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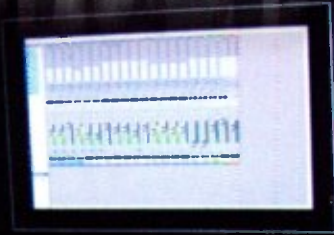


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Metalworks Institute is Eastern Canada's Only Authorized Digidesign Pro School! Metalworks Institute is registered and approved as a Private Career College under the Private Career Colleges Act.



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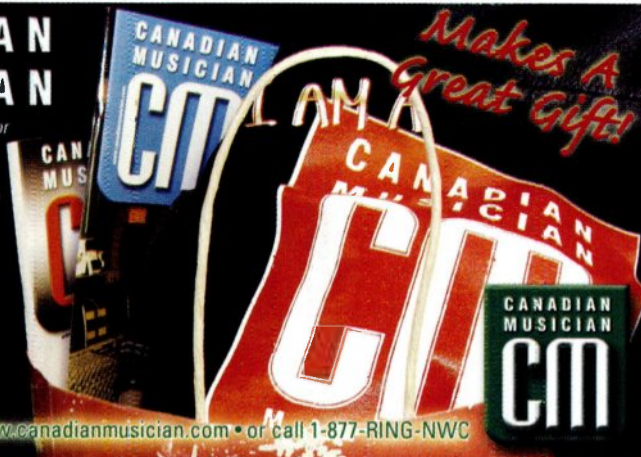
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For more information on products advertised in *Canadian Musician*, please see page 69 or visit www.canadianmusician.com.



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John Jorgenson,
Frets Magazine Fall 2004

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www.canadianmusician.com to write electronically.

Do You Hear What I Hear?

Dear *CM*,

I have been a musician for over 20 years now and have managed to damage my ears through many nights of extremely loud shows. I suffer from tinnitus (ringing in the ears) and hyperacusis (extreme sensitivity). I have tried everything imaginable to deal with these problems while still continuing to play live music. It has occurred to me that hearing damage is not something that most musicians want to talk about, yet I see many musicians wearing earplugs and taking other measures to combat this problem. I think a great column would be one that addresses how musicians are dealing with stage noise as well as the role technology is playing in protecting our ears. It would be great to hear from other musicians with ear damage and see what they are doing for their problem.

Thank you.



Ed Oakley
Lead Vocalist, Payday Poets

P.S. I am a new subscriber to *Canadian Musician* so this may be a topic that has already been addressed. If so, I would love to get my hands on a copy. Thanks again, this is a great magazine.

The Human Touch

Dear *CM*,

Good day. As usual, your current issue on "Home Recording", hits the nail right on the head again. Cool. The emphasis on equipment, the workspace, and studio ergonomics is quite good. However, I have this feeling that the mad rush to a "digital" future that is constantly changing by the second, is leaving out the most important part of the issue – the human element.

We all know that today's latest digital equipment has built-in "obsolescence", usually in a very short period of time. Thanks to the digital process, anyone and everyone can now produce a record ... get a PC or Mac, lift some loops and samples from CDs, paste them on a software grid on your computer, and voila, instant hits. REALLY!?!?

Re-personalization and re-humanization of music creativity starts from the time a person gets their first instrument, takes lessons, joins a band, writes music, plays gigs and books into a recording studio. Along the way, you are dealing with real humans and learning about important interactions.

Sitting behind a computer and mousing around excludes these precious relationships.

Behind every great piece of studio kit is a real person. You feel good when you plug a mic into Neve a strip. But do you really know Mr. Rupert and his design philosophy, not to mention his humanity?

When you are firing on all six with your new Traynor tube amp, do you have a clue who Peter is and what is his story? How about Godin or Larrivee? Surely they are more than just gear you bought in a music shop. I could go on, but I am sure you are getting my drift.

The future of music and supporting technologies, is now left in our hands, for better or worse?

Thanks again for hearing me out.

S. ToMeister King
Leo Project/Techwerks
Edmonton, AB

Jonas' Number One Fan

Dear *CM*,

It is so nice to have such a good magazine on Canadian musicians. I think you should check out Jonas. He is from Montreal, PQ, and is an amazing singer and performer. If you had the chance to visit his Web site, www.jonas-music.com, you will see. Jonas has been touring Quebec for the past year and I have been to two of his shows and he will never let you down. He is full of energy and loves the crowd. Jonas deserves to be discovered all throughout Canada and the US. If you like rock then check out his Web site!

Jennifer
Quebec

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Need to get in touch with resources to promote your music? The Indie Contact Newsletter is a great resource for musicians who are unsigned. Each month there are 50 new listings of places to send your music, and all genres of music are covered from Bluegrass to Electronic to Hip Hop to Metal.

The newsletter provides sites on pursuing licensing opportunities, promoting your music, businesses that will write and distribute press releases for you and your band, great guides on how to sell more CDs and contacts for conference calls with A&Rs, Agents and Programmers, guaranteeing a review of your demo, and hundreds of contacts for labels who are looking for new artists. It also gives resources to get your tunes on the radio. There are also monthly draws for subscribers to win a Sennheiser microphone, Sennheiser headphones and mastering of your CD.

The monthly e-mail that is sent out is merely an intro to the body of the newsletter that is available on the site, which has over 50 listings of contacts for exposure. This newsletter is updated monthly with new contacts added each issue.

The site also sells David Wimble's *The Indie Bible*. This Sixth Edition book has 8,500 contacts for publications that will review your CD, radio stations that will play your songs, local music resources that help artists in their area, vendors and labels that help you sell your music, Web sites where you can upload your MP3s and video files and much more.

For more information, visit www.indiebible.com.

DualDisc Format Hits Market

DualDisc is a technology that combines CD and DVD content onto one double-sided disc. You've probably seen them for sale at your local CD retailer: a normal CD is priced lower than DualDisc CDs. This will allow you as an artist to include video clips, photo galleries and audiophile sound formats on one side, and your album's audio tracks on the other. It's a new, great way for you to reach your fans, but just because the technology is there, is it best for you?

"DualDisc will allow our customers to turn their new release into a cutting edge, retail savvy product that is an exciting purchase for their fan base," says Tony van Veen, Executive Vice President of Sales and Marketing for Disc Makers. "This product continues Disc Makers' tradition of helping every independent artist promote and sell themselves like a major label artist."

Just submit your CD and DVD masters and artwork, and Disc Makers will do the rest. The finished package includes a free 3.5" x 3.5" educational card insert that informs about the advantages and limitations of the DualDisc format. For 10 cents per disc, a DualDisc sticker will be added to each package.

Vice-President of Music Manufacturing Services, Aaron Zon, explained that DualDisc formatting is becoming more popular as it is still relatively new and there are a limited number of titles on the market. Music Manufacturing Services charges \$1.85 CDN at 500 discs and \$1.80 CDN at 1,000 discs.

While this technology is a great source for you to get your work out, the DualDisc may not reach all of the standards. It is slightly thicker than a standard CD or DVD, and is not recommended for any front-loading players.

"The DVD Hybrid disc has an overall thickness under 1.5 mm and complies with all DVD player specifications," says Zon. "however, the CD side does not technically meet the CD specification. For this reason, manufacturers of the DualDisc suggest that you print a clear warning on the package stating that the audio side of this disc does not conform to CD specifications and therefore may not play in all DVD and CD players."

So take the time to figure out if your next album should be in DualDisc format, or standard CD. Despite the limitations of DualDisc formatting, your die-hard fans will still love the extra content of the release.

CANTunes.com



In November of 2004, Stewart Reynolds, of the band Brittlestar, was looking for a way to make his band's debut release available online. He didn't have any problem finding online resources for the US, but here in Canada he couldn't find one online music retailer.

He says that the Canadian sites wanted to review the material first, only sold downloadable MP3s or wanted them to go through a distributor first. Seeing an opportunity to fill a void in the Canadian music industry, Reynolds launched CANTunes.com.

"CANTunes is a really simple idea. Independent Canadian artists can sign up and send us some of their CDs, we'll create a commerce Web page for them and sell them for a small cut of the sale. They can then promote their own CANTunes address or link to it from their own sites. It's a super easy way for independent Canadian artists to make their CDs available online without worrying about credit card payments, taxes and shipping," said Reynolds in a press release.






If you decide to sell your CD on CANTunes you'll be able to set your own price and CANTunes will keep \$4 from every CD sold. There is a one-time fee of \$29.95 to list your CD for sale. This price covers the amount of time it takes for them to scan your CD cover, rip the tracks and create 30-second samples of each song and create your Web page. This all takes about 45 minutes to an hour to do. Send them five copies of your CD; one to do the work that was listed above, and the other four are ready to be sold. When they run out of your CD in stock they'll contact you to send them more. You'll receive a cheque once a month for every CD that was sold, as well as an e-mail each time someone buys your CD. CANTunes is also non-exclusive, meaning that you can still sell your CD elsewhere because there are no contracts and you keep all of your copyrights.

Canadians can buy CDs off the site in Canadian dollars and without the delay of cross-border shipping. While the roster of artists is small on the site now, they are calling all artists to sell their CDs on CANTunes.com. In the future, the site plans to sell MP3 downloads of the listed artists as well.

Artists can sign up at www.cantunes.com/preauthsignup.php. For more information, contact: info@cantunes.com, www.cantunes.com.



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Metalworks Institute Becomes First Pro School

Metalworks Institute of Sound and Music Production has recently become Digidesign's first Pro School partner for Eastern Canada.

One- and two-year diploma programs will be offered by Metalworks on all levels of Digidesign's authorized courses, including Pro Tools 101, Pro Tools 310M and 310P. Students will have the ability to receive Pro Tools certification and have the opportunity to

learn on one of the largest ICON systems in the world. The system features an 80-fader D-Control Console and Pro Tools/HD Accel system. Digidesign is also working with Metalworks to offer an annual scholarship award for outstanding students in the Pro Tools area.

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Metalworks' new ICON console.

"Digidesign ICON was an easy choice for us," says Metalworks owner, Gil Moore. "Our engineers and instructors liked the traditional feel of the work surface, but were really excited about this console from an operational viewpoint. It is generations ahead of other digital desks."

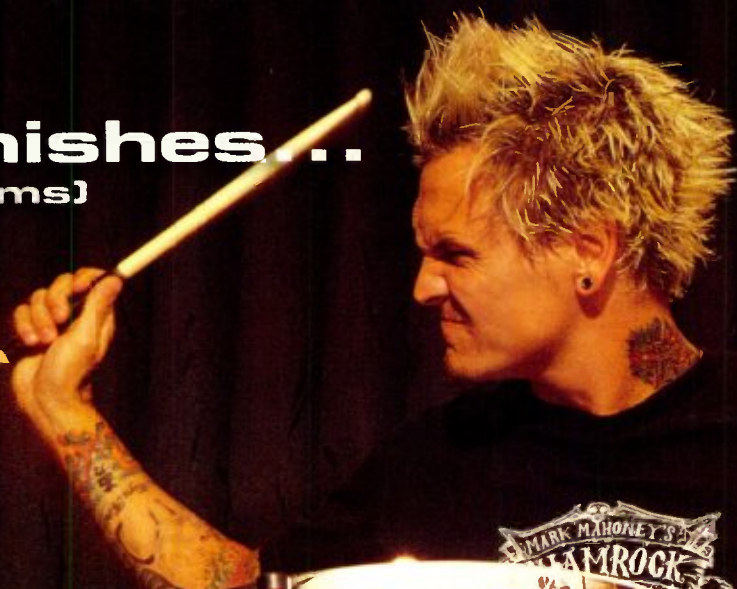
Worldwide Manager of Digidesign Training & Education, Andy Cook, says, "There are many reasons we identified Metalworks Institute as our first Digidesign Authorized Pro School in Eastern Canada. We carefully looked over their environment, and the ingredients for a partnership with Digidesign that is open and collaborative."

"The engineers and faculty are among the most skilled in Canada, and their outstanding campus facilities, including one of the world's largest ICON systems, complement their world class studio complex," adds Luc Bourgeois, Digidesign Senior Product Specialist.

For more information, contact: Metalworks Institute of Sound and Music Production, 3611 Mavis Rd., Mississauga, ON L5C 1T7 (905) 279-4002, FAX (905) 279-4012, info@metalworksinstitute.com, www.metalworksinstitute.com.

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"The Performer birch shells have punch AND control. That control is also important for the bigger drum sizes I prefer. My 18" x 24" is literally the best sounding kick in the world."

Jeremy Colson
(Steve Vai)



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Brady Drums Launches New Web Site

Brady Drums has announced that they have updated their Web site to be more interactive and user friendly.

Users can enjoy updated features such as a comprehensive and interactive News section, the option to purchase Brady merchandise online and to visit the archive of international product reviews. Another new feature is the Sound page where users can see album covers of releases that have

featured Brady Drums on the recordings. There is also the ability for users to interactively play a 'real' Brady kit and download hi-res Brady sounds that can be used on recordings. The user friendly and informative site has a global retailer listing and provides detailed information about Brady's client list and latest products.

Users can now log onto the site for a chance to win one of Brady's Jarrah Ply

snare drums in their choice of size and exotic finish. All that users need to do is vote for their favourite ply drum finish in the survey and they will go into a draw to win the snare of their dreams. The winner will be drawn and announced on Dec. 24.

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Warner Music Canada Signs New Artist



Steve Kane of Warner Music Canada (left) signs new artist Tomi Swick (right).

Warner Music Canada has recently announced that Tomi Swick has joined the label's domestic roster.

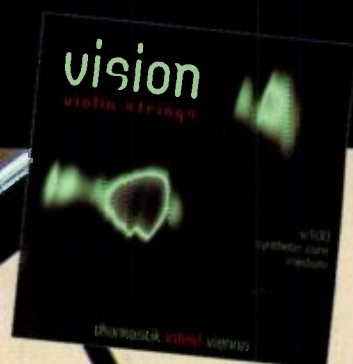
Swick is from Hamilton, ON and is said to have a soulful voice and the ability to write memorable melodies. His debut album is set to release late spring/early summer in 2006.

President of Warner Music Canada, Steve Kane, stated, "Tomi is the kind of artist we are always seeking out here. His talent as both a songwriter and performer is extraordinary and yet he continues to grow in both regards. We are extremely excited about the opportunity we have to work with him and look forward to many successful years of sharing his music with the world."

Swick is joining Warner's roster of artists that include Blue Rodeo, Billy Talent, Great Big Sea, Buck 65, Sarah Slean, Ron Sexsmith, Robert Michaels and Matthew Barber.

For more information, visit www.warnermusic.ca.

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Trebas Holds Open House And Welcomes New Program Head



David Leonard speaks at Trebas' open house.

Trebas Institute had recently held three open house events in Toronto, ON. The new students who were lucky enough to see the studio and the institute will also get to learn from Trebas' new head of their Film and Television Production and Digital Video Post Production programs, Howard Rosen.

The first open house focused on Recording Arts and was held on Sept. 13. Potential students were invited to Trebas' Sonic I Recording Studio in Toronto, ON to see where the magic happens. On Sept. 14, the Film & Television open house was held at Trebas Institute. The following day, the Entertainment Management open house was also at the institute to show attendees the possibilities of the programs.

New to Trebas Institute is Executive Producer, Howard Rosen. He is a well-known producer of feature films, television and digital media. He was involved with Peter O'Brien in "The Grey Fox", "One Magic Christmas", "My American Cousin" and "John and the Missus" as well as the film festival comedy "The Sadness Of Sex".

Previous to coming to Trebas, Rosen share the Executive Producer role with Norman Jewison and was VP Business Affairs at Skyvision Entertainment. He was involved in many projects including, "Picture Windows", "Robocop: The Series", "F/X" TV pilot, "Secret Service" and "I Heart of Courage". He has also began and completed the staging and live broadcast of the birth of Canada's newest territory, Nunavut, the Canadian Country Music Awards (CCMA) in 1998, 1999 and 2002, as well as Ron James' "The Road Between My Ears".

For more information, visit www.trebas.com.

MapleMusic Signs Degrassi Star

MapleMusic Recordings has recently announced the addition of Andrea Lewis to the label's all-Canadian family.



Andrea Lewis

Born in Toronto, ON, Lewis sets a pop/R&B/old-school soul sound on her debut album *Float Away* that was released on Sept. 20. Her song "Superwoman" has already been featured on MuchMusic and Flow 93.5 FM. It has also been nominated for best video at Canadian Music Week's Indie Awards. The record was co-written by Lewis, Justin Gray (Joss Stone, Emma Bunton) and Curtis Richardson (Jennifer Lopez, LL Cool J) as it explores personal experiences in passion, self-image and sorrow.

Lewis is not a newcomer to the public eye. She is also a cast member of the Gemini award winning drama, *Degrassi Junior High: The Next Generation* as Hazel. She has also shared the screen with Diahann Carroll, Hilary Duff and Wesley Snipes, and joined Showcase's *Moccasin Flats*.

MapleMusic Recordings is a part of the Maple Core Ltd. family and is also home to Rochester AKA Juice, Kinnie Starr, Kathleen Edwards, David Usher and Pilate.

For more information, visit www.maplemusicrecordings.com.

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ROAD test

Yamaha BBT 500H

by Jeff Pearce

The Yamaha BBT 500H bass amplifier is the world's first all-digital bass amp. Squeezed into a simple, 9 lb. box is a digital preamp which incorporates amp modelling technology, 5-band frequency-variable EQ, parametric EQ and a compressor, coupled with a 500-watt power amp. The back houses a wide variety of connection options, including a tuner out, an FX loop, a headphone jack with its own level control, XLR (balanced) and 1/4-inch (unbalanced) outputs, and of course two bridged 1/4-inch speaker outs. There is also MIDI in and out, for switching patches. Most of the tone controls are on the front, as you would expect, but on the back panel you will also find a speaker simulation switch, an output limiter, and a line source selection switch.

All this connectivity makes this a very flexible piece of gear. The tuner output is a direct out which can either be used for a tuner (of course), or to

of these Sound Types can then be further modified with the compressor and a 5-band variable EQ, which allows for almost endless experiments in tone. The knobs have three different functions, selected by a small function switch above the OUTPUT knob. The first is Amp mode, where each knob functions as if it were on the front of an amp, doing the simple job, like Low Mid or Gain, that is printed above it. Pressing the FUNCTION button once allows you to use each tone knob to set its centre frequency, and allows the Compressor, Gain and Master knobs control over a separate parametric EQ. Pressing the FUNCTION button again enters Compressor mode, where each of these knobs control a setting for the built in compressor. This all may seem complex to read, but in function it allows almost instant editing of any of the amps tone parameters, without scrolling through endless menus on a tiny LCD screen.



provide signal for another amplifier, if you want to run a bi-amp setup. The FX loop has a level control selector, to switch between -20 and +4dB, and can be blended into the direct sound using the front knobs. The level control for the headphone jack also controls the line out level. The source for the line out can be thru, as in direct from the main input, pre-EQ or post-EQ. This makes the line out perfect to run directly to the mixer or into a DI box.

