphones on. When we do a one-off we generally start off with a zeroed board and all gain settings must be set from scratch. This being the case, we are generally more careful of overcooked input levels coming to the board because we haven't heard the instrument through the rig in use before.

Whenever this is the situation, be sure to look at the input meter on your console, and set the input gain to a realistic setting before you reach for the headphones to listen to what's coming in. If you put your headphones on first, and then carelessly cue up the instrument without setting the gain first, you can give yourself a real blast. This danger does not surface as much when you are checking a band's inputs for the first time, because we are generally more aware that the potential problem exists. Where we get caught with this is during the day-to-day monotony of a touring show. We just assume that everything is the same as it was the show before and we go along cueing up channels in our headphones during the line check. Now I will admit I've not been burned too many times with this, as things do tend to remain unchanged from show to show, but you never know when someone may have bumped a knob on your mixer when it was being set up, or a 20dB pad may have been punched out by accident. This happened recently on an overhead cymbal channel. I cued it up with the pad out, and I think you can imagine how pleasant that was (ouch!).

The good thing was I had it cued up in my console monitors only so I didn't get a direct shot to the eardrums. With these precautions in mind, be aware that things can change, and a good shot to your ears can cause permanent damage. Try to remember to look at the input meter or PFL (Pre Fader Listen) first, and put your headphones on second. I also like to make a habit of turning the headphone/PFL level down to zero after listening in to protect myself next time around. Your ears are your gig, so protect them!

I Can Only Listen To One Of You At A Time

Whenever you cue something up in the headphones to give it a better listen, make sure you know what you're listening to. You need to listen to one thing at a time, so be certain that you only have the thing you are intending to listen to cued up by itself. This may seem a little elementary, but you would be surprised (and you could probably tell a horror story or two yourself) by the confusing problems that can arise from not being careful. A good example of this is when you are doing a line check and you cue up the bass guitar only to find there is a buzz on that channel. Some sound guys like to move on and come back to buzz problems later, after you have finished the general task of making sure you have all your lines. If you forget to un-solo the bass guitar channel and then cue up a keyboard channel, followed by the vocal channel, you may fully believe that every channel you're listening to is buzzing.

Now, this may seem like something so stupid that you would never do it. I would, however, have to raise my hand as guilty several times in my career for doing this exact thing. A more common mistake that



by Jim Yakabuski

occurs (and much less easy to catch) is cueing up a tom mic or an overhead cymbal mic and forgetting to un-cue it. You then listen to a vocal or kick drum mic and hear a lot of ambience or ringing (in the case of a tom mic that's left cued up), and you think that the vocal or kick drum is the thing that sounds strange. A lot of consoles have addressed this problem by having a light that indicates when you have a PFL engaged, which lets you know you have left something cued up. This usually happens when you are moving quickly in the heat of battle and you forget to un-solo something. Then, if you don't cue up the next thing in the headphones for a long while, you forget to disengage the last thing you had cued up. This may seem like a fairly unimportant little bit of information, but if you develop a bad habit of doing this, I can guarantee it will jump up and grab you somewhere down the road.

This article is taken from Jim Yakabuski's book entitled Professional Sound Reinforcement Techniques. The book is published by MixBooks, an imprint of artistpro.com. You can also find the book online at www.mixbooks.com and www.musicbooksplus.com.

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Spector

Session and Guest Musicians

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

Whether you are a major label recording artist or an independent musician paying for your own recording, you may occasionally hire a session musician to record tracks on your record. Session musicians could include a backup vocalist, cello players, a hot guitar player brought in to spice up a recording, or it could include an entire band brought in to play behind a vocalist. Regardless, the performance of this musician should be addressed in a written agreement – particularly if you intend on selling copies of the finished master down the road.

Fee/Royalty

Clearly one of the most important aspects of this Agreement is the fee that is paid to the session musician. The American Federation of Musicians (“AF of M”) regulates performances of its members and major recording agreements require the recording artist to adhere to the standards set out under the various rules and regulations of the AF of M. The session rates set out by the AF of M provide a basic minimum of fees required; you can pay higher if required (of course).

Not all recording is governed by the AF of M guidelines (see www.afm.org for a summary of the requirements and rules). Session musicians who are NOT members of the AF of M may opt to charge whatever fee they think is reasonable in the circumstances. In some cases you may be able to get a musician to perform for free; whereas, others may require substantial fees. You have to weigh the cost and benefits and negotiate the amount.

It is very rare for a session musician to be paid any sort of royalty on the recordings; however, this may happen where the musician is a high profile artist or where the musician performs for free in lieu of an equity interest in the master. Be careful about negotiating this – royalty/equity positions must be drafted precisely to be clear and effective.

Master Ownership

It may sound like overkill but you should confirm in the Agreement that the masters are owned solely by you. Disputes may arise where a musician feels they have become

part of your group by virtue of their contribution or where they have performed for free.

You can help avoid such complications by including in the contract a declaration that you are the exclusive owner of the entire right, title and interest in and to all of the masters that are the subject matter of the Agreement (Sanderson, 317), free of any claims by the session musician. Furthermore, you may stipulate that the session musician irrevocably assigns to you, in perpetuity, all rights in and to said recordings, thus ensuring that the “hired gun” retains no stock in the material beyond fulfillment of the contractually outlined fee and/or royalty.

Songwriter Splits

Musicians may occasionally add a substantial artistic contribution to the song that is being recorded. Normally musicians are hired to play/sing a specific part but other times they may arrive at the studio with a blank canvas and be allowed to jam over a beat.