When using the post-EQ setting, the speaker simulator can also be used. This adds the live characteristics of a moving speaker to the signal. There are many applications for this. The most obvious, and what I have been alluding to with all this talk of connections, is that the BBT 500H is both a killer live amp and a pretty nifty studio tool, functioning like a Bass Pod (minus the Pod's vast effects array) or other amp modelling unit. And if your studio projects demand a clean track as well as a processed one, the tuner out makes a great secondary output. The speaker simulation is turned on with a three-way switch, with OFF, LINE and ON settings. Setting it to LINE is useful in live situations if you want to send the sound of a bass cabinet to the mixing board, thus emulating a mic on a cabinet. Setting it to ON sends the speaker simulation out the speaker jacks as well, which might seem redundant, unless you are using an unflattering cabinet that would benefit from a little added tone.

And this unit is definitely about tone. Getting great tone from this amp is as simple as plugging in your bass, quickly setting the input level knob, to prevent any nasty digital clipping, and then dialing up one of the 11 "Sound Types". These are models of classic amp sounds and they form the basis of the amp's tone. These Sound Types begin with settings called Flat, and Tube, as in clear and plain, work up through Vintage and Modern, finally reaching Drive, Distortion and Fuzz, with each setting getting progressively warmer and dirtier. Each

When you have your perfect sound, it is easily and quickly stored in one of the five User preset buttons. The only settings not included in the preset are the INPUT and OUTPUT knobs, since the input varies depending on the output of each bass you use, and the OUTPUT is simply how loud you want to be. And this thing is capable of lots of volume, more than enough for any rehearsing and most performing situations. For a box that weighs only slightly more than a large dictionary, this is very impressive. And with the tone options available the BBT 500H should be considered for any live or studio situation.

The manufacturer's suggested retail price is \$1,200.

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

Manufacturer's Comments

Thanks for the great review! Recently Yamaha Canada Music Ltd. brought world renown bass player Nathan East (Eric Clapton, Michael Jackson, etc.) to Canada for a three-city clinic tour. Nathan was using BBT 500H (with two Yamaha 4 x 10 speaker cabinets) for the tour. While he is currently endorsing another manufacturer's amplifier for his live setup, he noted that BBT rocked and was a real contender for both live and studio use. The BBT Series is also available in a combo amp form. The BBT 500 115 features a 15" Eminence driver and a 1" tweeter weighing in at 53 lbs. There is also a single 10" version.

— Chris Seldon, Yamaha Canada Music Ltd.

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World Radio History

Samson C01U Microphone

by Alec Watson

Every once in a while someone comes up with something that makes you say: "Why didn't I think of that?" Well, full marks to the folks at Samson for a really good product at a fantastic price! What? A reviewer giving away the punchline at the top of the review? No worries, read on; I did some testing and comparisons (which I often get in trouble for) that you will likely find *quite* interesting. I was very intrigued by the idea behind the Samson C01U USB microphone; not because I actually need to add a good little low budget microphone to the arsenal, but more because I am often asked: "Alec, I need to put together a little rig for computer recording so I can demo things; what should I get?" I then of course go into things like: "Well, you're going to need a good mic, a microphone preamp, and an analog to digital converter." This is not the cheap solution that most people are hoping to learn about. Things got better a couple of years ago when USB mic preamps came out; a decent mic and USB box was still going to cost around \$300-400. THAT is why I was very intrigued to try out Samson's new mic. Just plug it in and go ... and only around \$130 bucks!?! Honestly, how good could it be?

Let's Take It From The Top

First off, I was surprised that the mic (a reasonably large diaphragm condenser) turned out to be housed in a very sturdy, studio quality, "shell". It really does feel like a studio-quality condenser. You could probably drop it and it would live (I didn't actually try this – well, not on purpose!). It comes packaged with a sturdy clip to add it to a mic stand, and apparently you can get a suspended shockmount for around \$40. Forty dollars! That's 1/3 the price of the mic!

The first thing I wanted to test was its plug-and-play compatibility over different systems. This was quite honestly a breeze – top marks for plug and play compatibility! Plug the C01U in and it works. I honestly thought that someone had forgotten to give me a drivers and/or software disc; "no problem," I thought; I'll just download it. The truth is, this product doesn't need drivers! For ease of use, I can recommend this over ANY computer product I have ever reviewed, or possibly even own. You can even open up the lowly "Windows Sound Recorder" and click record – BAM! Instant digital recorder.

On Samson's site, www.samsontech.com, there is apparently an applet that will soon be available for PC that gives you a volume slider (which controls the analog preamp), and low frequency roll-off (the applet is available for Mac at that time of this review). I was amazed to find out, however, that the Windows "mic" volume *actually* controls the analog preamp of the microphone, and there is a LOT of gain that can be derived from this slider. Well done!

Okay, it's sturdy, well built and exceedingly easy to use ... but how does it sound?

This is of course where we step in to the realm of voodoo and black magic; how a mic *sounds* is pretty hard to describe in words. I'll start by reminding you that this is more than just a mic, it is a mic, preamp and analog to digital converter all in one. I mentioned that the mic has a lot of gain; in saying this, of course, I am really referring to the built-in mic preamp. I did a COMPLETELY unfair mic comparison between this \$130 all-in-one solution, from Samson, and an Audio-Technica AT4033 plugged into a Mackie Onyx preamp (around \$2,000 retail).

Between the two, the Mackie preamp was quieter (probably not a surprise). For this experiment, I set the mics up side by side and set the gain as similar as possible while singing into them. I recorded my own vocal simultaneously for the comparison. With both mics registering the same volume, the noise floor on the AT4033 was -76dB, while the Samson read around -66dB. Sound-wise, the Samson was quite good; in comparison it lacked some air in the highs, some warmth in the low-mids (this could also be due to the unfair preamp comparison) and the Samson was a little "honky" in the upper-mids. Value for money however, it really faired very well; there really should be NO comparison at all. If you want to listen to the A-B comparisons check out the review section of www.alecwatson.com (sorry in advance about the singing).

The only place where the Samson mic DID fall short of expectations was the rejection characteristics. When compared to the AT4033, the Audio-Technica mic had 12dB of off-axis rejection, compared to the Samson's 5dB (the polar patterns of both these mics are listed as hyper-cardioid).

Some people may be disappointed that the Analog to Digital converter of the Samson C01U is only 16-bit/44 kHz, but in all honesty, 24-bit resolution with higher sample rates would really just be "stat sheet overkill." I actually appreciate that this mic doesn't offer something ridiculous like 24-bit recording at 196 kHz.

More than making up for a lack of resolution is the unlisted bonus that you can plug multiple C01U's into your computer and then track with your choice of digital audio program; the mics label themselves with different numbers as you plug them in – much cooler and useful than high sample rate recording (at this price point).

Summing It Up

This mic is excellent value for money – period. Yes, almost any piece of "serious" studio gear will outperform it; "serious" gear in this case is not Samson's target; if, however, Samson's target was a product



that is very portable, sturdy, easy to use and excellent value for money, then they absolutely nailed it – well done!

The manufacturer's suggested retail price is \$139.95.

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

Alec Watson is a producer engineer that works from his destination studio sitting atop the Georgia Strait – not to be confused with George Strait. Visit him online at www.alecwatson.com.

Distributor's Comments

When a knowledgeable audio reviewer references a tool such as the C01U to a solution costing 15 times the price, we know that Samson has hit the nail on the head. The C01U USB microphone represents a totally unique solution for recording enthusiasts and professionals alike. Samson Technologies is totally dedicated to engineering and producing innovative solutions at truly remarkable prices.

– David Joseph, President, Omnimedia

Genz-Benz Shenandoah Pro

by Levon Ichkhanian

A professional musician himself, Jeff Genzler, knew what was needed when he created the Genz Benz company with his wife Cathy 20 years ago; tone, exceptional build quality and performance with features and innovations that address real-world situations. The long list of the products this versatile company has to offer includes acoustic and keyboard amplification, guitar amplification, guitar enclosures, bass amplification and enclosures, powered mixers and sound reinforcement enclosures. The Genz Benz mission: to develop and produce professional, innovative and creative products – helping the player to find their own, unique musical voice.

The Shenandoah line of acoustic amplifiers was introduced about five years ago and boasts a warm and woody tone with clarity, and versatility. The newest model released at the Winter NAMM was the Shen Pro. The main features are:

- 200-watt output
- Select or Blend 12AX7 tube preamp and FET preamp
- Two channels with 3-band active EQ with sweepable mid frequency
- XLR and 1/4-inch Inputs (Mix Together)
- All Input Signals Mix Together
- Signal Input Phase Switch for each channel
- Dual DSP Effects Processors with 15 programs – one for each channel
- Effects Loop
- Neodymium 300-watt 12" Loudspeaker
- Compression Bullet Tweeter with Level Control not a Piezo
- Internal fan cooling with fan switch
- Bottom-mounted tilt-back handle
- Capable of driving up to two 8 ohm extension cabinets
- Auxiliary input with RCA & 1/4-inch jacks
- Front Panel Auxiliary Input Control



I put the Shen Pro to the ultimate test – a live, outdoor performance. The set up was my five-piece world music acoustic group with drums/percussion, woodwinds, acoustic bass, accordion and my stringed instruments: acoustic guitars (nylon and steel string), bouzouki and banjitar (banjo/guitar hybrid), fed through the Shen Pro amp. The tonal delivery was fantastic! It cut through the mix with all the other instruments. The amp delivered at both low and high volumes without losing any of the each instruments' characteristics and it sounded warm and edgy with a bite when needed.

Since it has two identical channels, I had two instruments plugged in all the time and when I switched between other instruments it was very easy and fast to make any adjustments. The parametric EQ gives you versatile tone configurations along with the Alesis Dual DSP Effects Processors with 15 programs (one for each channel). I was able to get my desired reverb effect, which by the way can be switched on and off via a footswitch plugged into the amp's 1/4-inch TRS effects cancel jack on the back panel. And, with 200 watts RMS, I got lots of headroom!

A very impressive feature is its tube preamp, which enhanced the acoustic guitar's timbre with warmth and compression and no distortion when it was driven hard. The Select or Blend option is very handy; you have the option of going through the 12AX7 Tube preamp or the FET preamp (solid state preamp) or both.

The sound is pumped through a 12" Neodymium (referring to the magnet structure as opposed to the conventional ceramic structure). The benefits: lightweight, a little power goes a long way, articulate in the midrange, lots of clarity, definition and wide frequency response. . .

The sound engineer took my signal from the back panel direct to the PA. (Here you have a choice of pre-EQ and post-EQ.)

Mr. Genzler achieved his mission. All in all, this is a great amp that comes in various models: Shen Jr., Shen 100, Shen 100-EXT12, Shen 200, Shen 200-EXT-L/R, Shen Pro and lastly the Shen 60. Try one out! You will very be happy you did.

The manufacturer's suggested retail price is \$1,699.95.

For more product information, contact: B&J Music Ltd., 2360 Tedlo St., Mississauga, ON L5A 3V3 (905) 896-3001, FAX (800) 777-3265, bjmusic-kmc@kaman.com, www.kamanmusic.com.

Multi-instrumentalist Levon Ichkhanian is a D'Addario clinician. He plays guitars, oud, bouzouki, mandolin and banjitar. An avid explorer of improvisation, Levon's musical experiences range from producing, composing and recording to touring. He has played on over 60 commercial recordings. Levon's Travels, the follow-up release to after hours (with guests John Patitucci and Paquito D'Rivera) blends contemporary jazz with worldbeat overtones and features Alain Caron. Currently Levon is on tour with A.R. Rahman's 3-D world tour. Contact Levon through www.levonmusic.com.

Do you remember 1985?



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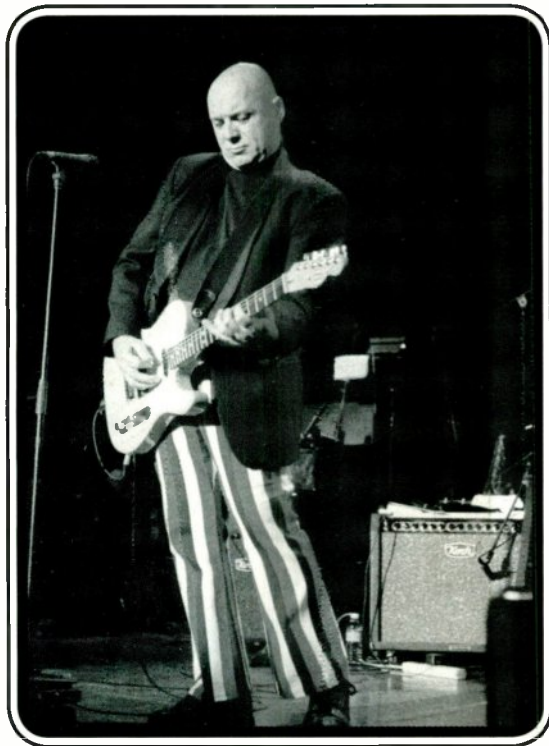
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World Radio History

It's A Dirty Job



by Bernie LaBarge

I'm writing this article as a history lesson to some, a rant to others, and a stroll down memory lane for the rest of you. I have been playing guitar full-time since 1969, and now I have the opportunity to recollect and share my viewpoints concerning the changes in the live music scene over the last 35 years.

Whenever someone asks me how my live-playing world is these days, I usually say, "I'm really glad I'm not 16 now. I wouldn't have a clue how to make a living playing live." Not that there haven't always been constant ups and downs. Who can forget (or in some cases, remember) the disco craze of the mid-to-late '70s, when all of a sudden the bars were hiring DJs to play records instead of having to deal with hiring bands? That was a rough couple of years, and I still have the photos to prove it. (Does anybody out there want to buy my Leisure Suit?) Now the DJs have iPods. Anyway, let me start at my humble beginnings...

In the mid-'60s, there were coffee houses for teens where we could play. There were high school dances with live bands every weekend. I have many memories and stories about getting to and from those early gigs, but I'll save that for the movie. After we turned 21 (or 19), we could legally start to play the bar scene. That scene encompassed an endless supply of work. Back then you could play six nights a week at the same bar. My bands worked 50 weeks a year, travelling all over the country. We got paid at the end of the week, got in the van, and drove to the next place. The band members stayed the same. No one ever got too sick to play or sent in a 'sub'. I never heard about a sub until 1987. My drummer called me to say that he had found another gig for more money on the Friday night, so he was going to send in a sub. I had to ask him what the word 'sub' meant. Instead of getting a sub, I cancelled the gig. I couldn't imagine what he was thinking. Nowadays I have friends who are unable to get a full-time band together, due to the shortage of paying gigs and the loss of any

sense of obligation from some players, so subs have become the norm. This is why a lot of live bands never get their act together musically, and this is partly the reason why audiences are leery about live music.

Somewhere down the line, a few bars got the idea to try to get bands to play for "the door". A cover charge would be levied, and the band would divvy up the cover charge at the end of the night. The more popular your band was, the more money you made. That practice still occurs today, except now bands can get the "chance" to play at a club for free beer or whatever ... no money paid at all. What kind of screwed up idea is this? Musicians aren't doing anyone a favour by playing for free. Someone has to say no at some point.

As a guitar player, I am happy to see the resurgence of bands that are trying to improve their playing skills by playing real instruments and not relying too heavily on turntables, samples, or karaoke machines. The younger audience needs to experience music being played by living, breathing humans.

I can't wait for live music to catch on again. Everything in our Western society is based upon cyclical behaviour (except maybe fake boobs, tattoos, and body piercing). Hopefully, live music will become the norm once again.

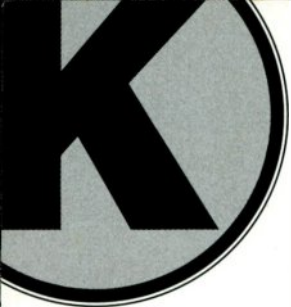
On another note; I find it sad that some members of the younger crowd deny themselves the chance to witness some wonderful talent by not taking the time to see older, more experienced players do their thing, but I understand the generational gap. I like hanging out with people my own age too, but don't let that stop you from going to see Paul McCartney or AC/DC in concert! Also, make the effort to patronize the clubs that hire live bands. And by "hire", I mean "pay"! Don't be a cheapskate. Pay the cover charge. Musicians need to eat just like you.

As I said earlier on... God love ya if you're just a teenager who wants to make a career in the music biz. It's a different animal out there now. It's not for the weak at heart, but it never has been. If it was as easy as it looks, everyone would be doing it. Believe in yourself, work your tail off, and maybe something will stick. If all else fails, here are some foolproof ways to make it:

1. Become a pimp.
2. Get a ho.
3. Get sent to jail to develop 'street cred'.
4. After being released from prison, sign a multi-million dollar recording deal and start your own clothing line.

Rock on!!!

Bernie LaBarge started playing guitar at age 11. He was the frontman and/or guitarist for many popular bands in Ontario, including Bond, Rain, Sweet Blindness, Zwol, Stem and Stingaree. He has also worked with Kim Mitchell, Long John Baldry, Cassandra Vasik, The Irish Rovers, Doug Riley, Frank Byner of Tower of Power, John Sebastian, Joel Feeney and Sass Jordan. He has also composed and performed on many North American and worldwide jingles including Coke, Pepsi, GM, Ford and Nissan. Bernie is current lead guitarist for The Dexters, The Stickmen and Sass Jordan.



Sound Choices

by Kevin Young

Regardless of the instrument you play, having a knack for choosing the right sound for the job helps to make your work stand out. But for a keyboard player, the sound palette is so diverse that the job can be tricky. Sometimes a great sound is all you need, particularly when the gig clearly calls for specific orchestral elements, or traditional, acoustic, or electro-acoustic instruments. When you're looking to put your stamp on something, and the project provides you the freedom to do so, the character of the sound you choose can be as important as the part you play...

Real-time control is key for getting a signature acoustic/electro-acoustic, or synth part has a great deal to do with performance as well as the basic sound. Being flexible and having a fair amount of different, yet similar instruments is a good place to start, but can't replace the capability to alter the character of a sound, as you play, in response to the dynamics of the track.

With that in mind: resist the temptation to lay a part down completely dry if the additional processing has a bearing on how you'll play the part.

When you're looking to craft a sound that's truly unique there's no need to go directly to synth sounds. Playing with the parameters of even the most basic acoustic piano patch in the same way you would with an analog synth can yield singular results just by tweaking the filter envelope.

Sometimes it's not necessary to be even that dramatic about it. For example, it could be as simple as having a couple of piano/e-piano patches at the ready with greater or fewer layers, or slightly different EQ settings.

When it does come to wackier sounds, thick, deep patches with multiple layers, try to avoid using stock monster sounds from your sound source. No matter how out there they might sound at first, sooner or later you'll hear them used as is. Unless the sound is absolutely perfect for the project you're working on, tweak it a bit to make it your own, or use it as a guide to create your own using similar elements. Taking patches apart can lead to leaner, more compelling sounds.

Anything you've done in the studio you may have to bring to life live. Often you'll be required to recreate very specific sounds from the record without the benefit of the original gear.

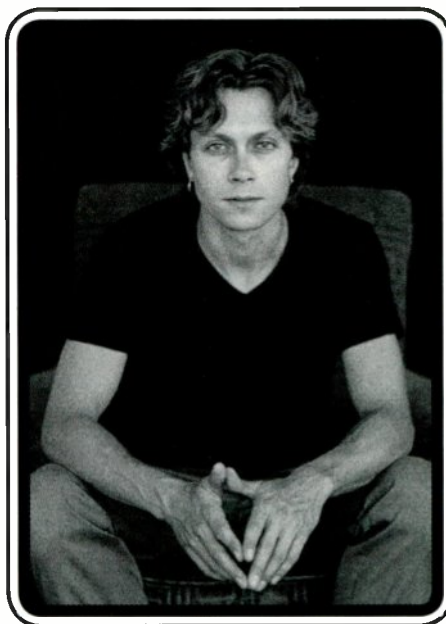
Save changes to existing patches immediately. If that's not possible because the gear isn't yours, keep detailed notes of the elements you've used and how you've altered them. Sample as you go to save time and limit the potential for errors when you step outside the studio.

Have a discerning ear – though the keyboard part may not be entirely audible in the mix, it may be complimenting another instrument. In rehearsal the balance between your sound and another instrument might be the key to recreating

the magic you recorded night after night.

Be flexible – don't get married to all the complex sounds you recorded. Some things that work in the studio won't work live. You may have to edit significantly, either simplifying, or obscuring certain elements to get the general idea across.

Being flexible also helps when the search for the perfect texture is taking a bit longer than anticipated. Be willing to try something even if you're unsure it's the right direction, or it's not something you'd usually choose: a seemingly



inappropriate orchestral voice, noise patches, time based FX that don't match the song tempo. It may be too much at first, but can lead you in a valuable new direction. Sometimes it's necessary to go farther out on a limb than you normally would to find your way back to the right patch of middle ground.

While it's important to step out, sometimes too much character will just get you lost in the mix. Strong signature sounds don't have to be bossy rhythmically and hog all the bandwidth, they can be subtle and small. Just as when you're writing a part, when you're writing a new sound it's often better to start off by complimenting other instruments and parts than trying to obliterate them.

Kevin Young is best known as keyboardist for David Usher and Moist.

Surviving

To Actually Play The Gig

by Rich Priske



It's Not All About Plucking Strings

A few weeks ago, I found myself playing in a dark, dingy club on Vancouver Island. The dressing room or “green” room was little more than a storage room, where the only thing green was a smelly old couch and the meat on the deli tray. The doorway to said room seemed to have been designed with Hobbits in mind, as it measured no more than five feet high. So, as you can guess, as the band was summoned to the stage, I failed to duck the appropriate distance, whacking my head with formidable force. Ouch. Now, as I stood there, trying not to fall over, with the requisite birds and bells circling my skull, I thought to myself, “What the hell am I doing here? Last time we were here we played the local arena, and now this?”

This got me thinking about all the odd and exciting environments I have found myself in over the years as a career bass player.

There is this one club, Rhode Island I think, where there were two dressing rooms, out back of the club. Yep, you guessed it, dirt floors and three walls. The headliner got an old wooden bench of indeterminate colour.

Another time I showed up at a gig, performed, only to discover that the singer had arrived earlier in the day to receive an advance on the pay, and then spending it all, leaving the band with nothing...

Or the time the guitar player and singer were fighting. Guitar player says, “I’m not going on unless you play naked.” Well, guess what, the show must go on, and I spent the next 90 minutes staring at a skinny white ass.

There was also the time we almost had to cancel a show because someone had phoned in a bomb threat to the club. Actually, this happened twice (that I know of): Once here in my hometown of Vancouver BC, and once in London, England. Oddly enough, it apparently was such a common occurrence in London that no one on the local crew took it seriously. Wild.

Some days are better than others. Some days start out great, like the time we were flown into Paris first class. That’s right; we were buzzing the Eiffel Tower while getting buzzed on complimentary champagne. But later in the day, at the club we were performing at, we were told not to leave anything in the dressing room. Now this is pretty standard, things go missing etc., however, the reason turned out to be that the rats were so aggressive, that they tended to chew through bags and root around for food, free CDs, etc. Gross.

Speaking of leaving stuff lying around, one time in Chicago, last show of the tour, instead of bringing everything into the club from the van, which is pretty standard procedure on tours, I lazily left it in the van. So guess what? Yep, come out to the van after the show, all my stuff is gone. I sort of half expected to see a bunch of homeless people walking around in my gear, “Coming To America” style. Lesson learned, don’t be lazy.

Living on a bus, though definitely has its ups and downs. I remember, on my first tour through Europe, living on a bus meant relying on the plumbing du jour of whatever venue we happened to wake up in front of. Interesting. In its vast history, many Europeans have come up with many different ideas about indoor plumbing. I can figure out about half of it by now. I mean a hole in the floor is pretty straightforward. But there were times when I couldn’t for the life of me figure out how to flush.

It’s also interesting to put your life in the hands of your bus driver. One time (and one time only, thank God), I woke up in mid-air. For real. Apparently, we clipped a car while driving through the French countryside at night. Yep, put the bus up on two wheels. The best part? When questioned, the driver explained how he was merely attempting to avoid a dog that the car in front of him had tossed out of the window. Apparently, according to him, this is quite common. Say goodbye to the old driver, hello to the new driver.

Eating on the road is always an adventure. One morning, in Eastern Europe, I watched in horror as the local catering crew was making coffee. The water that was going into the machine was this murky light brown with a skim of foam on the top. Sadly, I was to learn that this is the best quality of water that was available in the area and the locals made do. Say what you want, I miss my Starbucks sometimes.

The funny thing is, I have a great many memories of the things I have seen and done, some good some not so good, and as I stood there with a lump the size of Tacoma forming on my head, a crazy grin broke out on my face. This is still the best job in the world.

Rich Priske is a Vancouver-based bassist best known for playing with Matthew Good.

Drummer: Musician Or Gladiator?

by Jeff Salem

Ladies and gentlemen, let me introduce to you in this corner: Drummer X: A well-rounded versatile musical drummer with credits of over 100 recordings, extensive touring experiences, worked with the best from rock to jazz, an incredible dynamic player, great time, independence, excellent sight reading skills and much more ... and in the other corner, Drummer Y: An incredible drummer, with the fastest feet, coolest stick twirls and fastest hands. Both of these drummers seem to have remarkable achievements; however which would you like to be? Or should I say what path would you like to follow in developing your skill as a drummer?

I think it would be amazing to be able to sight read something perfectly and have the fastest feet around, however we have to be realistic in where we focus our time in developing the art form in drumming.

In my 15 years of teaching drum lessons, I have noticed a shift in priorities in the last few years with beginner students of all ages. Some students might come into their first lesson wanting to learn how to play a one-handed drum roll, but first need to develop proper technique in holding drum sticks. One might be anxious in wanting to learn to play double bass right away, but have not yet learned to play one bass drum.

The same example I can use with a student who might want to learn to play a Rush tune right away, but first needs to learn to play a basic 4/4 groove in time. Do you see where this is going?

In comparison, it would be like when I first learned to ride a tricycle and I felt comfortable and relaxed, I then asked my dad when can I get a regular two wheel bicycle rather than asking him if I take the car out for a drive. The message I would like to convey to you drummers out there, especially the ones just starting out is if you choose to become a professional drummer, remember that it's important to become versatile as a player. If you choose to focus on one style of music like rock, for example, then that would be OK if you are in a major recording/touring act and the band's career is doing well. However, should that band break up for some reason, then you will have a much more difficult time finding live work because you may lack the versatility that would be required of you for having only focused on one area of music

style. I have personally experienced this after touring with several rock bands for years at a young age. I came off the road of head banging and stick twirls nightly and got a call to perform at a wedding and the band leader was telling me the songs they would be doing and believe me they weren't two and four grooves on the snare. He was telling me over the phone titles like "Satin Doll", "Take the A Train", "Corcovado", "Never on a Sunday". At that point I said, "Never in my life have I played these songs and for that matter had not even heard of them." Unfortunately, I had to say no to this gig. Although I studied many of these styles, I had not developed my repertoire in jazz/Latin to the skill level of confidence that is required to perform such a style. I had realized at that point that I needed to make some changes as a professional player so that I would be able to be a versatile musician. I decided that it would not be in my best interest to put all my eggs in one basket and focus on one type of music and style. With this being said, there are several drummers who have certainly made a wonderful career out of focusing on one band and style, however sometimes we might not be as lucky.

I think the best solution and advice I can give for the "real" world is for one to develop oneself and become a well-rounded drummer. In actuality, we are students for life. You should never get to the point where you stop learning. Many world-class drummers still take lessons from other great artists.

Some of these incredible drummers have great stick tricks and incredibly fast feet/hands. But remember, they have been playing their instrument for several years and time has allowed them to focus on some of their personal favourite ideas.

If your weekly schedule would allow you to practice 20 hours per week then that would be plenty of time to work on many areas. If I were to work on my paradiddles with my feet, probably after about 20 hours of practice, I'd have them pretty smooth and quick. However, where could I use that skill on a gig with a band? Definitely not in the song "Never On a Sunday". I would rather spend 20 hours learning maybe a few more standards from the *Real Book* and perhaps brush up on some styles, timing, dynamics



and feels that I might not be that comfortable with yet.

Depending on your personal schedule, perhaps you can squeeze an extra five hours weekly, then focus on working on some personal favourite tricks or speed development ideas you might want to achieve.

In my closing comments here are five tips that I would suggest for the up-and-coming generation of new drummers.

1. Find a good teacher and learn all aspects of this art form. Trying to be a well-rounded drummer will make you a much better musician.
2. Be open minded to all styles of music. Versatility is the key.
3. Learn as many songs as you can in all different styles. (A drummer with a great repertoire will always be a great asset to any band.)
4. Try to work with many different musicians, bands, etc. Get out there and network.
5. Always be patient, professional and try and to keep a positive attitude.

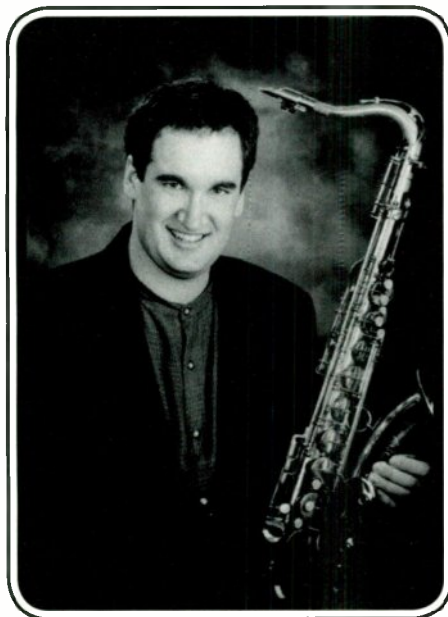
Remember that prioritizing your stages at learning the wonderful art form of drumming is the key. Until next time enjoy every learning moment and happy shedding!

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 Rythym, 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) and can be heard on Kalan Porter's debut CD. For more information, visit his Web site at www.salemdrum.com or e-mail bim@jsalem@sympatico.ca.

Arabic Concepts For Improvisation

by Daniel Schnee

As the 21st century progresses, jazz musicians still find themselves looking outside the music much like many of the past greats, spending time studying Indian and African music to inform their growth. Thankfully, we here in Canada have many flourishing ethnic communities that have continued their ancestral musical traditions, and the opportunity to interact with a variety of musical cultures is available in all our major cities. Of course, we should always be sure that the traditional music we study is used in proper perspective to what we do as jazz saxophonists, for mindlessly stealing classical Arabic “licks” and using them in a jazz setting would be about as culturally



polite as ripping into “YYZ” by Rush in the middle of a gentle North Indian raga. But by adapting a few concepts and ideas from another kind of music and giving credit where credit is due, we can all expand our musical borders and gain a new appreciation for the musical thoughts and feelings of others in our community.

In playing Arabic music one is struck with the primacy of melody, its development and ornamentation being vital to a good performance (and reception) of a song. Arabic

melody is highly modal and is organized under a system known as *maqamaat* (sing. *maqam*). Each *maqam* is not only a scale, but is related to a certain melodic progression and specific notes that should be emphasized, a quality similar (but not related) to the raga systems of India. The *maqamaat* are organized on groups of three to five note sets, usually two main sets joined on an axial, adjacent, or shared note between the two sets. As well, secondary sets can be modally formed from the primary *maqam*, much like one finds the jazz modes “hidden” in the Western major scale. Using this idea, one can begin to explore scales in odd and even note groups within a melody as a way of avoiding clichéd runs and habitual patterns that we eventually want to either step away from or expand upon.

The development of a good *taqsim* (improvisation) through the notes of a *maqam* is aesthetically similar to jazz in ideal, but opposite in structure. An Arabic *taqsim* is organized on the inverse concept. There is no fixed rhythmic form in bar scheme, time signature, or pulse. Because of this, it may seem that a *taqsim* sounds kind of random or formless, without what we would call ‘direction’ in the West. Though not motific per se, a good *taqsim* is built on highly defined modal explorations of the various notes in organized *phases*. The *maqam* then becomes a system of note sets explored and developed in improvisation (usually through ascending motion), climaxed by upper register work, and concluded by a return to the tonic note. As an exercise to expand one’s “modal consciousness” in jazz, experimenting with the following basic exercise may help. Begin by making the tonic of your chosen scale the note of motific conclusion after every phrase. If you are playing a D minor scale for example, play phrases around the D like an axis point, anywhere from the G below it to the G above, and return to the D after a phrase or two. Then make F the axis, and play anywhere from the C below it to the B above it. Then, following the same logic, make G and A an axis, followed by returning back the way you came to return to D and conclude your modal journey. All this should be done without accompaniment or metronome so as to focus solely on the de-

velopment of your modal melody.

Another interesting feature of Arabic music, both vocal and instrumental, is its syntactical qualities. I believe that this concept is especially useful to a musician, not only in accompanying an Arabic vocalist, but performing a quality *taqsim* as well. Even knowing only a few words of Arabic in one’s vocabulary helps shape the phrases more “naturally”. Keeping all this in mind I always encourage students to seek out and study a foreign language that appeals to them as an improvisational aid, a way of appreciating and being inspired by another culture, and further developing their understanding of phrasing and emoting on the saxophone. My favourite exercise is to take a bit of classical Japanese poetry or lyric from Najwa Karam, and use its shape as a type of rhythmic mode, like one could read “Mary Had A Little Lamb” syllabically as a series of six eighth notes and one quarter note. Experimenting with this can lead to an expanded sense of rhythm as well as greater creative flexibility in discovering new ways to express oneself in whatever style one chooses to improvise and/or compose in.

Of course this is a rudimentary introduction to Arabic music and cannot cover the extensive issues related to the concepts listed above. But by playing around with these ideas you might discover something new about your own music, and that’s the best lesson of all.

Daniel Schnee is an Edmonton-based jazz saxophonist who has studied with legend Ornette Coleman, Carnatic master Sri Kadri Gopalnath, and Arabic ney flute master Dr. Ali J. Racy. He also has performed with such diverse artists as Angelique Kidjo, INXS, Colin Hay, Shaykh Mohammed el-Hilbarwy, experimental artist Shozo Shimamoto, and the Ikuta Jinja Gagaku Orchestra among others. He has written extensively for modern theatre and dance in Western Japan, and is the founder of the Kyoto International Improvisation Ensemble. Currently he is writing for and touring his own jazz quartet, and plays saxophone for the University of Alberta Arabic Music Ensemble. And Rush rules!

Choosing A Trumpet

by Chase Sanborn

Trumpet players have a wide variety of great instruments to choose from, more than at any other time in history. With the advent of computer design and advances in manufacturing techniques, it is rare to find a bad horn these days. When it comes time to buy, you'll be faced with a lot of options. Which to choose?

Who Are The Major Manufacturers?

The two big players among trumpet manufacturers are Bach and Yamaha. Other brands include B&S, Benge, Besson, Blackburn, Blessing, Calicchio, Conn, Courtois, DEG, Edwards, Getzen, Holton, Jupiter, Kanstul, King, Lawler, Martin, Monette, Naumann, Schilke and Stomvi.

What's The Difference Between Horns?

All trumpets are built according to a set law of physics and design. They are almost always made of brass. They contain both cylindrical and conical tubing. They must be a specific length to produce an instrument in a given key (140 cm for a B \flat trumpet). There are variables: bore size, bell size and shape, leadpipe taper, brass composition and thickness, round or square-bend tuning slides with normal or reverse configuration, weight and placement of braces, heavy or light valve caps, lacquer/silver/gold/raw brass finish, etc. These all create discernible differences in the way one horn or another will feel and sound, but the fact is that all trumpets are more alike than different.

How Much Difference Does The Horn Make?

The importance of the horn is greatly outweighed by the influence of you, the player. After the initial euphoria of a new instrument wears off, you sound and feel like you again. Sigh. Back to the practice room.

Choose practicing over shopping.

On the other hand, you are going to be spending a lot of time with this instrument, so you may as well play one you like, and one that you know is not impeding your progress. I've found that even beginning students can express a preference for one horn over another. Also, there is an inspiration that comes with a new instrument, so you might practice more (for a couple of weeks, anyway). Besides, they are relatively cheap. Over a lifetime you may spend less money buying your instruments than woodwind players spend maintaining theirs.

Should I Start With A Beginner Horn?

You can buy a well-made student trumpet for about a third of the cost of a pro horn, and you can probably get about 80 per cent of the quality, so it makes sense to start on a beginner horn. The promise of a pro horn down the road is good incentive for a beginner to work hard. The quality of beginner horns varies considerably, so enlist expert help, if necessary, to find a good one.

Another option to consider is a used pro horn. A horn that has not been abused will last many years, and an instrument that has been owned by a good player actually improves, and may have a certain cachet. Generally, if a horn looks and feels to be in good condition, it probably is, but take it to a teacher or repair technician for a second opinion.

Will A Pro Horn Make Me Play Better?

Students are often surprised to find that a pro horn really doesn't make life any easier; high notes are just as high, and fast notes are just as fast. The differences are subtler: better intonation, richer timbre, more weight and body to the sound, smoother valves and slides. It takes some experience to appreciate these differences. In some ways, a pro horn can initially seem harder to play, just as a Porsche might seem 'hard' to drive for someone used to an old clunker. The case is usually nicer with a pro horn, if that's any consolation.

Hearing The Sound

You can tell how a horn feels by playing it, but you can tell more about how it sounds by hearing someone else play it. Have a friend play the horn you are considering, and then your own horn. Don't stand right in front of the bell, move off axis. If possible, listen from five or six feet away, and then from a distance, such as at the back of a hall. This is a good test for projection. Have that same person listen to you play both horns and make comments. Don't introduce too many horns into this equation; just one new horn at a time and a control or reference horn.

I Think I Like It

If, after all this, you are still interested, see if the store will let you borrow or rent the horn for a week or two. Try it on all your gigs or rehearsals. A horn that had a big, rich dark sound in the store may turn out to be exhausting on a long gig. A horn that had a searing high register may turn out to be too bright and brittle. While practicing on the

new horn, don't do a lot of A-B comparison. Play the new one exclusively for a few days, and then get out your horn again. Often this will give you a renewed appreciation for your old horn and may save you some money.