Is this songwriting? We discussed this point in a bit more detail in our last article (for a copy e-mail me at ctaylor@sandersontaylor.com). There is no wrong or right answer on this point but your Agreement should be clear whether or not there is songwriting credit attached to the session musician’s contribution. Obviously, if you are a songwriter/artist, you want to ensure that you are not giving away any songwriting credit unless you have deemed it appropriate.

Creative Approval

You want to make sure that the session musician delivers a performance that is satisfactory to you. Your Agreement should stipulate that payment is not due unless a technically and commercially satisfactory performance is delivered.

Credit Information

Most session musicians will be satisfied with a standard credit that accords them the same credit afforded to other session musicians on the recording. Language such as the following normally suffices: “Session musician shall be accorded credit on all album liners as follows: ‘Xylophone performed by <insert session musician’s name>’.”

If the session musician is already signed to another record company they are normally restricted from allowing their name to be stickered or featured on the cover of the CD or in other advertising. Be mindful of this restriction if applicable.

Neighbouring Rights

Neighbouring rights are an exciting development for session musicians. While not a copyright per se, “neighbouring rights are the performance rights performers have in their performances, the makers of sound recordings have in their recordings, and broadcasters have in the communication signals they broadcast” (Paul Sanderson’s, *Musicians and the Law In Canada*, pg. 15). Neighbouring rights became statutory after a 1997 amendment to the Copyright Act, and shortly thereafter the Neighbouring Rights Collective of Canada (NRCC) was established to administer these rights and collect monies generated by radio use and public performances, as well as digital pay audio services. As a result, session musicians may now be entitled to monies related to their commissioned performances beyond the aforementioned fee and/or royalty. This aspect should be clearly addressed in your Agreement.

Conclusion

Though often perceived as a simple arrangement, there are clearly a number of points to consider when it comes to the use of session musicians. Certainly, the session musician can be an invaluable asset in the studio – artists generally want the best performances possible on their recordings and often the session musician is just the tool needed to achieve this goal. However, the nature of the relationship between yourself and any session musicians you may hire should be clearly defined in order to avoid any potential legal quagmires, and to best protect your art. For the handshake agreement may be the harbinger of headaches.

Chris Taylor is a music lawyer with the law firm of Sanderson Taylor and works with Avril Lavigne, Nelly Furtado, Sum 41 and Sam Roberts among others. www.sandersontaylor.com.



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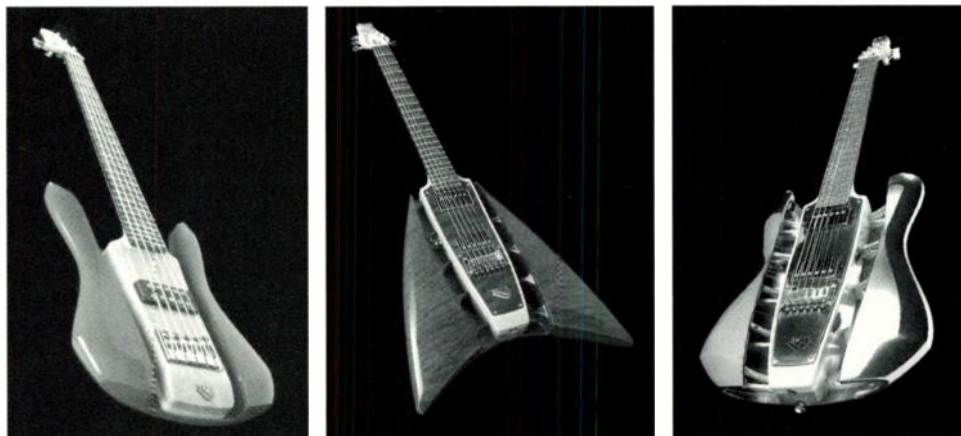
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RKS Guitars And Basses



After three years of development, RKS Guitars has recently released the Open-Architecture line of electric guitars and basses, designed to appeal to the music devotee and professional musician alike. RKS Guitars, along with Rock and Roll Hall of Fame inductee Dave Mason (Fleetwood Mac, Traffic, Derek and the Dominoes) collaborated on the design.

The new Open-Architecture guitars and basses all employ a "neck through body" construction, aluminum or wood ribs and moulded body shells. These models are also the first-ever, open-ended, hollow body electric guitars and basses with unique removable pick guards. The pick guards provide accessibility to the pick-ups and internal electronics of the instruments in order to make changes to suit the specific needs of the musician. "The collaboration between the RKS Guitars design team and Dave Mason has been highly synergetic," comments Ravi Sawhney, CEO and co-founder of RKS Guitars. "By switching roles with me and members of my design team as the musician and with Dave as the designer, we've had a chance to see things from the other person's point of view and the end results have been truly magical. Having a true rock and roll legend such as Dave involved in the project not only adds a substantial level of validation to what we are doing, but he has been able to help us create an instrument that is now being sought after by some of the biggest names in the music industry as their guitar of choice."

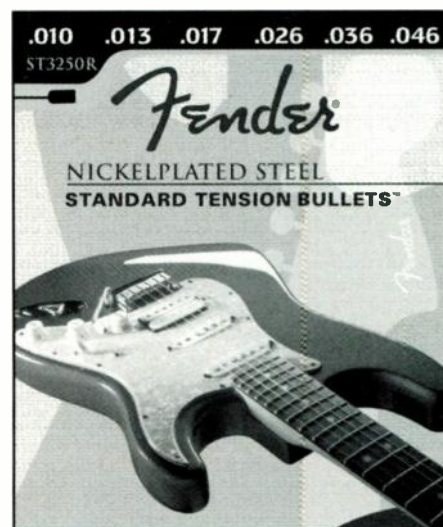
For more information, contact: RKS Guitars, 350 Conejo Ridge Ave., Thousand Oaks, CA 91361 (805) 370-5858, FAX (805) 370-1201, info@rksguitars.com, www.rksguitars.com.