Try Lots Of Horns

The process of choosing a horn can be daunting, but the more horns you play, the more you will develop a feeling for the differences between them. Stop in at your local dealer regularly and try out the stock. During rehearsals, trade instruments with a section mate. Visit manufacturers' displays at conventions. Find out what instruments are being used by players whom you admire. Remember, though, that they will sound like themselves on your instrument, and you will sound like you on their horn. If Phil Smith can play an off-the-shelf Bach, that should be enough to convince you that it's not the horn, it's the man or woman behind the horn.

When it's time to buy, support your local dealer rather than trying to save a couple of dollars by ordering from a mail-order shop. The dealer is the one who made the horns available for you to try, and that is a valuable service!

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.

Rudimentary

My Dear Watson

by Alec Watson

Setting Levels For Digital Recording Can Take More Thinking ... Than You Might Think

Every once in a while I get a little carried away with trying to think up some technical gem; this time, for a change, I thought it might be nice to take things back to basics – real basics – but not necessarily real simple. Sure, it's good to know the "hows" (how to do this and that), but more importantly it is better to know the "whys."

We all know (in digital) that the green lights on the record level meters are good and the red lights are BAD. Did you know however that there are different *shades* of red? Okay, well there aren't really, but some nasty red lights on tracks *are* more acceptable than others...



Of course, we could simply avoid any red lights at all (and the point of this article) by setting levels really low; so why not be extra conservative when setting record levels? The reason we are trying to maximize levels is two-fold; both reasons having to do with noise. There is an inherent noise floor in a preamp that the microphone is plugged into; there is also a noise floor present in the analog to digital converter that the preamp is plugged into. The A to D conversion process also suffers from a different type of noise, "quantization noise," that can become an issue when recording digitally at low levels. The noise floor of a preamp or A to D converter can be heard as a hiss; whereas quantization noise is more of a digital artifact that is present when an instrument being recorded is so quiet that it is barely moving the meters. So, in an ideal world we are simply trying to get our recorded signal as loud as possible above the noise floor of the electronic circuits and digital conversion process.

Life isn't always so simple though is it? It turns out that many mic preamps, especially the tube variety, have a "sweet spot." There are often three amplification or electronic stages on the way from a

microphone to a digital recording medium. The first stage can be found in the microphone itself. A condenser microphone will often have a "pad" where you can attenuate the volume of the incoming signal. If you find your source sounds distorted no matter how low the preamp is set, your source could be distorting your microphone.

The next amplification stage is the mic preamp. This is usually the piece of gear where you get to trust your eyes AND ears. Many mic preamps have little red lights to tell you whether they are distorting or not; sometimes a little red light on the mic-pre can make the track sound more aggressive or fatter; be very careful with this though as there is no "undo" button for a distorted signal. You might find you can add a bit of "grit" later in the digital plug-in world.

The last gain stage is where the output of the microphone enters the digital converter. Now if you have a way to attenuate the incoming signal, you can experiment with all sorts of different levels coming out of your mic preamp (hot preamp hitting the red every once in a while, but attenuated when entering your recording system so the levels look good). When it comes to digital recording levels, you can trust your eyes.

This may come as a bit of a surprise, but if you are recording a loud thrashy rock band, setting levels is easy – you can go ahead and be a little conservative for the odd peak that may come your way. If you are recording a jazz trio performing a dynamic piece (lots of loud and quiet moments) setting levels is a LOT more important.

I mentioned early on that nasty red meter lights come in "different" shades; what I meant by that was there are certain tracks that are far more accepting of peaks than others. Tracks that have very fast transients like a snare drum are far more acceptable (at least by the standards of our ears) than a lead vocal. We are really good at hearing distorted vocals; snare drums? Not so good... That said, if you want to squash the snout out of your snare or kick drum track to make it incredibly punchy, that transient information on the track becomes pretty darned important! So don't go losing it to sloppy engineering.

Don't be afraid to trust your ears; no you don't want lots of little red lights in your digital recordings, but don't go stopping a take if "the magic is happening" and your ears say it's okay. It is probably much better to have a flawed recording of a great performance than a technically perfect recording of something completely unremarkable (Hmmm, I am suddenly thinking of some people's records...).

Alec Watson is a producer engineer that works from his destination studio sitting atop the Georgia Strait – not to be confused with George Strait. Visit him online at www.alecwatson.com.

Voice Repair II:

You Don't Have Anything to Lose Except Your Voice

by Diana Yampolsky

In this issue's column I would like to talk a little a bit about what I feel it takes for someone to be a true professional singer. After all, what exactly is it that makes a singer a professional? Is it purely the fact that they are making their living as a performer? Some would say yes, but I disagree. I believe there are quite a few amateur singers making quite a bit of money. Do they actually know how to sing? Instead, my definition of a professional singer is someone who can deliver a professional level performance night in, night out, at every one of his or her shows. They are able to do this because of a true commitment to their craft. Professional singers are essentially the same as professionals in other fields. Think of a professional athlete. They have trained for years and been coached by professional instructors to the point that they can deliver a professional level of performance in every match. The same is true of doctors and lawyers. For example, an untrained doctor may get lucky and cure a patient once, but eventually the result will be mistakes and a malpractice suit or possibly even an unnecessary death.

The same result is inevitable for "unprofessional" singers except that in every case not only will their audience be harmed but they will also do damage to their instruments. This is why I have subtitled this article *You Have Nothing to Lose Except Your Voice*. Sure you may be able to record a few songs so that they sound pretty good, but will you be able to perform those tracks live? Actually, when you are an untrained, unprofessional singer you have quite a lot more to lose than just your voice: your audience, your career, money, means of expression. Everything! In cases such as these, prevention would have been both cheaper and less painful by far. When artists have to cancel shows (or even tours) due to vocal problems they lose thousands and thousands of dollars.

The first thing to be fundamentally aware of as a singer, is that your voice is not like a guitar – you cannot simply replace the strings. You have one set of vocal chords and truly professional singers always treat them like gold. Unprofessional singers do not and the

result is inevitably expensive laserscopy operations, medications, as well as frustration, lost time and income, and very real pain. The truth is that the majority of professional singers get by on natural talent or studio trickery, but they are also all but guaranteed to do damage to their voice. The catch 22 then becomes that you are a "professional" singer that can't perform live. In many ways, these poor souls are akin to someone who jumps out of an airplane without any instruction in skydiving.



It is my belief that anyone who aspires to become a professional singer should approach their career in the same way that people in other industries do and that means training. You need to understand the fundamentals of how your voice works and how to protect it in the same way that a lawyer has a dedicated knowledge of how the law works. In actuality, singers need to learn how to play their instrument in the same way as a guitar player or drummer. This will ensure that you can deliver a truly professional performance every time out. It also guarantees that you will not damage your most valuable commodity – your voice. Vocal damage, while not life threatening, is very much like cancer in that it is much harder to treat it once it has been diagnosed than it is to prevent it with a healthy lifestyle.

Unfortunately, in this day and age, people do not care much about the quality of their performances. They think that they look good, they have reasonably good songs, they are putting on an exciting stage show, and in their mind, that should be good enough. However, when the time comes and they cannot sing at all (and, in some cases, even speak) they run to people like me for help and, then as a side effect of fixing their voices, their singing actually becomes of a professional calibre – provided that the damage they did to their vocal anatomy was not permanent.

The conclusion of all of this is to live by a philosophy of PREVENTION, PREVENTION and PREVENTION! And to acknowledge education opposed to ignorance in order to avoid a drastic voice repair which otherwise will be inevitable.

Diana Yampolsky is a vocal instructor based in Toronto at the Royans School for the Musical Performing Arts, located online at www.vocalscience.com. Her second book, Vocal Science II – Flight from the Virtual Music to Reality, will be available soon.

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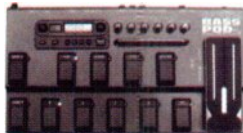
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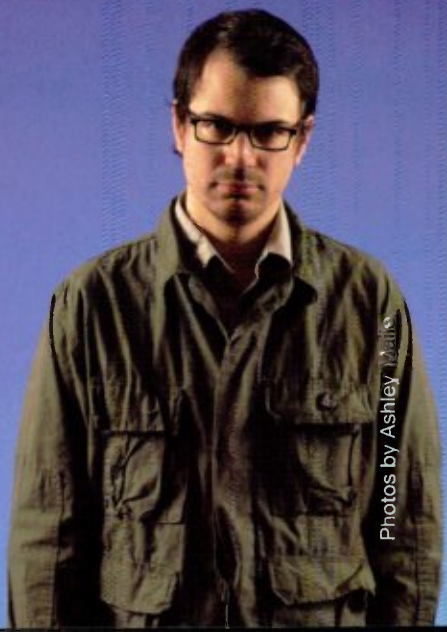




MATTHEW



GOOD



World Radio History

Photos by Ashley Walker

arguably one of the most outspoken of Canada's recording artists. Matt Good rarely, if ever, shies away from saying what he thinks, or mixing it up with someone who's gotten on his bad side. As Universal Music's Dave Porter points out in the extensive liner notes of Matt's newest release, *In A Coma*, "Matt's refusal to play the game has always been one of his biggest obstacles." He also says that he "can't figure out why Canadian bands are forced to be so polite" and speculates that it might have something to do with a collective Canadian fear of being disliked.

In Britain and the US feuding in the entertainment industry are just part of the landscape. Here in Canada, however, our

disc set features 15 songs culled from past recordings and the EPs *Lo-Fi B-sides* and *Loser Anthems*. It also includes two new tracks and a series of semi-acoustic re-interpretations of his songs produced by Matt at Vancouver's Warehouse Studios, and engineered by Zack Blackstone. The process of re-visiting older material with a more intimate approach on the re-records, says Matt, was the most fun he's ever had in the studio...

Matthew Good: It was fantastic. It's a crime that they broke it up into track IDs because I originally recorded it all as one non-stop track.

Canadian Musician: It does sound, in places, like a continuous performance going on.

CM: I haven't seen it, but I understand the newest video is a re-interpretation of the classic fire log?

MG: Yeah, I put it up on the Web site for a couple of weeks and took it down. It was just a joke.

CM: The reason I bring it up; your videos, I don't know if they had a lot to do with your early success, but they certainly helped define something about you. They were your treatments, correct?

MG: Absolutely. That's a really good point. We both were products of the golden age of Denise Donlon's Much Music; "Apparitions" did wonders for me, and that [opportunity] doesn't exist anymore.

The World According To Good

artists tend to tread more carefully. Character assassination may help sell records in some places, but conventional wisdom in terms of the Canadian music industry says, essentially; it's a small pool, piss into it at your own risk. So generally, whether talking about other artists, collaborators or regions, it's all very polite, very Canadian, and occasionally misleading.

Some people might find Matt's candour aggravating, others entertaining, but agree or disagree with him, like or dislike his music, either way, you can't fault his conviction and consistency. Qualities that are equally well represented in his activism and music, and part of the reason his songs continue to ring true and maintain a powerful sense of urgency.

MG: There's a whole bunch of things going on in there: I recorded everything to Pro Tools HD, but for the organ sounds and stuff, instead of bringing in a B3 or whatever I would just call them up on Garage Band, run audio out of my laptop, and play it on a USB keyboard. I multiple mic when I do acoustic guitar; 10, 20 feet away, if I can, compress mics to shit. At the Warehouse one of the tricks I've always done is thrown mics out windows to mic the street. That's why you can hear car horns and people talking in there.

CM: When did you record the second part of the record?

MG: I did it in May. For me, certain songs in there, like "Truffle Pigs", that's better

CM: Do you believe the Internet has taken over from that? That it's changed the relationship between artists and their fans?

MG: I'm a huge, huge proponent of the Net - my entire Web site's a blog. It's largely focused on US covert and foreign policy and human rights, but I update it, sometimes eight or nine times a day, myself. The video ideas, the only problem is you have to go to your record company and try to get a decent budget to make a video. Then you look at it and you [ask yourself] "Could I use that money to facilitate some other means of marketing, to do something with the Web site, or whatever else?" When it came to the log that was just, literally, some holiday footage the head of the new media depart-

A Candid, State-Of-The-Music-Industry Conversation With Matthew Good

by Kevin Young

Over the course of his career he's sold over 800,000 records and been embroiled in no small number of feuds along the way. At times he himself admits going over the top, but he often hits the mark hard, uncompromisingly and with seemingly little thought as to the ramifications his comments might have on his career.

His latest release hits the mark in much the same way. Overall it appears to be as much an offering to fans as a chance for Matt to reflect on his past successes and, that being the case, it seemed to be a good time as any to ask Matt to reflect on the state of the music industry as a whole.

In A Coma features a mess of familiar songs, but it is far more than a greatest hits package. In addition to a DVD component featuring 17 of Matt's videos, the two-

than the original. It was so much fun to do and I got to break out all my toys and start running weird sounds. When you don't have to worry about whether it's going to get played on the radio and all that crap you just go straight off. The interesting aspect of re-doing songs you've already done, you can take them to that extreme and, in some cases, take them back to a far simpler representation. I'm probably more proud of the end result than any record I've ever made.

CM: On the new songs were you recording with the touring band?

MG: On those two songs I played guitar, Pat Steward played drums. He'll drum with me on this upcoming tour. Meegan Bradfield and Ryan Dahle, from Limblifter, played bass and lead guitar.

ment of Universal had taken on a vacation to France. It was more just a comment about music television. Originally I was even going to try and service it. I don't know, but back in the day, it seemed like we had the ability to say things. Don't get me wrong, I think that Green Day's most recent video is great, but most bands don't say anything and not only that, there's a massive disparity between how much money ... I mean my most expensive video was \$150,000. That was "Load Me Up". Nowadays, comparatively, I'd maybe get \$35,000, and yet the Foo Fighters, who would be in the same kind of sales realm, they're getting \$1 million.

CM: There's always been a disparity between US and Canadian budgets, though.

MATTHEW GOOD

MG: My point being that it's even worse now, far worse. Then again, in a lot of ways, when you look back at some of the budgets of the old days, you just shake your head. Even my last record; I made that in nine days off the floor and it still somehow cost \$120,000.

CM: If you have the money you spend it.

MG: That's the thing. I should have produced the record myself instead of paying a producer tens of thousands of dollars.

CM: You're recording mainly on your laptop?

MG: On my main computer at home I have a dual 2.5 GB Apple Power G5 and I record everything on Garage Band. It's just bad enough that you want to redo it and good enough to get your ideas across.

CM: With the technology available, do you think it's easier to get your work across to the industry – you or even an artist who's just starting out? Do you think it makes it a harder, or an easier sell for them?

MG: I think it's both; I think that it's easier to produce music, but harder to get it to the industry. While it's become easier to actually facilitate cheaper ways of producing music, a lot more people are doing it.

CM: Do you think that's affected the value of what artists do?

MG: Well, it really depends. You definitely have those bands that are all about the money. It's the big deals and the big first records, and if the first record doesn't pan out, well you're dropped. But who cares? Because you made a lot of money, right? Then you've got more in your town, the indie scene: your Broken Social Scene and things of that nature that aren't really so focused on that. There are more pure intentions involved in what they do and they plod along with lower sales, but obviously enjoy critical success.

CM: They also get a larger piece of the pie, from album sales?

MG: Well, the thing I got lucky on is that I own the masters on my first two albums, *Last Of The Ghetto Astronauts* and *Underdogs*. So, "Apparitions" I own.

CM: When we were kids, seeing your favourite bands on a TV show was a big deal...

MG: A big fucking deal.

CM: Even seeing your favourite band in a video, you had to wait for it to appear, whereas now it's immediate if the artist has it posted online. Do you think that what fans want from artists has

changed? Not just in terms of product, but in terms of what they want in terms of a relationship?

MG: Oh yeah; as someone who's obviously overtly political on their Web site, I get people telling me off all the time. You know at least 50 to 60 per cent of them are like 'I told Matt Good off.' You know what I mean? They just love that. But you can't allow that to defeat the fact that you're having an open conversation and you're providing an aperture for people to discuss things. One of the things the Internet has definitely done, in as far as music is concerned, is that it has reduced the understanding of young people's concept of intellectual property.

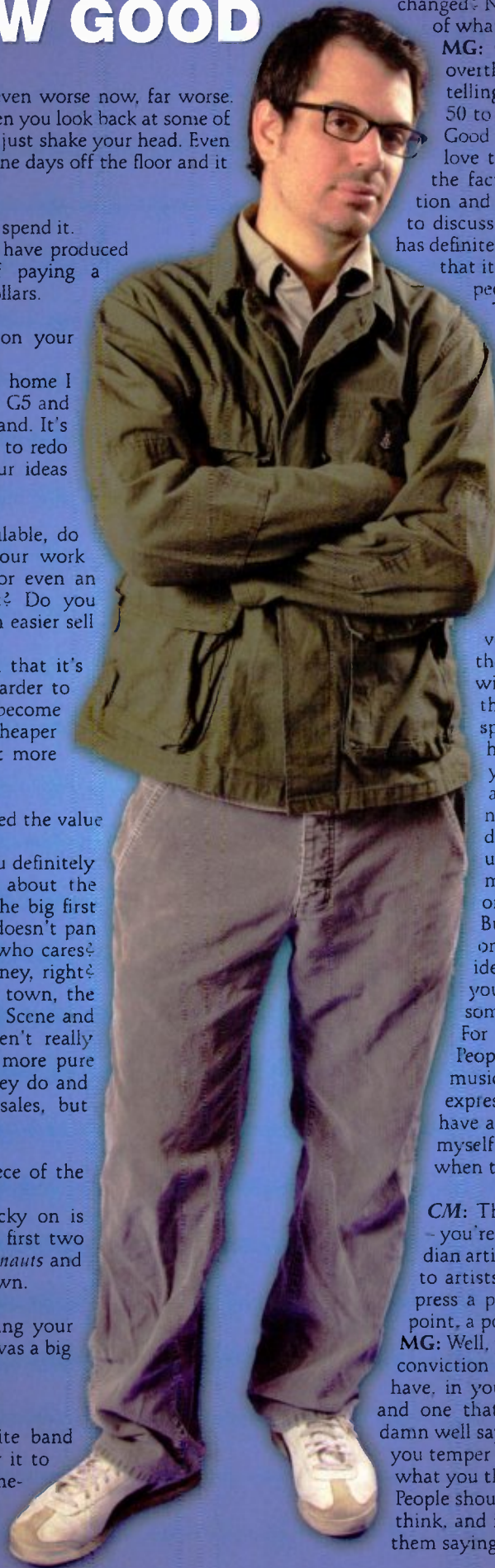
They don't value it as much, say, people of our generation did. When they look at something it's just such a quick reaction and there's such a flood of media driven entertainment that they're like 'anyone can do that,' anyone can write a fucking song.

CM: Do you think there's too much of a window to the artist?

MG: Sometimes there can be. Given what my focus is though, I'm pretty secure with that. Because, obviously when it comes to the promotion of human rights and civic activism, it's very important. For all the jackasses from the States or from Canada that are right-wingers that attack me – I mean recently the brother of ABC's White House correspondent came at me e-mailing all this horseshit at me – there's all the kids you meet after shows, all the kids that are now involved in Amnesty International Clubs at their high schools. I do talks for Amnesty International at universities across the country, in Ottawa most of the time, mostly on the effects on human rights of the war on terror. But you see people light up, because not only do they know you, there's a cultural identity to who you are; besides the fact you're coming in to lecture them about something, and they get excited about it. For me it's not even about music anymore. People can like my music, they can hate my music; they can do whatever. It's a conduit to express my feelings about certain things. I also have a responsibility, because of how I present myself on the Internet, to not just fold up shop when the first attack comes.

CM: That's something I was going to get into – you're one of the more outspoken among Canadian artists – what kind of advice would you offer to artists that are just starting out and want to press a potentially unpopular point – a personal point, a political belief, or a business issue?

MG: Well, you believe what you believe. If you have conviction and you stand behind something and have, in your opinion, a solid and educated stance and one that you find personally just, you should damn well say what you think. Why wouldn't you? If you temper what you say, how much will that affect what you think? That's just unbelievably damaging. People should speak out. They should say what they think, and if they're idiotic, that will be exposed in them saying it.



CM: And if it's potentially damaging to your career?

MG: They should do it anyway, because, ultimately, why'd you get into this business? You got into this business because you liked making music. Know what? You can make music and work at 7/11. That's the deal. I can pick up an acoustic guitar anywhere I am in the world, and I can write a song, and I can sing it for myself, and I can sing it for my friends. Hell, now I can just record it and throw it on the Internet. I was talking to a friend from New York the other day and we were talking about; "What if every member of the AMF decided to go on strike? What if everybody, from you, and me to fucking Ice-T, absolutely every musician in every genre, decided to walk off the job?" You got an industry where 10 to 20 times more people profit from what we do, it's just so unbelievably ass backwards. I don't know; we were just talking about how funny that would be. I'd lead the charge. It would be fantastic to see something like that go down.

CM: I'm curious about what you think of the way that things have changed, in terms of the indie scene in Canada. Do you think it's a healthier, more profitable scene for artists?

MG: Yeah, because it allows for development. To finish the point I was just going to make, that's what rock and roll's about, right? It's supposed to be about pissing in peoples' Corn Flakes. The point of the job is to offer an alternative voice to people, to stimulate their ability to question, to be dissident. There's that grit to it. As far as independent scenes are concerned, they're massively important – massively important – because you have to develop. Everyone has their whole life to write their first record, after that, the boys are separated from the men. Your fifth record should be your best.

CM: You *should* be getting better at it.

MG: You damn well should be getting better at it, or at least more interesting! And I think it's unhealthy, the lack of development that's gone on with bands. How many bands just get thrown away because their first record didn't do great, but they had the potential to be geniuses.

CM: Increasingly few people are programming increasingly larger chunks of media in general and radio specifically. What kind of effect do you think that has on an established artist's career?

MG: We live in a day and age of what's hot; who's the hot band? So, instead of following a career, it's follow the new, hot band. You got a lot of new, hot band records out there and by the time a band's second release comes out, everyone is so highly scrutinizing it because it's being compared to what's new and hot.

CM: So what does that do to the regional scene?

MG: You're lucky. At least you've got one. It's killed it out here [in Vancouver]. It's dead. There's nowhere to play.

CM: I don't know if you've seen this, or you've done much reading about the CRTC ruling about the satellite operations in Canada?

MG: No, I haven't actually.

CM: I'll just give you the quick and dirty – essentially the CRTC ruled that two satellite operations must offer at least eight Canadian produced channels with 85 per cent Canadian content. The breakdown goes further, guaranteeing a certain amount of French content, as well as new recordings by established and emerging domestic artists – these are specific Canadian



channels. There's nothing about the hot channel beamed in from wherever, having Canadian content. Good or bad for us?

MG: It's a sorry state of affairs when you have to have federal rulings on the fact that people should be exposed to your own art. It comes down to one real simple truth; we border a country that we are, in terms of neo-colonialism, the victims of to such an extent that CANCON was put into effect. Obviously, as you know, it's got bad and good points to it, but when you're being inundated by their music, which has far more money behind it, how do you keep yours alive? The reality of it is; if we were an autonomously floating island, we would have one of the strongest and most interesting music scenes in the world, but because we border the United States, we don't. Because most everyone looks at Canadian bands and goes "that's great, but look at America." How many times has your band gotten reviewed either in your records or live shows and got, "They're good, but they were never big in America"? It's ridiculous; we constantly shoot ourselves in the fucking foot because we don't support ourselves. If this could go to supporting Canadian

art and expose people to it, that's fine – what's telling and extremely shitty about it is that they actually need to fucking use the law to have that be the case.

CM: Considering all the things we've talked about – do you think it makes it more difficult now for a Canadian artist to actually start a viable career?

MG: Yes. Far more. If you think about it you have national radio that's now owned by an entire conglomerate, for the most part. Right?

CM: Right.

MG: With a lot of the times, set playlists for every city. Right?

CM: Right.

MG: You have a national music television station where new artists aren't going to get broken unless there's clout behind them. Sometimes maybe a few people get played on "The Wedge" [on MuchMusic], but I mean it's not the same thing, where they're going to spin some relatively unknown artist's VideoFACT video in heavy rotation ... so you take those two things away, plus the depression in venues in a lot of smaller towns.

CM: Is it more difficult for an established artist to maintain a career in an area where a lot of the clubs have closed and the expectations if always the new, next, hot thing?

MG: You know what? When it comes to playing live I've been extremely lucky. I consistently have been still able to sell tickets. I'm extremely lucky. When *Avalanche*

came out I sold a whole national tour before I left my house.

CM: Are you planning another, all new record soon?

MG: I'm in the middle of writing it right now, kind of in no hurry because this [*In A Coma*] is going to be the focus for the next six to eight months.

CM: Self-produced again – do you think?

MG: I'll definitely make it myself.

CM: Outside of music and the blog what's taking up most of your time?

MG: I'm a huge film buff. I own over 400 films. I'm kind of a nut job for Napoleonic period pieces. Yeah, I do that kind of thing, and eat a lot.

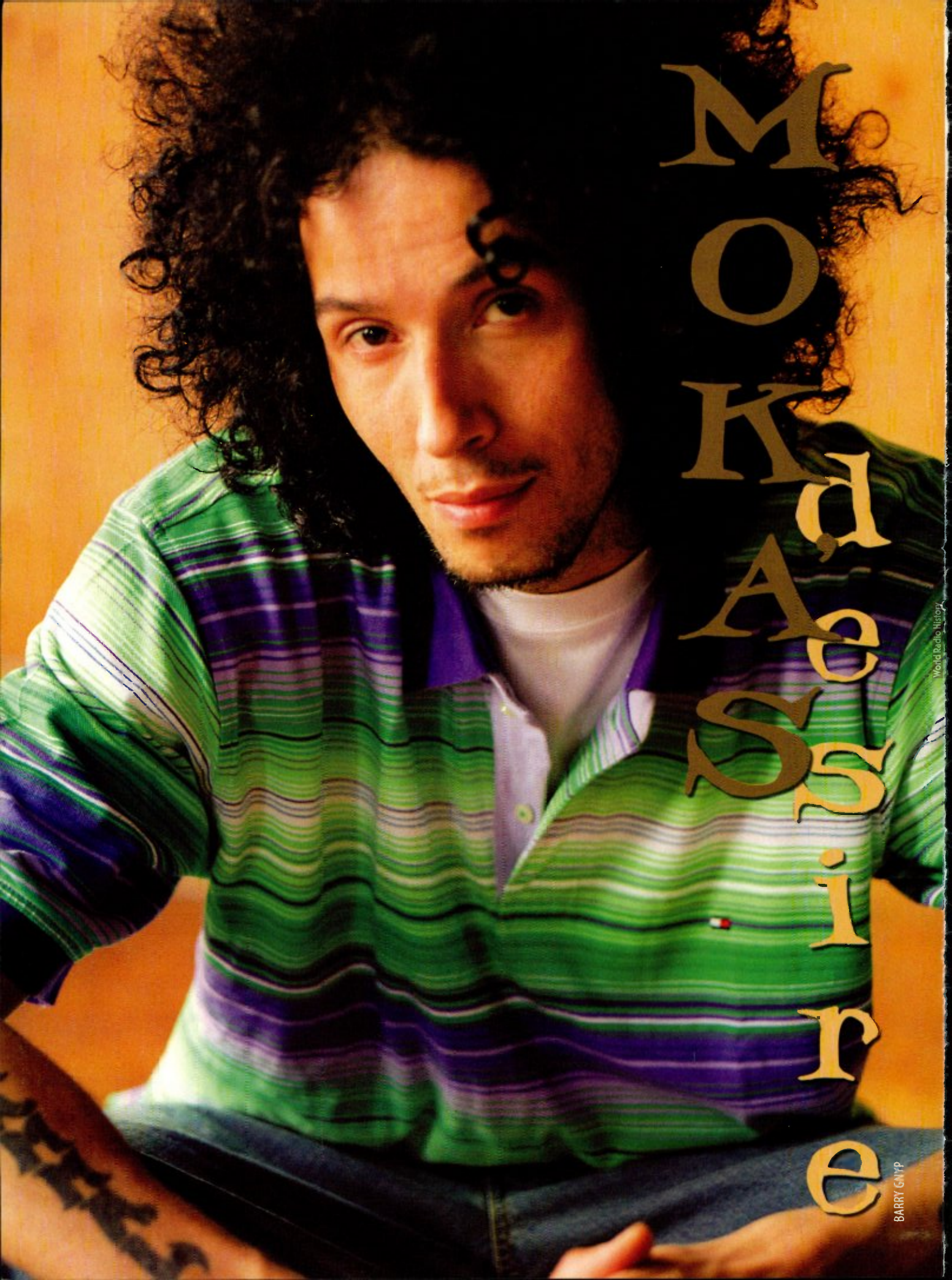
CM: You enjoy life...

MG: Exactly, if you can't enjoy the one thing that keeps you alive, what can you enjoy?

Check out Matt Good's blog at www.matthewgood.org.



Kevin Young is a Toronto-based freelance writer and is best known as keyboardist for David Usher and Moist.



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World Radio History

BARRY CNY/P

Iwent solo to Swollen, solo to Swollen to solo," says Moka Only, recapping his music career thus far.

The rapper and singer's latest solo album, *The Desired Effect*, is his most commercial sounding to date, picking up where his soulful contribution to platinum-selling Vancouver hip-hop act Swollen Members left off.

"The fourth song ('More Soup') is probably the most raw song on the album," Moka says, sitting over lunch at the Rivoli on Toronto's Queen Street West. "Nettwerk, they didn't want that. You know, it's a major label. They want to make money. They want to sell records, so I (mainly) gave them the more pop stuff. I hate that word. It's just one album – one album out of many."

He doesn't have to apologize, he's told with a laugh. "I do. I do," he says.

"I gotta make everybody happy, you know what I mean? There's the underground hits or the dirty stuff and then there are people who want to hear melody."

That's where *The Desired Effect* answers the call. It's a bit funky, a bit jazzy, a bit soulful, a bit hip-hop, and *entirely* pop. No matter if it's the jazzy soul of "Looking At The Ceiling" and "Lady Gotta Place" or the pop of first single "Once Again" and "Hundred Grand".

The Langford, BC native, whose real name is Daniel Denton, is a highly prolific songwriter with a lot on the go, including an exclusive album in the works for the Japanese market called *Dirty Jazz*. Dumb question: What's it like? "Dirty, jazzy," he laughs. "The hip-hop that I

through Battle Axe, the label owned by Mad Child and distributed by EMI Music in Canada and Caroline in the U.S. "They never got the proper push," says Moka of those recordings.

That proper push came for Swollen Members, though, when its releases were given added steam by Vancouver's Nettwerk Records, which cut a 50-50 deal with Battle Axe, after the group won the 2001 Juno Award for best rap recording for *Balance* (which Moka is not on). Moka is under that same Nettwerk arrangement for *The Desired Effect*, an album made with financial assistance from the Government Of Canada's Sound Recording Development Program.

With this new album, Moka is really going for it. It's filled with the same pop sensibility that he brought to Swollen Members and made commercial hits in Canada out of the songs "Fuel Injected", "Bring It Home", and "Comin' Through". The group racked up gold and platinum certifications for 2001's *Bad Dreams* (sales of 105,000 copies, according to Nielsen SoundScan Canada) and 2002's B-sides collection, *Monsters In The Closet* (77,000). The group's last release to date, 2003's limited-edition *Heavy*, released as a time-gap between the next studio album (which the group is finishing now sans Moka), scanned 26,000, just half way to gold.

Moka's melodic presence was all over those singles, and he moved from "guest vocalist" on *Bad Dreams* to "official Member" for *Monsters In The Closet*. After the group's homegrown success – the first hip-hop group to ever go platinum in Canada and to win best rap recording at the Junos for three consecutive years – there were high hopes that

Ex-Swollen Members Rapper/Singer Pops Back Into The Mainstream

by Karen Bliss

make has always had a jazz influence on it, so I call it 'dirty jazz.' (It's sonically grittier – a lot more left-field. I have songs on there called 'Beans & Franks', 'The Robin & The Birchwood', strange titles, strange vibe."

That fourth song on *The Desired Effect*, "More Soup", is also an odd title for someone not immersed in hip-hop culture. "*More soup widja meal?*" Moka asks in the opening lyric and chorus, before the gruff-voiced rapper MF Doom comes in with the verse. "It's an old hip-hop saying from New York," Moka explains. "When somebody's trying to gas you up, blow up your head, if I was trying to lead you on in any way, or patronize you, I'd be souping you, and in this business, a lot of people soup you. And they say, 'You want more soup?' 'No.'"

Moka, who turns 32 in November, is wise to the soup situation, after being in the industry for so long.

In 1989, he formed his first hip-hop group called Sound Advice, a short-lived attempt. A year later, he started Split Sphere with K-Prevail (who would later drop the 'K'). The two would freestyle at house parties and shows, and record a series of demos. Moka also put out stuff on his own. In 1994, for no rhyme or reason, he and Prev moved to San Diego, CA, where they hooked up with other underground hip-hop cats. They returned home in '95, where they met Mad Child and formed Swollen Members. On his own though, Moka released about a dozen full-length tapes and some vinyl, and performed locally, building his rep.

In the late '90s, Moka (who has gone by other MC aliases) hooked up with Marc Costanzo of LEN, who ran his own indie label, Four Ways To Rock, to release a 12-inch. He also guested on LEN's 1999 breakthrough album, *You Can't Stop The Bum Rush*, and appears in three of the videos. That relationship with Costanzo brought Moka to the attention of EMI Music Publishing (Canada), which publishes LEN. He officially signed with the company on Aug. 1, 1999.

Moka then released a series of under-the-mainstream-radar solo albums (2001's *Lime Green*, 2002's *Flood*, and 2003's *Lowdown Suite*)

Swollen Members could break the US. In 2003, Mad Child struck a label distribution deal for Battle Axe with Virgin America for priority releases, which included Swollen Members and Moka Only. But after setting up house in Venice Beach, CA, and working for months on new Swollen material, the deal collapsed.

"We were trying to follow what all these other people were telling us to do," says Moka. "Virgin (said), 'Do this. Do this,' and it didn't work. It didn't sound like us. People can see through this shit. If something's phony, you can just tell and I'll be the first to admit when we're doing some phony stuff. It wasn't us, but we were trying. We were trying to please everybody, instead of trying to please ourselves first."

For a while, Prev, Mad Child and Moka were all working on their respective solo albums, and Mad and Moka had a separate project too, but one or the other would be put on the backburner and they'd be back to working on Swollen cuts. Moka, seeing that he was supposed to have put something out himself on Virgin before the deal fell apart, had a collection of tracks he could easily release as his next solo album.

"Here's how it started," he recounts. "I didn't anticipate I'd do anything with a major, so I had this album that I had put together all ready to go. It's a completely different album than *The Desired Effect*. (It was) November 2004. That's when I left Swollen and thought, 'Ok, I'm going to put together an album.'"

"I just like being by myself. I can do what I want to do. I don't have to worry about misrepresenting the group or whatever. That was a concern before. If one of us acted up or did anything stupid, it would make the whole group look bad. Trust me, because there's several times when those guys went out and did something dumb and I'd have to take the rap for it, you know what I mean?"

Surely, that wasn't the only reason to revert back to a solo career? "No, musically what I do is completely different. That was a very cool time, was a cool project, but musically that's not where I wanted to be," Moka explains.

He started meeting with potential managers and decided on Vancouver-based Kevin Kocher, who used to work at Battle Axe and

MOKA'S desire

now consults for some US labels. He took on Moka as his only management client. Nettwerk Management's Jay Clark, who manages Swollen Members, is helping out.

"So I put the album together over the winter and into the new year and it was really raw stuff that wouldn't have been on the radio most likely 'cause I know how radio is. They're picky. Then the Nettwerk thing just developed. It came out of nowhere. They heard some older stuff that I'd done," says Moka.

While a whole bunch of studios were used in the making (production and mixing) of *The Desired Effect* – Vancouver's Battleaxe, Hipposonic, Hipjoint, and The Warehouse; and Los Angeles' Decoy – Moka says the majority of *The Desired Effect* was recorded in his bedroom studio, Mammal Music.

"When I got my EMI (publishing) deal, the first thing I did, rather than buy the requisite house and car, is I bought a studio and I've been adding to it since 1999. So I've got everything I need right at home," says Moka.

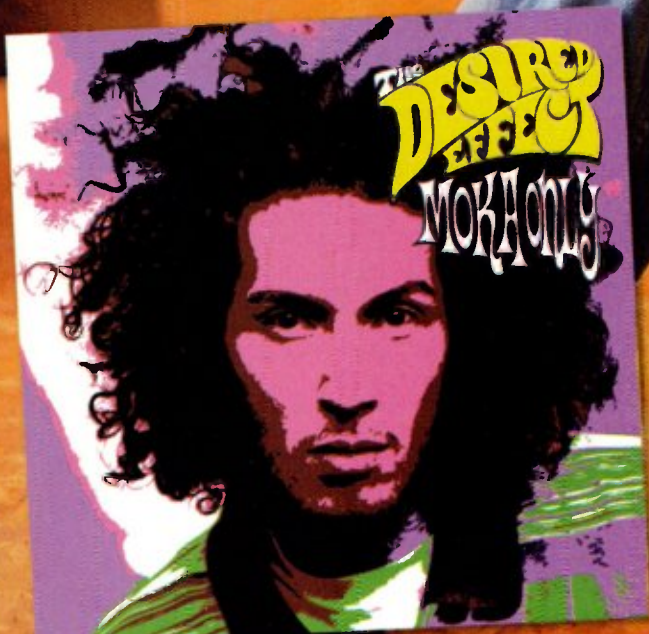
He used a Triton studio keyboard workstation, MPC-2000XL, Nord Lead-2 keyboard, Mini-Moog Voyager synth, Yamaha DX-27 synth, BOSS SP303 sampler, sequential Circuits Sixtrak synth, and various percussion, trumpets etc., all recorded on a Roland VS-2480 hard-disk multi-track recording unit.

The first single from *The Desired Effect*, "Once Again", (feat. a rap from Mad Child) – about a relationship that really should've ended but hasn't – is actually leftover from the Virgin sessions. It was produced, arranged and recorded by US heavyweights The Matrix (Avril Lavigne, Hillary Duff, Jason Mraz, Liz Phair).