Fender Standard Tension Strings

Fender's Strings, Picks and Accessories Division recently introduced the Standard Tension Strings and Standard Tension Bullets.

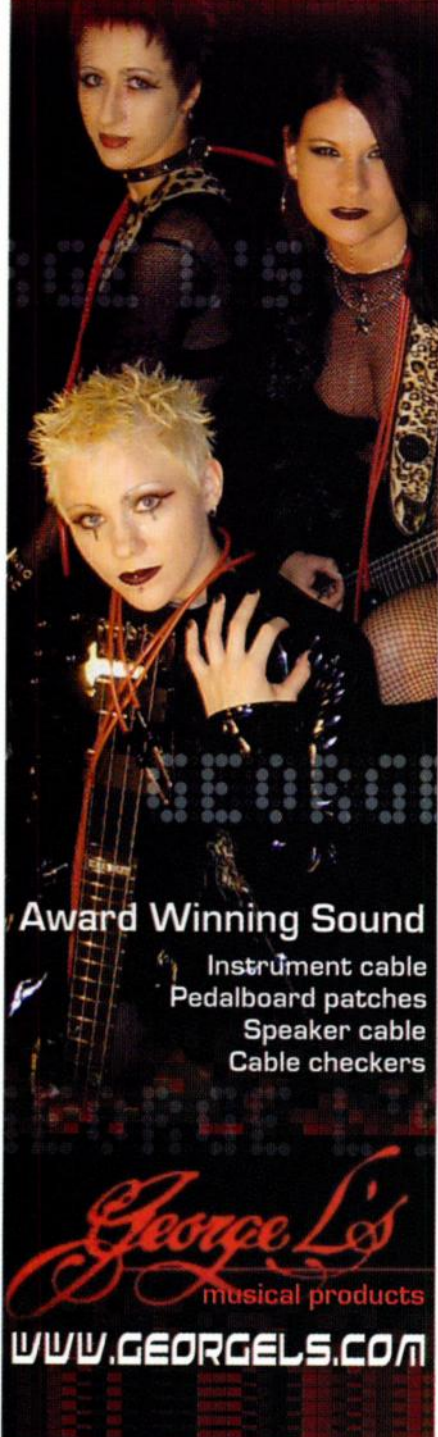
Fender feels that musicians who like hardtail guitars will find the new Standard Tension Strings with ball ends an ideal choice. As for those who prefer a tremolo, Fender feels the Standard Tension Bullets would benefit them greatly, featuring Fender's patented Bullet ends. The strings fit into a tremolo block perfectly and guarantee that they will not shift when using the tremolo.

For more information, contact: Paramount Musical Dist. Ltd., 20050 Stewart Cres., #108, Maple Ridge, BC V2X 0T4 (604) 460-0404, FAX (604) 460-0408, paramountmusical@telus.net, www.fender.com.



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Carl Fischer Quarter Releases For Brass And Woodwinds



Carl Fischer Music recently released its fourth quarter new issues for brass and woodwinds. **Brass** – Richard Shuebruk's books on tongue training and lip training, originally published in the roaring '20s, have long been affixed in trumpet pedagogy. Carl Fischer Music has amalgamated all three levels of each series to form *The Complete Sheubruk Tongue Trainers for Trumpet* and *The Complete Sheubruk Lip Trainers for Trumpet*. These publications will aid young brass players to increase strong articulation skills and lip flexibility.

Woodwinds – *Melodious Etudes For Flute*, *Melodious Etudes For Clarinet* and *Melodious Etudes For Saxophone* were recently brought to Carl Fischer from Master arrangers Larry Clark and Sean O'Loughlin. These publications encompass 54 significant and melodic studies based on the vocalizes of celebrated tenor and voice trainer Marco Bordogni, which were later transcribed by Joannes Rochut for trombone. These etudes became a foundation of the trombone repertoire and now have been modified for flute, clarinet and saxophone. *Fantasy of Clarinet and Piano* is a reduction edited by Tod Kernstetter of *Fantasy for Clarinet and Chamber Orchestra* by Howard Hanson. Known to be "lyrical, expressive and flowing", this piece will offer recitalists a new challenge. *Solos for Alto Saxophone*, by saxophone pedagogue Lee Patrick, features 41 recital pieces covering grades two through five that train in musicianship to developing players. The new title features music by composers such as Albeniz, Mozart, Rossini, Debussy and many others.

For more information, contact: Carl Fischer Music, 65 Bleecker St., 8th Fl., New York, NY 10012 (212) 777-0900, FAX (212) 477-6996, cd-info@carlfischer.com, www.carlfischer.com.

Puresound Percussion Bass Drum Patch

Puresound Percussion recently introduced a bass drum patch, model P-BDP.

The material and size of the adhesive-backed 2.5" Kevlar impact pad has been designed to aid in defending and increasing the durability of bass drum heads. The square shape helps focus the drum's sound and makes it much more simple to mix patches for double pedal applications. The patch accommodates a wide range of bass drum beater shapes and sizes, including the Puresound Speedball.

For more information, contact: D'Addario Canada, 50 West Wilmot, #13, Richmond Hill, ON L4B 1M5 (905) 889-0116, FAX (905) 889-8998, orders@daddariocanada.com, www.daddariocanada.com.