"That was a Swollen song, so overall it turned into a me song," says Moka, "but I liked Mad Child's verse on it so much, there's no way of getting rid of it. It's the meat. It needs to be there, so I asked Mad to be in the video and maybe that will smooth the transition for people. It's not all of a sudden me on my own." The video is in heavy rotation on MuchMusic and the song is top 20 at CHR radio.

Mad Child is also on "Sitting On The Porch", a song intended for the album the pair was working on outside of Swollen called *The Perfect Strangers*. "We finished about eight tracks and then got distracted with other stuff," reveals Moka. Mad Child also planted the seed for what could potentially be a single, "Hundred Grand", a light pop number that's actually a bit mopey lyrically.

"When I did 'Hundred Grand', that was last September (2004). I was kind of depressed," the rapper-singer admits. "I just needed some self-therapy and the chorus is something that Mad Child had said to me on the phone like two years ago. He said, 'Hey, I've got this cool lyric; what do you think?' And he goes (sings) 'How could I make you understand/I just feel like a hundred grand/Not that everything really sucks/I just don't feel like a million bucks.' I said, 'That's so genius.'



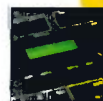
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2 x 200-Watt, 8-Ohm stereo mode operation

ULTRASTACK BG412V

- 4 x 12", 200-Watt guitar cabinet
- 4 x 12" BUGERA[™] speakers
- Switchable 200-Watt, 4-Ohm mono or 2 x 100-Watt, 8-Ohm stereo mode operation



V-AMPIRE POWER PACK 1

V-AMPIRE POWER PACK 2

LIVE PACKAGES

V-TONE POWER PACKS 1 & 2

NEW

V-TONE POWER PACK 1	V-TONE POWER PACK 2
GMX1200H BG412H	GMX1200H BG412V
\$709.99*	\$659.99*

V-TONE GMX1200H

- 2 x 60-Watt guitar amplifier head
- 2 loudspeaker outputs for stereo operation
- V-TONE Analog Modeling for 3 guitar amps, 3 speaker simulation models plus 3 gain modes

ULTRASTACK BG412H

- 4 x 12", 400-Watt guitar cabinet
- 4 x 12" Jensen[®]/BUGERA[™] speakers
- Switchable 400-Watt, 16-Ohm mono or 2 x 200-Watt, 8-Ohm stereo mode operation

ULTRASTACK BG412V

- 4 x 12", 200-Watt guitar cabinet
- 4 x 12" BUGERA[™] speakers
- Switchable 200-Watt, 4-Ohm mono or 2 x 100-Watt, 8-Ohm stereo mode operation



V-TONE POWER PACK 1

V-TONE POWER PACK 2

LIVE PACKAGES

ULTRABASS POWER PACKS 1-4

NEW

ULTRABASS POWER PACK 1	ULTRABASS POWER PACK 2
BX3000T BA410	BX3000T BB410
\$889.99*	\$839.99*

ULTRABASS BX3000T

- 300-Watt bass amplifier with Dynamizer technology
- Switchable Ultrabass subharmonics processor
- Revolutionary "Shape" filter
- Extremely musical 5-band EQ with "Bright" and "Deep" functions

ULTRABASS BA410

- High-performance 1,000-Watt bass cabinet with original 4 x 10" BUGERA[™] aluminum-cone speakers and 1" horn driver

ULTRABASS BA210

- High-performance 500-Watt bass cabinet with original 2 x 10" BUGERA[™] aluminum-cone speakers and 1" horn driver

ULTRABASS BA115

- High-performance 600-Watt bass cabinet with an original 15" BUGERA[™] aluminum-cone speaker and 1" horn driver

ULTRABASS BB410

- High-performance 1,200-Watt bass cabinet with original 4 x 10" BUGERA[™] speakers and 1" horn driver

ULTRABASS BB210

- High-performance 600-Watt bass cabinet with original 2 x 10" BUGERA[™] speakers and 1" horn driver

ULTRABASS BB115

- High-performance 600-Watt bass cabinet with an original 15" BUGERA[™] speaker and 1" horn driver

ULTRABASS POWER PACK 4

ULTRABASS POWER PACK 3



ULTRABASS POWER PACK 1

ULTRABASS POWER PACK 2

MUSICAL INSTRUMENT PACKAGES

V-TONE GUITAR PACK

- Everything you need to play electric guitar
- Electric guitar featuring a 22-fret maple neck, solid body, 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

Everything you need to play electric guitar!



\$189.99*

MUSICAL INSTRUMENT PACKAGES

VINTAGER GUITAR PACK

NEW

- Rock the world with a real tube amp, a great guitar and all the extras!
- Electric guitar featuring a 22-1/2" maple neck, solid body, chrome machine heads, three single-coil pickups, five-way switching and vintage vibrato bridge
- VINTAGER AC108 15-Watt vintage guitar amp with a hand-selected vacuum tube, vintage-tuned 8" guitar speaker, 2-band EQ plus mid-shift, dedicated headphone output and CD input
- High-quality instrument cable
- Adjustable guitar strap

- 3 picks
- Guitar instruction book and amp manual
- Padded gig bag



Rock the World with a Real Tube Amp, a Great Guitar and All the Extras!

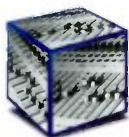


For availability details, visit our website

\$199.99*

BEHRINGER
MIXERS & POWERED MIXERS

- ANALOG MIXERS
- UB SERIES MIXERS
- DIGITAL MIXERS & ACCESSORIES
- POWERED MIXERS



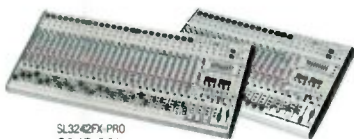
www.behringer.com

ANALOG MIXERS

**EURODESK SL3242FX-PRO
EURODESK SL2442FX-PRO**

- 24 new state-of-the-art, studio-grade IMP "Invisible" Mic Preamps (SL2442FX-PRO: 16 IMP "Invisible" Mic Preamps)
- 2 independent 24-bit digital stereo FX processors with 99 VIRTUALIZER presets
- High precision 9-band stereo graphic EQ
- Revolutionary FBQ 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 micro output
- Internal autorange SMPs



SL3242FX-PRO
\$849.99*

SL2442FX-PRO
\$689.99*

ANALOG MIXERS

EURODESK MX9000

- 24 fully inline channels with IMP "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 semi-parametric 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

- Full-flanged routing, mute, PFL and solo-in-place functions
- Built-in routable talkback mic, two BNC lamp sockets



\$1,519.99*

ANALOG MIXERS

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
- ULN design, highest possible headroom, ultra-transparent audio
- Balance and level controls plus +/-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



\$169.99*

ANALOG MIXERS

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



\$149.99*

ANALOG MIXERS

MICROMIX MX400

- Ultra-compact 4-channel line mixer
- Highest sonic quality even at maximum output level
- Input Level control for each channel
- Ultra low-noise 4580 operational amplifiers for outstanding audio performance
- 12-Volt AC adapter included
- High-quality components and exceptionally rugged construction ensure long life



For availability details, visit our website

\$34.99*

UB SERIES MIXERS

**EURORACK UB2442FX-PRO,
UB2222FX-PRO, UB1832FX-PRO,
UB1622FX-PRO**

EURORACK UB2442FX-PRO

- 8 mono channels with IMP "Invisible" Mic Preamps, inserts, direct outs and phantom power plus 4 stereo channels (with 2 additional IMPs)
 - 4 subgroups, 4 aux sends and 4 stereo aux returns
- EURORACK UB2222FX-PRO**
- 8 mono channels with IMP "Invisible" Mic Preamps, inserts, direct outs and phantom power plus 4 stereo channels
 - 2 subgroups, 3 aux sends and 3 stereo aux returns
- EURORACK UB1832FX-PRO**
- 6 mono channels with IMP "Invisible" Mic Preamps, inserts, direct outs and phantom power plus 4 stereo channels
 - 2 subgroups, 3 aux sends and 2 stereo aux returns

EURORACK UB1622FX-PRO

- 4 mono channels with IMP "Invisible" Mic Preamps, inserts, direct outs and phantom power plus 4 stereo channels
- 2 subgroups, 2 aux sends and 2 stereo aux returns

Common features:

- 3-band EQs with parametric mids plus low cut on all mono channels
- 24-bit digital stereo FX processor
- ULN design with 4580 op amps and internal autorange SMPs



UB2442FX-PRO
\$459.99*

UB1832FX-PRO
\$359.99*

UB2222FX-PRO
\$379.99*

UB1622FX-PRO
\$279.99*

*All prices shown are Canada MSRP excl. of TAX

UB SERIES MIXERS

EURORACK UB1222FX-PRO

- 4 mono channels with IMP "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



\$279.99*

UB SERIES MIXERS

EURORACK UBB1002

- ULN¹ design, highest possible headroom, ultra-transparent audio
- Effective, extremely musical 3-band EQ
- 10 balanced high-headroom line inputs
- State-of-the-art 4580 operational amplifiers provide lowest noise and distortion—better than 4560 op amps
- 1 post fader FX send and 1 pre fader MON send per channel for external FX devices and monitor applications
- Clip LEDs on all channels and dedicated inserts on all mono channels
- Main mix outputs plus separate headphones and stereo tape outputs

- Tape inputs assignable to main mix or phones output
- Switchable phantom power for condenser microphones



\$149.99*

UB SERIES MIXERS

**EURORACK UB1204FX-PRO
EURORACK UB1204-PRO**

- 4 mono channels with IMP "Invisible" Mic Preamps and phantom power plus 2 stereo channels
- 2 subgroups (UB1204-PRO with one fader), 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 (UB1204FX-PRO)
- Improved ULN¹ design with 4580 op amps, internal autorange SMPS² and 60-mm faders
- Rack-mounting kit included

UB1204-PRO
\$179.99*



UB1204FX-PRO
\$229.99*

DIGITAL MIXERS & ACCESSORIES

DDX3216

Fully Automated 32-Channel 16-Bus Digital Mixing Console

- 32 full-fledged channels/12 ULN¹ IMP "Invisible" Mic Preamps
- 16 busses, 8 aux sends and comprehensive routing options
- Fully featured dynamic and snapshot automation
- 17 ultra-precise, low-noise 100-mm motorized 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 TDF, 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



Available options:

ADT1616:
16-Channel ADAT[®] Interface for DDX3216

TDF1616:
16-Channel TDF Interface for DDX3216

AES808/ACB808P:
8-Channel AES/EBU Interface for DDX3216/
19" Connector Box

For pricing/conditions, please contact +1 425 672 0816

UB SERIES MIXERS

EURORACK UB1202FX & UB1002FX

- 4 mono channels (UB1202FX: 2 mono channels) with IMP "Invisible" Mic Preamps and phantom power plus 4 stereo channels
- Integrated 24-bit digital stereo FX processor with 100 presets including reverb, chorus, flanger, delay, pitch shifter and various multi-effects
- FX send control per channel for internal FX processor and/or as external send
- 3-band EQs plus low cut on all mono channels
- Improved ULN¹ design with 4580 op amps plus 60-mm main mix fader

UB1202FX
\$149.99*



UB1002FX
\$129.99*

POWERED MIXERS

**EUROPOWER PMH5000,
PMH3000, PMH1000**

EUROPOWER PMH5000

- Super-compact 2 x 400-Watt stereo powered mixer
- 20-channel mixer section comprised of 12 mono and 4 stereo channels plus separate tape returns

EUROPOWER PMH3000

- Super-compact 2 x 400-Watt stereo powered mixer
- 16-channel mixer section comprised of 8 mono and 4 stereo channels, 2 additional stereo inputs plus separate tape returns

EUROPOWER PMH1000

- Super-compact 400-Watt powered mixer
- 12-channel mixer section comprised of 4 mono and 4 stereo channels, 2 additional stereo inputs plus separate tape returns

Common features:

- Ultra-compact dimensions at nearly half the weight of conventional powered mixers
- Revolutionary and patented*** Coolaudio Amplifier Technology
- Integrated 24-bit stereo FX processor with 99 VIRTUALIZER presets
- Revolutionary FBQ Feedback Detection System
- IMP "Invisible" Mic Preamps with switchable +48 V phantom power



PMH5000
\$759.99*

PMH1000
\$459.99*

PMH3000
\$609.99*

UB SERIES MIXERS

**EURORACK UB1202, UB1002,
UB802, UB502**

EURORACK UB1202

- 4 mono channels with IMP "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 ULN¹ design with 4580 op amps plus 60-mm main mix fader

EURORACK UB1002

- 2 mono channels with IMP "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 ULN¹ design with 4580 op amps plus 60-mm main mix fader

EURORACK UB802

- 2 mono channels with IMP "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 ULN¹ design with 4580 op amps

EURORACK UB502

- 1 mono channel with IMP "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

UB1202
\$79.99*



UB502
\$54.99*

UB1002
\$89.99*

POWERED MIXERS

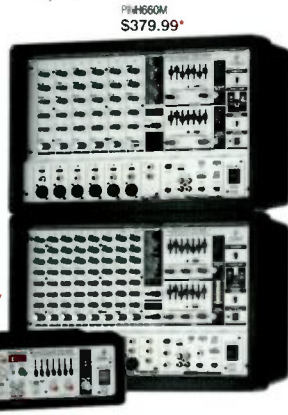
EUROPOWER PMH880S, PMH660M, PMH518M

NEW

- EUROPOWER PMH880S**
- Super-compact 2 x 400-Watt stereo powered mixer
 - Revolutionary and patented*** Coolaudio Amplifier Technology
 - 10-channel mixer section comprised of 6 mono and 2 stereo channels plus separate tape returns

- Common features:**
- Ultra-compact dimensions at nearly half the depth and weight of conventional powered mixers
 - 24-bit FX processor with 99 VIRTUALIZER presets
 - Revolutionary FBO Feedback Detection System

- EUROPOWER PMH660M**
- Super-compact 400-Watt dual mono powered mixer
 - Revolutionary and patented*** Coolaudio Amplifier Technology
 - 8-channel mixer section comprised of 6 mono channels plus separate tape returns



PMH880S \$529.99*

PMH518M \$229.99*

For availability details, visit our website

POWERED MIXERS

EUROPOWER PMH2000

- 6 mono channels with IMP "Invisible" Mic Preamps, and phantom power plus 4 stereo channels (3 with IMP "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 connectors (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



\$459.99*

BEHRINGER
LOUDSPEAKERS & AMPLIFIERS

- SOUND REINFORCEMENT SPEAKERS
- BUSINESS SPEAKERS
- STUDIO MONITORS
- MULTIMEDIA SPEAKERS
- POWER AMPLIFIERS



www.behringer.com

SOUND REINFORCEMENT SPEAKERS

EUROLIVE PROFESSIONAL SERIES B1520 PRO, B1220 PRO, B1800X PRO

NEW

- High-power 2-way full-range loudspeakers and subwoofer extension
- Up to 800 Watts program (B1800X PRO: 1600 Watts program)
- Titanium HF driver (full-range systems only)
- BEHRINGER HF driver protection (full-range systems only)
- Long excursion woofer and high-power internal crossover (B1800X PRO only)
- Professional speaker connector (compatible to Neutrik[®] Speakon[™])
- Recessed, ergonomically shaped die-cast handles



B1220 PRO \$329.99*

B1800X PRO \$459.99*

B1520 PRO \$369.99*

For availability details, visit our website

SOUND REINFORCEMENT SPEAKERS

EUROLIVE PERFORMER SERIES E1520, E1220, E1800X

NEW

- Professional loudspeakers for use as PA speakers/floor monitors (E1520/E1220) or subwoofers (E1800X)
- Extremely powerful long-excursion 15", 12" and 18" drivers
- Ultra-wide frequency range and extremely high sound pressure levels
- Professional speaker connector (compatible to Neutrik[®] Speakon[™])
- Proprietary horn design for ultra-wide sound dispersion (E1520/E1220)
- Overload-protection circuitry ensures optimal HF driver protection



E1220 \$249.99*

E1800X \$369.99*

E1520 \$289.99*

For availability details, visit our website

SOUND REINFORCEMENT SPEAKERS

EUROLIVE SERIES B1520, B1220, B1800X

- Professional loudspeakers for use as PA speakers (B1520/B1220) or subwoofers (B1800X)
- Up to 400 Watts program (B1800X: 600 Watts program)
- Titanium HF driver (full-range systems only)
- BEHRINGER HF driver protection (full-range systems only)
- Long excursion woofer
- Professional speaker connector (compatible to Neutrik[®] Speakon[™])
- Recessed, ergonomically shaped die-cast handles



B1220 \$309.99*

B1800X \$369.99*

B1520 \$329.99*

SOUND REINFORCEMENT SPEAKERS

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°)



F1520 \$329.99*
F1220 \$309.99*

SOUND REINFORCEMENT SPEAKERS

EUROLIVE B215A & B212A

NEW

- High-power 450-Watt 2-Way PA sound reinforcement speaker system for live and playback applications
- Ultra-compact lightweight system delivers excellent sound even at extreme sound pressure levels
- Integrated sound processor for ultimate system control and speaker protection
- Extremely powerful 15" long-excursion driver (B212A: 12" long-excursion driver)
- State-of-the-art 1.25" titanium diaphragm compression driver
- Ultra-wide dispersion, large-format exponential/conical horn



B215A \$419.99*
B212A \$329.99*

For availability details, visit our website

SOUND REINFORCEMENT SPEAKERS

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



\$509.99*

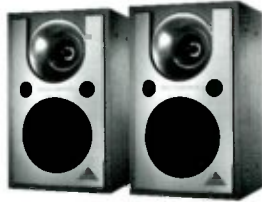
*All prices shown are Canada MSRP excl. of TAX

BUSINESS SPEAKERS

**BUSINESS ENVIRONMENT SPEAKERS
CE 1000P**

NEW

- Multi-purpose, 2-way loudspeaker for commercial indoor installations such as restaurants, shops, exhibitions, worship houses, etc.
 - High power capability (300 W @ 8 Ohm) for ultimate sound pressure levels
 - Powerful 8" woofer and high-resolution driver provide an ultra-linear frequency response
 - Specially designed waveguide horn for high intelligibility and equally distributed sound at any sound level
 - Black wood enclosure with interchangeable and repaintable front to match venue interior (default color dark silver)
- For availability details, visit our website



\$289.99*

BUSINESS SPEAKERS

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 1/2" woofer with extremely light-weight cellulose cone and high-resolution 1/2" tweeter



\$64.99*

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



B2031A \$519.99*
B2030A \$429.99*

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"



B2031P \$239.99*
B2030P \$199.99*

STUDIO MONITORS

TRUTH B2092A

NEW

- High-power 360-Watt amplifier delivers extreme dynamic range, with linear bass reproduction down to 32 Hz
 - 2 long-excursion 8" loudspeakers with deformation-resistant aluminum die-cast chassis
 - Dedicated Left, Right and Center XLR inputs and outputs for all stereo and surround applications
 - Incredible low-frequency enhancement for BEHRINGER TRUTH studio monitors or any other professional monitoring system
 - Innovative band-pass filter enclosure design yields excellent dynamic response and linearity
- For availability details, visit our website



\$329.99*

MULTIMEDIA SPEAKERS

**DIGITAL MONITOR SPEAKERS
MS40 & MS20**

NEW

- 2-way active studio monitors ideally suited for computer studios, audio and multimedia workstations and keyboard monitoring
- Built-in amplifiers with immense headroom
- Powerful woofers and high-resolution tweeters provide an ultra-linear frequency response
- Ultra-high resolution 24-bit/192 kHz D/A converters for an incredible dynamic range
- Optical and coaxial inputs accept virtually any kind of digital audio format



MS40: \$219.99*
MS20: \$169.99*

For availability details, visit our website

MULTIMEDIA SPEAKERS

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



\$89.99*

POWER AMPLIFIERS

EUROPOWER EP2500 & EP1500

- High-end power amps 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
- Independent limiters for each channel
- Precise signal and clip LED indicators
- Selectable low-frequency filters
- Professional Speaker connectors (compatible to Neutrik® Speakon™) and "touch-proof" binding post loudspeaker outputs
- Balanced XLR and 1/4" TRS inputs

- High-quality components and exceptionally rugged construction
- Independent DC and thermal overload protection on each channel

EP2500
\$459.99*



EP1500
\$379.99*

POWER AMPLIFIERS

REFERENCE AMPLIFIER A500

NEW

- Ultra-linear power amplifier for recording studios, post-production, live sound and Hi-Fi application
- 2 x 230 Watts into 4 Ohms, 500 Watts into 8 Ohms in bridged mono operation
- Servo-controlled design can drive virtually any passive speaker such as studio monitors etc.