Pro-Mark Lombardo, Upchurch And Stinger Models



Pro-Mark recently introduced three new drumstick models to their line of drumsticks including the Dave Lombardo Autograph Model, the Greg Upchurch Autograph Model and the TX710W Stinger Model.

The Dave Lombardo Autograph Model was designed by Slayer's long-time drummer and Pro-Mark feels it is exceptional for hard-hitting drummers who want extra length. The Greg Upchurch Autograph Model is slightly longer than the company's renowned 747B Super Rock model and is made of America Hickory while featuring an acorn shaped wood tip. The TX710W Stinger is made of American Hickory as well, and features an arrowhead shaped wood tip. Pro-Mark feels this stick is versatile, yet is designed to add control of cymbal tones.

For more information, contact: Efkay Music Group, 2165 46th Ave., Lachine, PQ H8T 2P1 (514) 633-8877, FAX (514) 633, 8872, howard@efkaymusic.com, www.efkaymusic.com.

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Audio-Technica's Midnight Blues Microphones



Audio-Technica recently released its second generation of Midnight Blues microphones, based on the original series.

Four new mics have been designed, featuring a high-output design with low handling noise due to A-T's anti-shock engineering. Additionally, each of the Midnight Blues models offers rugged all-metal construction and is tuned so that vocals and instruments cut through the mix loud and clear. Four models make up the Midnight Blues series: the MB1k and MB3k Unidirectional Dynamic Vocal Microphones, the MB2k Unidirectional Dynamic Instrument Microphone and the MB4k, a Cardioid Condenser Microphone.

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

Meinl Souncaster Cymbals

Meinl recently introduced Souncaster Cymbals, using a B12 cymbal bronze alloy. Meinl uses five different alloys for crafting cymbals – B20, B12, B8, FX9 and MS63 brass.

Meinl feels that the Souncaster Cymbals have a higher content of tin (12%) resulting in a "smoother, rich sound with great dynamics and expression". The cymbals are evenly hammered, ensuring a controlled, level decay with a harmonic overtone spectrum.

For more information, contact: EfKay Music Group, 2165 46th Ave., Lachine, PQ H8T 2P1 (514) 633-8877, FAX (514) 633, 8872, howard@efkaymusic.com, www.efkaymusic.com.



Yamaha Xeno Trombone



Yamaha's Band & Orchestral Division recently released the YSL-881 and YSL-8820 Xeno trombones.

The trombones offer what Yamaha feels is a "rich, projecting sound, with a solid core and a sound that features a wide range of tone colours." Xeno trombones deliver flexibility and quick response, and are also adaptable enough to be used in any musical style. These instruments, designed with the assistance of Canadian soloist Alain Trudel, Pittsburg Symphony Principal Trombonist and fellow Canadian Peter Sullivan, and German soloist Thomas Horch under the direction of Yamaha custom shop designer Bob Malone, will replace the YSL-682B that is currently being played by professionals, college players and advanced high school students.

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

Roland EXR-7 Interactive Arranger



Roland recently introduced the latest addition to its EXR series of keyboards, the EXR-7 Interactive Arranger.

The EXR-7 is equipped with a 76-note touch-sensitive keyboard, new high-quality sounds, Flash memory function allowing users to add new styles and songs, etc. Anyone ranging from professionals, to serious enthusiasts to hobbyists can enjoy the EXR-7. Additional features include 510 tones, 20 drum kits, 20 new high-quality Super tones, 1.5 MB of built-in Flash memory allowing up to 99 songs and styles for storage, 100 user programs, a 16-track recorder with "minus-one" playback for educational purposes, and more. The EXR-7 is a user-friendly design with new dedicated Style and Tempo switches, along with separate tone control switches.

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



Saga Gitane DG-255 Jazz Guitar



Saga Musical Instruments recently introduced another Selmer-style guitar to the renowned line of Gitane jazz guitars – the DG-255.

The DG-255 possesses a common slotted peghead design familiar to jazz guitarists, as well as a smaller soundhole. The body is bound in solid ebony with Maple/Walnut/Maple purfling on the top and back and has a bound mahogany neck with a 21-fret fingerboard of genuine ebony, marked with pearl position dots.

For more information, contact: Saga Musical Instruments, PO Box 2841, 137 Utah Ave., S. San Francisco, CA 94080 (650) 588-5558, FAX (650) 871-7590, sales@sagamusic.com, www.sagamusic.com.



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July / August 2004

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Stanton FinalScratch v1.5 for Mac and PC

Stanton recently released the FinalScratch v1.5 for Mac and PC users allowing them to play digital music files from analog turntables or CD players.

FinalScratch v1.5 is the first version to run natively on Windows XP (no Linux is required) and Mac OS 10.3 "Panther". Both versions provide a new Key Correction function that sustains the pitch when changing tempo. FinalScratch v1.5 plays MP3s, WAV, AIFF and audio CD files. Additionally, it also has a Waveform Display to give accurate representation of the music, integrated BPM detection, allows mixing between FS and analog records or CDs, imports iTunes library and playlists, and more.

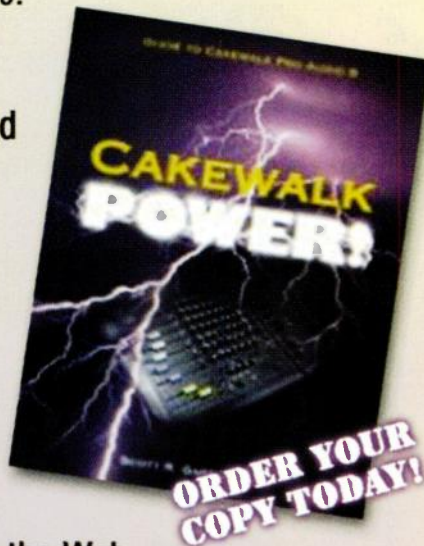
For more information, contact: Erikson Audio, 21000 Trans-Canada Hwy., Baie D'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-4986, info@eriksonaudio.com, www.eriksonaudio.com.



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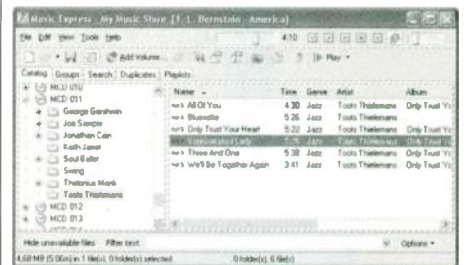
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Wizetech Music Express 4.0



Wizetech Software recently released the newest version of their flagship product for Windows – Music Express 4.0.

A fast application for organizing and managing large collections of Audio CDs and music downloaded from the Internet, Music Express allows users to search, rename and organize files on discs, search for duplicates, print file lists and CD covers. All of the tools for managing the collection are joined into one interface. The Groups window provides a convenient view by automatically categorizing files into albums, artists, years and other criteria. The Duplicates window generates a list of duplicate files and allows you to delete them, saving space on your disk. The Playlist basket makes creating playlists with Drag & Drop simple and enables centralized storing. With a row of time-saving solutions, Music Express has a batch scanning function for CD and DVD which has been sped up to allow more groups on your disk.

For more information, contact: Wizetech Software, Pacific Business Centre, #101-1001 W. Broadway, #381, Vancouver, BC V6H 4E4 (952) 646-5331, FAX (952) 646-5604, www.wizetech.com.

Story & Clark Imperial Grand



Story & Clark recently released the Imperial Grand. The Imperial Grand's design is based on Story & Clark's renowned Designer Baby Grand, but with a distinctive European twist.

With a bevelled lid and a natural burl under the lid and around the inside of the rim, the Imperial Grand has scalloped rim arms, along with tapered round and fluted legs. The piano, available in a polished ebony finish, also has a filigree music rack and filigree music shelf. "We're confident that dealers will find a ready market for the Imperial Grand among their customers. The piano has some truly unique design features, and the quality of a high-end instrument, yet it's positioned at a very affordable price point," assures Ed Keefer, National Sales Manager of Story & Clark.

For more information, contact: Bingley Distributors, 280 Dufferin Ave., Trenton, ON K8V 5G2 (613) 394-4729, FAX (613) 392-4094, jbingley@sympatico.ca.

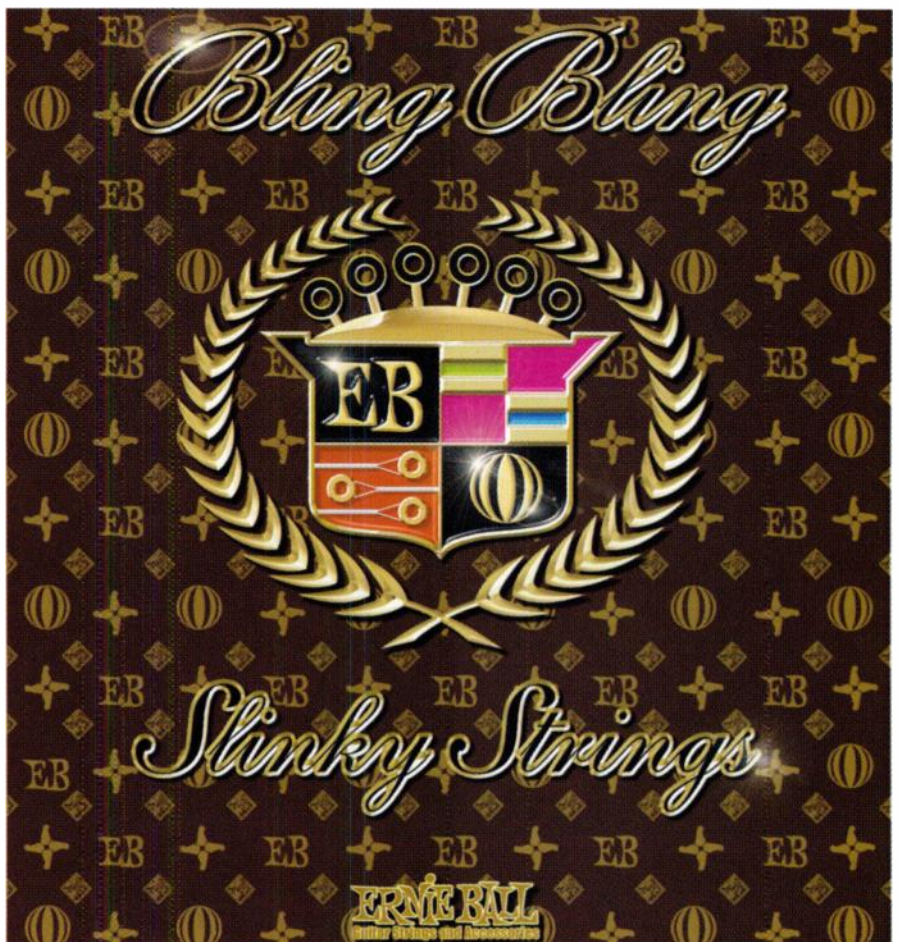
Fishman Aura



Fishman, in a partnership with Akai Professional, recently introduced the Fishman Aura, charting a new direction in product development for acoustic guitarists.