- Advanced convection-cooling for absolutely noise-free and stable operation (no fan)
- Precise level meter and clip indicators for accurate performance monitoring
- Input connections on balanced XLR, 1/4" TRS and RCA connectors



For availability details, visit our website

\$309.99*



JUST LISTEN.

BEHRINGER

AUDIO TECHNOLOGY

- DYNAMIC PROCESSORS
- EQUALIZERS & ACCESSORIES
- CROSSOVERS
- MICROPHONE PREAMPLIFIERS
- DIGITAL EFFECTS PROCESSORS
- SOUND ENHANCEMENT PROCESSORS
- AUDIO SOLUTIONS
- HEADPHONE & MONITORING AMPLIFIERS



www.behringer.com

DYNAMIC PROCESSORS

MULTICOM PRO-XL MDX4600 COMPOSER PRO-XL MDX2600 AUTOCOM PRO-XL MDX1600

MULTICOM PRO-XL MDX4600

- Interactive Reference-Class 4-Channel Expander/Gate/Compressor/ Peak Limiter with Dynamic Enhancer and Low Contour Filter

COMPOSER PRO-XL MDX2600

- Interactive Reference-Class 2-Channel Expander/Gate/Compressor/ Peak Limiter with Integrated De-Esser, Dynamic Enhancer, Tube Simulation and Low Contour Filter

AUTOCOM PRO-XL MDX1600

- Interactive Reference-Class 2-Channel Expander/Gate/Compressor/ Peak Limiter with Integrated Dynamic Enhancer, De-Esser and Low Contour Filter

Common features:

- Switchable IKA (Interactive Knee Adaptation) program-adaptive compression circuitry combines the advantages of hard-knee and soft-knee characteristics
- IRC (Interactive Ratio Control) expander/gate circuitry for virtually inaudible noise suppression
- Dynamic enhancer for brilliant, lively audio
- Switchable low contour filter prevents "pumping" due to low-frequency dominated compression



MDX4600
\$199.99*

MDX2600
\$169.99*

MDX1600
\$149.99*

DYNAMIC PROCESSORS

MINICOM COMBOO

- Ultra-compact 9.5" stereo modeling compressor for studio and stage applications
- 16 awesome preset models for the most typical compression applications (vocal, drums, guitar, keyboard, etc.)
- Dedicated Compressor Modeling control with LED's indicating the selected dynamics program

- Integrated Enhancer for brilliant, lively audio even with heavy compression
- IKA (Interactive Knee Adaptation) program-adaptive compression circuitry combines the advantages of hard and soft knee characteristics

NEW



For availability details, visit our website

\$64.99*

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 "razz-dible" 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



\$149.99*

DYNAMIC PROCESSORS

MULTIGATE PRO XR4400

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



\$149.99*

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



\$199.99*

EQUALIZERS & ACCESSORIES

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
- 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



\$459.99*

EQUALIZERS & ACCESSORIES

ULTRAGRAPH DIGITAL DEQ1024

- 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 FBQ Feedback 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)



\$229.99*

EQUALIZERS & ACCESSORIES

ULTRAGRAPH PRO FBQ6200

- Professional 31-band stereo Graphic Equalizer for both live and studio applications
- Revolutionary FBQ 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



\$279.99*

EQUALIZERS & ACCESSORIES

ULTRAGRAPH PRO FBQ3102 & FBQ1502

- Professional 31-band (FBQ3102)/15-band (FBQ1502) stereo graphic equalizer
- 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
- Ultra low-noise audio operational amplifiers offer outstanding sound performance
- Servo-balanced inputs and outputs with 1/4" TRS and gold-plated XLR connectors



FBQ3102
\$199.99*

FBQ1502
\$129.99*

EQUALIZERS & ACCESSORIES

MINIFBQ FBQ800

NEW

- Ultra-compact 9.5" graphic equalizer for studio and stage applications
- Revolutionary FBO Feedback Detection System instantly reveals critical frequencies and can also be used as Audio Analyzer
- Additional low cut filter removes unwanted frequencies, e.g. floor rumble
- Accurate 6-digit LED Input/Output meters and Level control for precise level indication
- Ultra low-noise audio operational amplifiers offer outstanding sound performance



For availability details, visit our website

\$64.99*

EQUALIZERS & ACCESSORIES

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-on thumps



\$199.99*

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 2 to 6 to 48 dB/octave, four different mono/stereo output operating modes
- "Zero"-attack limiters on all output channels for speaker protection
- Precise dynamic EQs and extremely musical parametric EQs, selectable for all inputs and outputs
- Adjustable delays for all 3 analog inputs (one suitable as digital stereo AES/EBU input) and 6 analog outputs
- Integrated sample rate converter (32 to 96 kHz) for easy connection of external digital signals



\$379.99*

CROSSOVERS

SUPER-X PRO CX3400 & CX2310

- 3-way stereo/4-way mono crossover (CX2310: 2-way stereo/3-way mono)
- 24 dB/octave, state-variable Linkwitz-Riley filters for precise frequency separation
- Absolutely flat summed amplitude response, zero phase difference
- Individual limiter (CX3400 only) and phase reverse switch per output
- Adjustable time delay for phase alignment and "Low Sum" function for subwoofer operation (CX3400 only)
- Separate subwoofer output with independent frequency control (CX2310 only)



CX3400
\$199.99*

CX2310
\$139.99*

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



\$149.99*

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



\$199.99*

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



\$149.99*

MICROPHONE PREAMPLIFIERS

MINIMIC MIC800

NEW

- Ultra-compact 9.5" microphone modeling preamp for studio and stage applications
- High-end preamplifier for all microphone, instrument and line-level sources. Perfectly complements studio-grade condenser mics
- Ultra-flexible Preamp Modeling allows you to quickly optimize your recordings
- Choose between 16 preamp voicings designed for electric and acoustic guitars, keyboards, bass guitars, drums, vocals, etc.
- Authentic VTC Tube Modeling technology creates the warmth of vacuum tubes



For availability details, visit our website

\$64.99*

MICROPHONE PREAMPLIFIERS

TUBE ULTRAGAIN MIC200 & MIC100

- High-end tube mic/line preamplifier for studio, live and hard disk recording applications
- Hand-selected 12AX7 vacuum tube with UTC technology
- The ultimate sound-enhancing tool for virtually any sound source
- 16 preamp voicing models designed for electric and acoustic guitars, keyboards, bass guitars, drums, vocals and more (MIC200 only)
- Perfectly complements studio-grade condenser mics
- Usage as a high-end DI-box
- +48 V phantom power, phase reverse switch and 20 dB pad



MIC100
\$79.99*

MIC200
\$89.99*

DIGITAL EFFECTS PROCESSORS

V-VERB PRO REV2496

- 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/Flanger plus stereo Compressor
- Full-featured digital interface with AES/EBU In/Out, optical S/PDIF In/Out, Wordclock In and MIDI function



\$309.99*

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



\$149.99*

DIGITAL EFFECTS PROCESSORS

MINIFEX FEX800

- Ultra-compact 9.5" stereo multi-effects processor for studio and stage applications
- 16 awesome FX presets in 24-bit/48 kHz resolution including reverb, delay, chorus, flanger, phaser, rotary speaker, pitch shifter and multi-effects
- Intuitive FX Preset control with LED's indicating the selected program
- Versatile Edit and Tap/Select functions to control a wide range of FX parameters
- Stereo Input Level control with accurate 6-digit LED Input meter for precise level indication



For availability details, visit our website

\$64.99*

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



\$139.99*

SOUND ENHANCEMENT PROCESSORS

ULTRABASS PRO EX1200

- Professional subharmonics 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



\$149.99*

AUDIO SOLUTIONS

FEEDBACK DESTROYER PRO FBQ2496

NEW

- 24-bit/96 kHz feedback suppressor/parametric EQ
- Locates and destroys up to 20 critical frequencies per channel
- Up to 40 fully parametric filters
- Ultra-narrow notch-filters (up to 1/60th octave)
- Open MIDI architecture for future software updates
- Balanced inputs and servo-balanced outputs with XLR and 1/4" TRS connectors



For availability details, visit our website

\$249.99*

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



\$149.99*

AUDIO SOLUTIONS

SHARK DSP110

- Automatic Feedback Destroyer and multifunction signal processor
- Discrete U/LN 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)



\$129.99*

AUDIO SOLUTIONS

ULTRA-DI PRO DI4G00

- 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



\$129.99*

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 dB



\$129.99*

*All prices shown are Canada MSRP excl. of TAX

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



\$54.99*

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



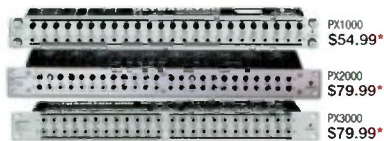
\$44.99*

AUDIO SOLUTIONS

ULTRAPATCH PRO PX3000, PX2000, PX1000

- Professional and multi-functional 48-point patchbays for studio and stage applications with high-quality phone jacks
- PX3000: 3 modes, easily selectable per channel via topside switches

- PX2000: 4 modes, easily selectable per channel via topside switches
- PX1000: Each channel can be aligned in 5 different modes, giving you highest possible flexibility



PX1000 \$54.99*
 PX2000 \$79.99*
 PX3000 \$79.99*

AUDIO SOLUTIONS

MINIMON MON800

- Ultra-compact 9.5" monitor matrix mixer for studio and stage applications
- Dedicated input section with 4 selectable and mixable stereo inputs
- Accurate 6-digit LED main stereo output meters for precise level indication
- High-power phones output with dedicated Level control

- 3 selectable stereo speaker outputs with separate Level controls
- Professional Mute, Dim and Mono functions
- Talkback section with internal microphone and comprehensive routing options



For availability details, visit our website

\$64.99*

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



\$199.99*

AUDIO SOLUTIONS

MICROHD HD400

NEW

- Removes AC hum and noise—fast, easy and reliable
- Breaks ground loops safely, while keeping highest sonic quality
- Automatically converts unbalanced to balanced signals without any signal loss
- Two 1/4" TRS inputs and outputs for 2 mono or 1 stereo signal
- High-quality components and exceptionally rugged construction ensure long life



For availability details, visit our website

\$34.99*

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)



\$79.99*

HEADPHONE & MONITORING AMPLIFIERS

POWERPLAY PRO-8 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



\$219.99*

HEADPHONE & MONITORING AMPLIFIERS

POWERPLAY PRO-XL HA4700

- 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 mute switches for each channel allow two different mixes in mono mode



\$169.99*

HEADPHONE & MONITORING AMPLIFIERS

MINIAMP AMP800

NEW

- Ultra-compact 9.5" headphones amplifier system for studio and stage applications
- 4 totally independent stereo high-power amplifier sections
- Highest sonic quality with virtually all types of headphones even at maximum volume (minimum headphone impedance: 100 Ohms)

- Phones Level control plus accurate 6-digit LED output meter per channel for easy level monitoring
- 2 balanced stereo main inputs with independent Level and Balance controls for individual mixes, selectable for all 4 headphone amplifiers



For availability details, visit our website

\$64.99*

HEADPHONE & MONITORING AMPLIFIERS

MICROAMP HA400

NEW

- 4-channel stereo headphone amplifier for use with all types of headphones
- Four high-power stereo amplifiers
- Highest sonic quality even at maximum volume
- Output level control for each channel
- Ultra low-noise 4580 operational amplifiers for outstanding audio performance
- 12-Volt AC adapter included
- High-quality components and exceptionally rugged construction ensure long life



For availability details, visit our website

\$34.99*

AUDIO & MIDI INTERFACES

ULTRAGAIN PRO-8 DIGITAL ADA8000

- 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



\$359.99*

BEHRINGER

COMPUTER BASED RECORDING

CONTROLLERS
AUDIO & MIDI INTERFACES



www.behringer.com

BEHRINGER

MUSICAL INSTRUMENT AMPLIFICATION

- GUITAR AMPLIFICATION
- ANALOG MODELING AMPLIFICATION
- DIGITAL MODELING AMPLIFICATION
- TUBE AMPLIFICATION
- ACOUSTIC GUITAR AMPLIFICATION
- CABINETS
- BASS AMPLIFICATION
- CABINETS
- KEYBOARD AMPLIFICATION
- EFFECTS & MODELING PROCESSORS
- STOMP BOXES
- TUNERS
- MI ACCESSORIES



www.behringer.com

CONTROLLERS

**B-CONTROL FADER BCF2000
B-CONTROL ROTARY BCR200**

- Unique, total recall cascadable desktop USB/MIDI controllers
- 8 ultra-precise 100-mm motorized faders for ultimate control of virtual mixers, organ-drawbars (inverse mode) or virtual synths and samplers (BCF2000 only)
- 24 high-resolution encoders with LED rings for ultimate control over virtual mixers, synths, samplers and effects processors (BCR2000 only)
- 4 virtual groups with 8 dual-mode, high-resolution encoders that feature LED rings and an additional push function



BCR2000 \$199.99*

BCF2000 \$309.99*

CONTROLLERS

B-CONTROL NANO BCN44

NEW

- 4 freely assignable push encoders, each with status LED
- 4 freely assignable buttons with dual functions
- All panel elements freely assignable: Manually or via user-friendly learn mode
- Multi-function 4-digit LED display with real-time parameter indication
- Easy connection to any computer/expander etc. using standard MIDI In/Out connectors
- MIDI input with merge function for cascading multiple control units
- 99 user-programmable presets
- Special "Learn Mode" for MIDI control data



\$79.99*

For availability details, visit our website

AUDIO & MIDI INTERFACES

B-CONTROL AUDIO 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
- Ultra-flexible input/output configuration supported by a comprehensive LED audio routing indicator plus button (status) LEDs
- USB/MIDI interface with 1 MIDI In/ 2 MIDI Outs individually selectable for 16/32 MIDI channels
- Digital input and output formats like ADAT™, ADAT™ S/MUX, AES/EBU and S/PDIF, including Dolby® Digital- and DTS® support
- High-speed USB 2.0 interface with 24-bit/96 kHz supports 8 In + 8 Out channels



\$329.99*

GUITAR AMPLIFICATION

FIREBIRD GX 108

- Vintage 15-Watt rehearsal/warm-up combo with half-open cabinet
- Custom-made 8" speaker
- Cool retro design with burgundy top panel, gray cover 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



\$119.99*

ANALOG MODELING AMPLIFICATION

V-TONE GMX1200H, GMX212, GMX210, GMX112, GMX110

NEW

- V-TONE GMX1200H**
 - 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
- V-TONE GMX212**
 - 2 x 60-Watt Guitar Workstation with authentic V-TONE Analog Modeling
 - Two original heavy-duty 12" Jensen®/BUGERA™ Speakers
- V-TONE GMX210**
 - 2 x 30-Watt Guitar Workstation with authentic V-TONE Analog Modeling
 - Two original heavy-duty 10" Jensen®/BUGERA™ Speakers

- Common features:**
- 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 (GMX1200H, GMX212, GMX210, GMX112 only)
 - FXT—ultra-flexible FX Tracking
 - 24 bit stereo multi-effects processor with 99 user presets and MIDI control

- V-TONE GMX112**
 - 60-Watt Guitar Workstation with authentic V-TONE Analog Modeling
 - Original heavy-duty 12" BUGERA™ Speaker
- V-TONE GMX110**
 - 30-Watt Guitar Workstation with authentic V-TONE Analog Modeling
 - Original heavy-duty 10" BUGERA™ Speaker



GMX210 \$329.99*

GMX112 \$329.99*

GMX110 \$249.99*

GMX1200H \$329.99*

GMX212 \$429.99*

For availability details, visit our website

*All prices shown are Canada MSRP excl. of TAX

ANALOG MODELING AMPLIFICATION

V-TONE GM212

NEW

- Authentic V-TONE Analog Modeling for 3 classic guitar amps, 3 speaker simulation models plus 3 gain modes
- 2 independent channels, each featuring 27 modeled sounds
- Original heavy-duty 12" BUGERA™ Vintage Guitar speakers
- FX loop connection for external effects devices



\$309.99*

For availability details, visit our website

ANALOG MODELING AMPLIFICATION

V-TONE GM110

- 30-Watt analog modeling guitar amp
- Original heavy-duty 10" BUGERA™ Speaker
- Three amp models, three speaker simulations plus three gain models
- 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



\$169.99*

ANALOG MODELING AMPLIFICATION

V-TONE GM108

- Extremely versatile 15-Watt 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



\$99.99*

DIGITAL MODELING AMPLIFICATION

V-AMPIRE LX1200H, LX210, LX112

NEW

- V-AMPIRE LX1200H**
- 2 x 60-Watt digital guitar modeling amplifier head
- 120-Watt mono or 2 x 60-Watt stereo operation
- V-AMPIRE LX210**
- 2 x 60-Watt Digital Guitar Modeling Workstation
- 2 original heavy-duty 10" BUGERA™ Vintage Guitar speakers
- 2 x 60-Watt true stereo operation
- V-AMPIRE LX112**
- 2 x 60-Watt guitar combo with 12" Jensen™/BUGERA™ Speakers, interactive amp modeling and 24-bit multi-effects processor

- 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



LX1200H
\$329.99*

LX210
\$419.99*

LX112
\$419.99*

Common features:

- 32 authentic amp models, 15 speaker cabinet simulations, 16 multi-FX such as noise gate, compressor, wah-wah, modulation effects, delay, reverb etc.