Fishman describes the Aura as an "Acoustic Imaging Blender" and feels that this new product is the key to finding new ways to maximize the impact, projection and coverage of an acoustic guitar – even in extreme high-volume live performances. The Aura integrates Akai's Acoustic Spectrum Transform (AST) technology and history of improvement in digital sampling to capture the player's complete system. "For over 20 years, we've been committed to helping acoustic musicians sound their best both live and recorded – two very different environments. A recording studio setting affords players the luxury of classic acoustic instruments, world-class condenser microphones and an optimal recording environment – things that are simply not practical or possible to take with you to the gig or on tour. The technology in the new Fishman Aura changes all of that," comments Larry Fishman.

For more information, contact: Wes-Can Music Supplies Ltd., #5 & 6, 7788 – 132nd St., Surrey, BC V3W 0H5 (800) 661-9960, FAX (800) 600-6646, sales@direct.ca, www.wescanmusic.com.





Behringer B-Control Audio BCA2000

Behringer recently released the B-Control Audio BCA2000 – a high-speed USB 2.0 multi-channel audio/MIDI control interface with ADAT support, and extensive monitor control section and surround outputs.

The B-Control Audio BCA2000 demonstrates adaptability with its versatile digital input and output formats like ADAT, ADAT S/MUX, AES/EBU and S/PDIF, including Dolby Digital and DTS support. Its flexibility is increased with the fully equipped master and monitor sections with 100mm faders, individual level controls for two speakers, two phones and direct monitor functions along with separate dim, mute and mono functions. The concurrent use of three analog input sources (one being mono/one stereo), digital input sources plus full multi-channel playback at 24-bit/96 kHz supplies further functionality.

For more information, contact: Behringer Canada Ltd., 51 Stonyridge Ln., Waverley, NS B2R 1H5 (902) 860-2677, FAX (902) 860-2078, a.maurik@behringer.de.



Ludwig Amber Vista-Lite

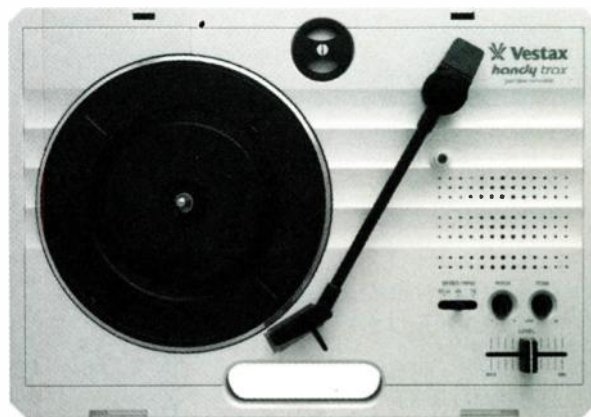


Ludwig recently introduced the Amber Vista-Lite drums, styled similarly to the Ludwig outfit played by John Bonham from rock legend Led Zeppelin back in the early '70s.

The Ludwig Amber Vista-Lite "Zep" Set Drums are equipped with a 14" x 16" bass drum with vintage styled T-rods, vintage claws, curved retractable spurs and gold sparkle inlays upon the high gloss and black finished maple hoops. The double floor tom set supplies a 16" x 18" and 16" x 16" while the rack tom, which is suspended with a snare stand, is 10" x 14". "These drums sound big, powerful and look great with their amber tinted see-through plexiglass shells," says Jim Catalano, Ludwig's Director of Marketing. "They offer today's unique look of an earlier time in rock history, but with that same distinctive Ludwig tone and projection that have made Ludwig Drums famous."

For more information, contact: Conn-Selmer, PO Box 310 Elkhart, IN 46515-0310 (574) 522-1675, FAX (574) 295-5405, www.conn-selmer.com.

Vestax Handytrax Turntable



Vestax recently introduced the Handytrax turntable, portable with integral case and carrying handle.

The Handytrax turntable, which can be battery-powered or run on a 12V adaptor which is included, features a balanced tone arm that will play back at several angles, allowing DJs and vinyl enthusiasts to take pleasure in their music anywhere at anytime. The turntable features a belt-driven 3-speed platter, pitch and tone control and a built-in 4W power amp and speaker, while being durable enough for heavy professional use. Also included are line in, line out and headphone out for maximum flexibility.

For more information, contact: Erikson Audio, 21000 Trans-Canada Hwy., Baie D'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-4986, info@eriksonaudio.com, www.eriksonaudio.com.



Godlyke Jacques Stompboxes

Godlyke Inc. recently released the Jacques Stompboxes line of compressed analog effect units for the electric guitar.

Each of the Jacques production models feature an "extremely rugged, compact chassis," along with an effect LED indicator, easy access battery compartment, 9-volt battery or AC power operation and electronic silent switching. The stompboxes are tested under a "no mercy" stage abuse to ensure durability in even the roughest of situations. Four models of the Jacques Stompboxes are available, which include:

FB2 Fuseblower – Triple engine distortion delivering a huge array of classic vintage distortion tones, along with "shredding" solo sounds. The FB-2 also features improved low-frequency response.

TB2 Tubeblower – Professional quality tube amp overdrive simulator with 2-band equalization and JRC4558 IC chip.

MS2 Meistersinger – Analog BBD Chorus with ultra-wide range Rate and Depth controls and Dry Blend function.


BF2 Bat Fuzz – High-gain Gothic Metal distortion along with 3-band equalization and two independent, blend able distortion circuits.

FC2 Fatburner – Professional quality, vintage-style compressor with dual outputs, can be used as a compressor, practice amp, booster or signal splitter.

For more information, contact: MOL Marketing, 6773 Wallace Dr., Brentwood Bay, BC V8M 1A2 (250) 544-4864, FAX (250) 544-4865, info@molmarketing.net, www.molmarketing.net.



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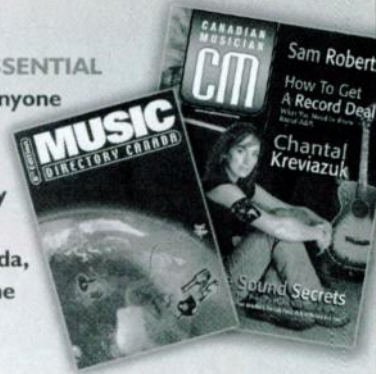
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Shure SM86 Wireless



Shure recently introduced their SM86 Wireless Series, combining the studio quality sound of a Shure condenser and the ruggedness of Shure's live performance microphones.

The Wireless SM86 capsules possess a cardioid pattern and frequency response of 50 Hz to 18 kHz providing high "gain-before-feedback" and a tailored response for the clear reproduction of vocals. The wireless models are what Shure sees as an "excellent selection for use with traditional stage monitors, as well as personal monitors." All of the wireless handheld SM86 transmitters are equipped with an integral two-stage windscreen and pop filter. Also, built-in, is a three-point shock mount, which decreases stand and handling noise.

For more information, contact: SF Marketing, 6161 Cypihot St., St. Laurent, PQ H4S 1R3 (514) 856-1919, FAX (514) 856-1920, info@sfm.ca, www.sfm.ca.

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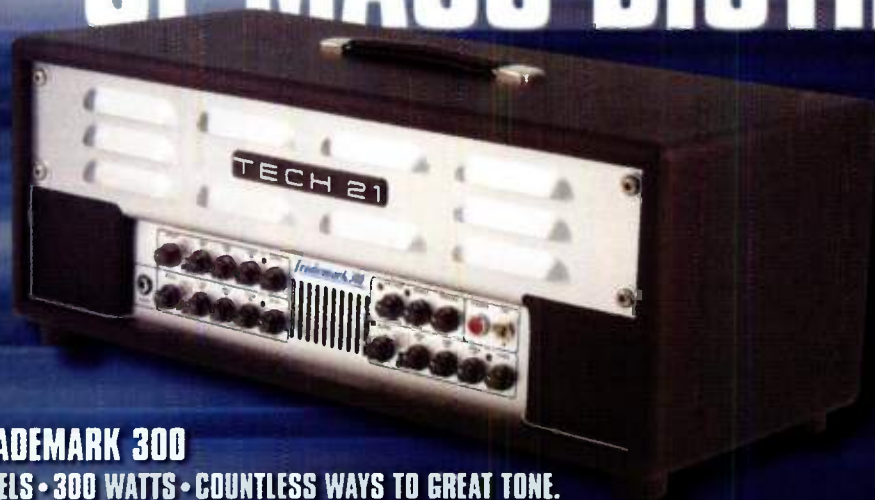
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Kevin Fox

Who: Kevin Fox
Where: Toronto, ON
What: dulcet pop
Contact: kevin@kevinfox.ca, www.kevinfox.ca

Good (albums) come to those who wait. Singer-songwriter Kevin Fox began working on his solo debut, *Come Alive*, well over five years ago, but his side gigs as a sideman got him sidetracked. A cellist, guitarist and singer, he has lent his skills to such artists as Sum 41, Shaye, Sarah Harmer, Celine Dion, Tom Cochrane and David Usher, among others, all the while promising to get this thing out. Now, it is out, through MapleMusic, and his intention is clearly outlined in the liner notes. Working with co-producers Erin Donovan and John D.S. Adams mainly at Stonehouse Sound and Frontline Studio, Fox writes: "We chose to record a pop album using only acoustic instruments and drawing primarily from classical orchestration." Beginning with the beautiful "Satisfaction's Grace", through to the closer and title track, the Halifax, NS-born, Toronto, ON-based musician explains that they recorded some songs with a large ensemble together in one room, and built others more slowly by recording one instrument at a time. Electronic sounds were added later. The album is a unified, easy-listening collection of sweet, soaring songs.



Starvin Hungry

Who: Starvin Hungry
Where: Montreal, PQ
What: gutter rock
Contact: Grenadine Records, PO Box 42050, Montreal, PQ H4A 313 (514) 481 9578, FAX (419) 793 1222, info@grenadinerecords.com, www.grenadine records.com.

If Jim Morrison fronted the Strokes or the Stooges, it might have sounded something like Starvin Hungry. Produced by Jonathan Cummins (Bionic, Doughboys), the band's full-length debut, *Damnesty*, is arrogant, dramatic, brash, scrappy, dirty, disheveled, spirited, and raw – in a nutshell, rock 'n' roll. The brainchild of transplanted Torontonian John Milchem (who started SH in 1995 and kicked it around TO for four years with different configurations, solo to trio), he moved to Montreal in 2000, where he recruited drummer Spencer Warren (Line Three), and played as a duo for several months. Then bassist Eric Larock (now back with Tricky Woo and replaced by Soft Canyon's Dave Lavoie) offered his services, and, in 2002, guitarist Scott Mucklow. All but one song ("I Feel Free", cut at Toronto's Chemical Sound in 1999) was recorded at Breakglass Studios in Montreal over four days last year. And in the dirty blues-y mix, the guys brought in sax, Hammond, double bass, viola, and pedal steel players to add some less throttling nuances. Lyrically, the songs live up to the band name, a life lived, disturbed, and rocky from the dark clouds in "Shadows" to the painful pleas in "Skin Me", and anti-anthem "'Cause We're All Alive".



Closet Monster

Who: Closet Monster
Where: Ajax, ON
What: revolutionist punk
Contact: Underground Operations, PO Box 13, Ajax, ON, L1S 3C2 cm@undergroundoperations.com, www.undergroundoperations.com.

We Built This City is the latest stand from Ajax, ON socio-political punk act Closet Monster. With titles like "Shitting In The Face Of This Western Disgrace", "Convictions Of A Schoolyard Anarchist", and the single, "Mamma, Anti-Fascisto (Never Surrender)", this band, together seven years, cares nothing for conformity. While they may hail from Ajax (home to their buds in Sum 41), this is hardcore, ferocious stuff with raise-your-fist-and-shout-it-out-loud style vocals, and also an underground sense of humour. Of the song "Punk Rock Ruined Our Lives", the band explains on the track listing, "This is not a 'cred song.' It's a love song motherfucker." Recorded over two days at Elk Studios in Stuttgart, Germany, and another six, six-hour days at Parkhill Studios in Oakville, ON, other bands should take a cue from the production quality. The six-song EP sounds like you could get hurt just listening to it. Playing on the recording are bassist/vocalist/lyricist London Spicoluk, guitarist/vocalist Adam Cyncora, drummer Aaron Verdonk, and guitarist/vocalist Brandon Hilborn, who recently quit the band and was replaced by original member Jesse Colburn (Avril Lavigne). Spicoluk, Cyncora, Colburn, and Comrade Komer co-produced.



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Toronto-based music journalist Karen Bliss is the Canadian news correspondent for *Rollingstone.com*, and operates a Canadian music industry news column, *Lowdown*, at <http://jam.canoe.ca/JamColumnBliss/home.html>. She also edits *Gasoline*, and contributes to *Elle Canada*, *Audience*, *Tribute*, *Words & Music* and others.

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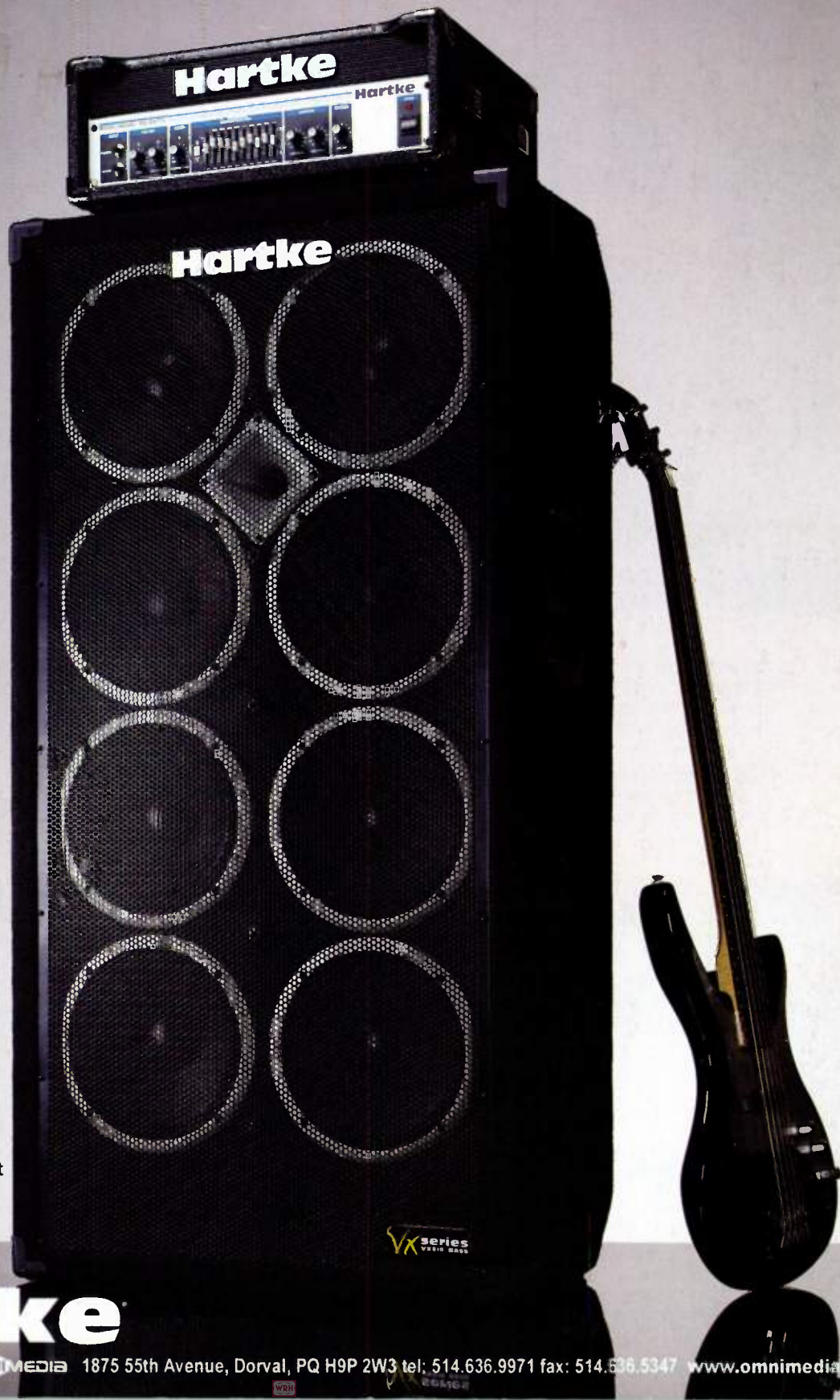
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