For availability details, visit our website

TUBE AMPLIFICATION

VINTAGER AC112 & AC108

- 60-Watt (AC112)/15-Watt (AC108) guitar amp with 12AX7 vacuum tube
- Original Jensen™/BUGERA™ 70-Watt 12" Speaker (AC112 only)
- 20-Watt 8" vintage-tuned guitar speaker (AC108 only)
- 2 channels with separate volume, EQ and FX settings (AC112 only)
- 2-channel tube preamp and wide-range gain control for super fat sounds with all pickup types (AC108 only)
- Stereo 24-bit multi-effects processor with 99 user presets (AC112 only)



AC146
\$99.99*

AC112

For pricing/conditions, please contact +1 425 672 0816

ACOUSTIC GUITAR AMPLIFICATION

ULTRACOUSTIC ACX1000

- 2 x 60-Watt 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

\$509.99*

ACOUSTIC GUITAR AMPLIFICATION

ULTRACOUSTIC AT108

NEW

- Extremely versatile 2-channel acoustic instrument amplifier
- Powerful 20-Watt, 8" dual-cone speaker for wide frequency response
- Additional microphone input with separate volume control
- VTC Virtual Tube Circuitry for tube-like sound
- Ultra-musical 3-band EQ for ultimate sound shaping
- CD input allows you to play along to your favorite music
- Separate headphone output—perfect for quiet practicing



- High-quality components and exceptionally rugged construction ensure long life

\$99.99*

CABINETS

ULTRASTACK BG412S, BG412F, BG412H

- 400-Watt power rating
- Four original Jensen™/BUGERA™ 100-Watt 12" speakers
- Straight (BG412F) or slanted (BG412H and BG412S) cabinets
- 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 (BG412S only)
- Acoustically transparent steel speaker grill
- Black vinyl covering, chrome steel corners, die-cast handles and detachable casters



BG412H
\$379.99*

BG412F
\$379.99*

BG412S
\$469.99*

CABINETS

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-Ohm mono or 2 x 100-Watt, 8-Ohm 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



\$329.99*

BASS AMPLIFICATION

ULTRABASS BX4210A

NEW

- Powerful 450-Watt Bass Workstation with front-ported bass cabinet
- Original BUGERA™ 10" Hard Attack aluminum-cone speakers
- Switchable 1" custom-made horn tweeter
- Recessed carrying handles and integrated rollers for easy transportation
- Patented** Dynamizer technology for ultimate punch and to capture every nuance of your playing
- Switchable Ultrabass sub-harmonics processor for unbelievable low-end power
- Dedicated 5-band EQ with Deep, Bright and Shape functions for awesome sound shaping



\$559.99*

For availability details, visit our website

BASS AMPLIFICATION

ULTRABASS BX3000T & BX4500H

- 300-Watt (BX4500H: 450-Watt) bass amplifier with patented** Dynamizer technology
- 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
- 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 connectors (compatible to Neutrik® Speakon®)



BX3000T
\$329.99*

BX4500H
\$329.99*

BASS AMPLIFICATION

ULTRABASS BXL3000A, BXL1800A, BXL900A, BXL450A

NEW

- Powerful bass workstations in wedge-shaped cabinet
- Original BUGERA™ Hard Attack aluminum-cone speaker
- Clean channel with dedicated Gain control
- Distortion channel with dedicated Gain, Shape and Level controls
- Ultra-musical, active graphic EQ with FBO Spectrum Analyzer
- Switchable Ultrabass subharmonics processor for unbelievable low-end power (BXL3000A/BXL1800A/BXL900A only)
- Integrated Compressor smoothens out volume peaks when playing dynamic slaps (BXL3000A/BXL1800A only)
- Revolutionary "See what you play" FBO frequency indicator for instant sound shaping
- Musical limiter for ultimate volume without distortion
- Separate headphone output—perfect for quiet practicing
- CD input allows you to play along to your favorite music



BXL1800A
\$359.99*

BXL450A
\$219.99*

BXL900A
\$289.99*

BXL3000A
\$429.99*

For availability details, visit our website

BASS AMPLIFICATION

ULTRABASS BXL3000, BXL1800, BXL900, BXL450

NEW

- Powerful bass workstations in wedge-shaped cabinet
- Original BUGERA™ special high-impact cone speaker
- Clean channel with dedicated Gain control
- Distortion channel with dedicated Gain, Shape and Level controls
- Ultra-musical, active graphic EQ with FBO Spectrum Analyzer
- Switchable Ultrabass subharmonics processor for unbelievable low-end power (BXL3000/BXL1800/BXL900 only)
- Integrated Compressor smoothens out volume peaks when playing dynamic slaps (BXL3000/BXL1800 only)
- Revolutionary "See what you play" FBO frequency indicator for instant sound shaping
- Musical limiter for ultimate volume without distortion
- Separate headphone output—perfect for quiet practicing
- CD input allows you to play along to your favorite music



BXL1800
\$329.99*

BXL450
\$199.99*

BXL3000
\$419.99*

BXL900
\$269.99*

For availability details, visit our website

BASS AMPLIFICATION

ULTRABASS BX1800

NEW

- Powerful and ultra-compact 180-Watt Bass Workstation
- Original BUGERA™ 15" special high-impact cone speaker
- Custom-made horn tweeter for high-end punch
- VTC Virtual Tube Circuitry for tube-like sound
- Dedicated 4-band EQ and Mid Shape function for awesome sound shaping
- Musical opto-limiter for ultimate volume without distortion
- Separate headphone output—perfect for quiet practicing
- Balanced XLR DI and Ground Lift switch for direct connection to your mixing console



\$329.99*

For availability details, visit our website

BASS AMPLIFICATION

ULTRABASS BX1200

- 120-Watt bass amp in wedge-shaped bass reflex cabinet
- Original "Hard Attack" 12" BUGERA™ aluminum-cone speaker
- 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, speaker out, tuner out, balanced DI output, phones out
- Channel select/Ultrabass on/off footswitch included



\$329.99*

BASS AMPLIFICATION

ULTRABASS BX600 & BX300

- 60-Watt (BX300: 30-Watt) bass amp in bass reflex cabinet
- Custom-made 12" speaker (BX300: 10" speaker)
- Active, extremely musical 4-band EQ (BX300: 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



BX300
\$199.99*

BX600
\$269.99*



JUST LISTEN.

*All prices shown are Canada MSRP excl. of TAX

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, gray covering and leather handle
- Great-sounding 3-band EQ and level control
- Stereo tape I/O plus phones out



\$139.99*

BASS AMPLIFICATION

ULTRABASS BT108

NEW

- Extremely versatile bass amplifier
- Powerful 20-Watt, 8" speaker
- VTC Virtual Tube Circuitry for tube-like sound
- Dedicated 4-band EQ for ultimate sound shaping
- CD input allows you to play along to your favorite music
- Separate headphone output—perfect for quiet practicing
- High-quality components and exceptionally rugged construction ensure long life



\$99.99*

For availability details, visit our website

CABINETS

ULTRABASS BA Series

Common features:

- Reinforced chamber, front-ported bass cabinet
- 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®)
- Unique tweeter remote control via footswitch or FCB1010

ULTRABASS BA115

- High-performance 600-Watt bass cabinet with an 15" speaker and 1" horn driver; Impedance: 8 Ohms

BA110
\$999.99*

ULTRABASS BA810

- High-performance 2,000-Watt bass cabinet with 8 x 10" speakers and 1" horn driver; Impedance 4 Ohms

BA410
\$559.99*

ULTRABASS BA410

- High-performance 1,000-Watt bass cabinet with 4 x 10" speakers and 1" horn driver; Impedance 4 Ohms

ULTRABASS BA210

- High-performance 500-Watt bass cabinet with 2 x 10" speakers and 1" horn driver; Impedance 8 Ohms

BA210
\$329.99*

BA115
\$329.99*



CABINETS

ULTRABASS BB Series

Common features:

- Reinforced chamber, front-ported bass cabinet
- 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®)
- Unique tweeter remote control via footswitch or FCB1010

ULTRABASS BB115

- High-performance 600-Watt bass cabinet with an 15" speaker and 1" horn driver; Impedance 8 Ohms

BB110
\$839.99*

ULTRABASS BBB10

- High-performance 2,400-Watt bass cabinet with 8 x 10" speakers and 1" horn driver; Impedance 4 Ohms

BB410
\$509.99*

ULTRABASS BB410

- High-performance 1,200-Watt bass cabinet with 4 x 10" speakers and 1" horn driver; Impedance 4 Ohms

ULTRABASS BB210

- High-performance 600-Watt bass cabinet with 2 x 10" speakers and 1" horn driver; Impedance 8 Ohms

BB210
\$309.99*

BB115
\$309.99*



KEYBOARD AMPLIFICATION

ULTRATONE K3000FX & K1800FX

NEW

- Ultra-flexible 4-channel PA System / Keyboard amplifier
- Powerful BUGERA™ woofer and custom-made 1" driver
- 24-bit digital FX processor with 100 awesome presets
- Dedicated 7-band graphic EQ with FBO Feedback Detection
- Additional XLR mic input for direct connection of dynamic microphones
- Balanced stereo XLR DI with Ground Lift switch
- Headphone output and CD input
- Subwoofer output for ultimate low-end power

K3000FX
\$469.99*

K1800FX
\$379.99*



For availability details, visit our website

KEYBOARD AMPLIFICATION

ULTRATONE K900FX & K450FX

NEW

- 3-channel PA System / Keyboard amplifier
- BUGERA™ woofer and custom-made 1" driver (K450FX, BUGERA™ speaker only)
- 24-bit digital FX processor with 100 awesome presets
- 5-band graphic EQ with FBO Feedback Detection
- XLR mic input and line output
- Subwoofer output for low-end power
- 35-mm pole socket for stand mounting

K900FX
\$309.99*

K450FX
\$239.99*



For availability details, visit our website

KEYBOARD AMPLIFICATION

KEYBOARD AMP/PA SYSTEM KX1200

- 120-Watt amp in 3-way bass reflex cabinet
- Custom-made 15" woofer, 5" midrange speaker and HF driver
- Full 4-channel operation with separate volume and effects/monitor send
- 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
- Additional main out for connection of external amps



\$329.99*

BEHRINGER



INSTRUMENT AMPLIFICATION

KEYBOARD AMPLIFICATION

ULTRATONE KT108

NEW

- Extremely versatile 2-channel keyboard amplifier
- Powerful 20-Watt, 8" dual-cone speaker for wide frequency response
- 2 instrument inputs with separate volume control for each channel
- VTC Virtual Tube Circuitry for tube-like sound
- Dedicated 3-band EQ for ultimate sound shaping
- CD input allows you to play along to your favorite music
- Separate headphone output—perfect for quiet practicing

- High-quality components and exceptionally rugged construction ensure long life



For availability details, visit our website

\$99.99*

EFFECTS & MODELING PROCESSORS

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
- Balance: 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



\$289.99*

EFFECTS & MODELING PROCESSORS

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
- Balanced stereo line out with speaker simulation plus stereo headphones out and adjustable stereo aux line in

- Comprehensive MIDI implementation
- Dual footswitch, AC adapter and carrying bag included



\$169.99*

EFFECTS & MODELING PROCESSORS

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-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
- Awesome modulation and pitch bend effects



\$119.99*

EFFECTS & MODELING PROCESSORS

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
- Balance 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



\$289.99*

EFFECTS & MODELING PROCESSORS

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, TONE, BOOST and SPLIT
- Wah-Wah pedal and studio compressor effects



\$169.99*

STOMP BOXES

**V-TONE GUITAR GDI21
V-TONE BASS BDI21
V-TONE ACOUSTIC ADI21**

NEW

- Analog modeling preamps/stomp boxes with DI recording output
- These BEHRINGER products have been designed to compete head to head with leading products on the market*
- Dual DI mode for direct recording output

- Output available on 1/4" TS or balanced XLR connectors
- Ground lift switch eliminates typical ground loop problems
- Runs on 9V battery or the BEHRINGER PSU-SB DC power supply (not included)



For availability details, visit our website

GDI21/BDI21/ADI21: \$54.99*

STOMP BOXES

VINTAGE DISTORTION VD1

NEW

- Authentic and classic distortion effect—the warm and emotive tone that has ruled rock for the last 30 years
- This BEHRINGER product has been designed to compete head to head with leading products on the market*
- Dedicated Sustain control lets your guitar scream
- Status LED for effect On/Off and battery check
- True hard-wire bypass for ultimate signal integrity
- Runs on 9V battery or the BEHRINGER PSU-SB DC power supply (not included)



For availability details, visit our website

\$54.99*

STOMP BOXES

VINTAGE PHASER VP1

NEW

- Authentic and classic three dimensional phase shifting—from rapid rotary speaker to impressive jet plane effects
- This BEHRINGER product has been designed to compete head to head with leading products on the market*
- Dedicated Rate control and separate Tone switch for fine-tuning of effects speed and tone
- Status LED for effect On/Off and battery check
- True hard-wire bypass for ultimate signal integrity



For availability details, visit our website

\$54.99*



JUST LISTEN.

*All prices shown are Canada MSRP excl. of TAX

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STOMP BOXES

STOMP BOXES

NEW

- One of the most comprehensive stomp box collections around—at unbelievable prices!
- Add different kinds of distortion, create delay, reverb, chorus, flanger, tremolo, phase shifter or change the tonality of sounds
- These BEHRINGER products have been designed to compete head to head with leading products on the market!
- Status LED for effect on/off and battery check
- Runs on 9V battery or the BEHRINGER PSU-SB DC power supply (not included)
- First-class electronic On/Off switch for noise-free operation
- High-quality components and exceptionally rugged construction ensure long life



PB100/TO100/BDD100/OD100/DM100/
UD100/AM100/CS100/E0700/AM100/UO100/
UT100/UC100/LF100/AP100/AB100/NR100/
BO100/BLE100/BEQ700/BCH100 **\$34.99***
TO80Q/DD100/DR100/FX100 **\$44.99***

For availability details, visit our website

STOMP BOXES

HELL-BABE HBO1

NEW

- Multi-functional Wah-Wah pedal—offers everything you need for all styles and sounds
- This BEHRINGER product has been designed to compete head to head with leading products on the market!
- Total optical control for wear-and-tear-free pedal operation (no mechanical pots and switches)
- Unique spring-back pedal mechanism with resistance adjustment for ultimate playing style (option to remove)
- Heel-down frequency range freely adjustable via Range control (440 Hz to 250 Hz) for use even with bass guitars



\$54.99*

For availability details, visit our website

TUNERS

RACKTUNER BTR2000

NEW

- Multi-functional tuner including built-in microphone for use with acoustic instruments
- Useful metronome, adjustable from 30 to 240 bpm with audible and visual beat indicator. You can also work on-the-fly with the manual TAP tempo function
- Integrated, switchable rack lights with high-power LEDs for absolute control over your rack gear
- 11 different tuner modes i.e. g. "chromatic", "banjo" or open tunings) based on 12 equally tempered tones



\$99.99*

For availability details, visit our website

TUNERS

CHROMATIC TUNER TU100

NEW

- Gives you 7 different tuning modes including Regular, Flat, Double Flat and Chromatic mode
- Precise 7-segment LED and 11-point Stream Meter guarantee accurate tuning
- Reference tone adjustable from 438 Hz to 445 Hz
- Mute/bypass function for silent tuning
- Status LED for effect on/off and battery check
- Runs on 9 V battery or the BEHRINGER PSU-SB DC power supply (not included)
- First-class electronic On/Off switch for noise-free operation



\$34.99*

For availability details, visit our website

MI 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
- Two programmable switch jacks, e.g. for amp channel selection
- MIDI merge and SysEx backup functions
- Easily programmable in a standing position
- Integrated power supply—no messy AC adapters



\$249.99*

MI 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



\$44.99*

MI ACCESSORIES

DUAL A/B SWITCH AB200

NEW

- 2-channel footswitch for stage and studio applications
- Usable for all products with external control functions such as guitar amps, keyboards, rhythm machines, lighting products, etc
- Easily switch between two input signals into one output or vice versa (e.g. switch between two guitars using one amplifier or two amplifiers with one guitar)
- Programmable latching/non-latching modes selectable for both channels



\$34.99*

For availability details, visit our website

MI 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



\$64.99*

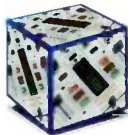


JUST LISTEN.

BEHRINGER

DJ PRODUCTS

DJ MIXERS
DJ GEAR
DJ HEADPHONES



www.behringer.com

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 Ultraglides 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



\$309.99*

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, panner, ultrabass, exciter, vinylizer, voice changer etc.
- Intelligent dual auto-BPM counter with time and beat sync display
- Super-smooth VCA Ultraglides faders with up to 500,000 life cycles
- Awesome adjustable XPO stereo surround effect
- VCA controlled crossfader with adjustable crossfader curve for utmost reliability
- 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



\$309.99*

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



\$439.99*

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 Ultraglides 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



\$219.99*

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 Ultraglides 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 gooseneck lamp socket!



\$139.99*

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 Ultraglides 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

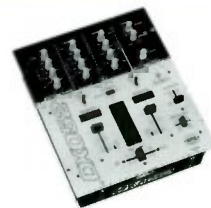


\$169.99*

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 Ultraglides 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



\$139.99*

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 Ultraglides 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



\$119.99*

DJ GEAR

B-CONTROL DEEJAY BCD2000

- Play, mix and scratch any MP3 and WAV files just like vinyl records with ultra-low latency
- USB 4-channel audio interface plus high-resolution 24-bit A/D and D/A converters
- Perfectly complements the included BEHRINGER B-DJ software or any other DJ software
- 2 scratch wheels support creative DJing such as scratching, pitch bending and cue searching
- Full-fledged DJ mixer control panel with mic preamp, 3-band kill EQ per channel, ultra-precise faders, super-smooth crossfader and talkover function



\$249.99*

For availability details, visit our website

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



\$169.99*

DJ GEAR

MINI 800

NEW

- Ultra-compact 9.5" karaoke machine for studio and stage applications
- Revolutionary Voice Canceller—effectively eliminates vocals from any stereo source while retaining most music elements
- Integrated digital echo/reverb processor in 24-bit/40 kHz resolution for ultimate vocal enhancement
- 2 independent mic channels with Level controls and Clip indicators for perfect level adjustment
- Dedicated 2-band EQ for awesome vocal enhancement and sound shaping



For availability details, visit our website

\$64.99*

DJ GEAR

MINIBEAT BEAT800

NEW

- Ultra-compact 9.5" dual beat counter/phono preamp for studio and stage applications
- Intelligent dual BPM counters with Tempo Difference indicator
- Ultra-flexible Beat Assist and Sync Lock functions
- 2 state-of-the-art phono preamps with line inputs to accommodate turntables, CD players, etc.
- Accurate 6-digit LED input meters for precise level indication
- Ultra low-noise audio operational amplifiers offer outstanding sound performance



For availability details, visit our website

\$64.99*

DJ HEADPHONES

HEADPHONES HPX4000

- Closed-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 Ohms



\$54.99*

DJ HEADPHONES

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 Ohms



\$34.99*

BEHRINGER

PROFESSIONAL LIGHTING SYSTEMS

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that kind of stuff," he laughs. Again with the people pleasing, but he makes no apologies now, a good 45 minutes after his initial comment at the start of the interview.

"I'm happy with everything on this album," he says. "I didn't want to blow the first shot. I could've hit 'em with 'More Soup' and it probably wouldn't have made sense to them, a little too left. Another reason wanting to go with the more pop stuff because that's what people are used to. The next few projects I

do, I'll want to have more of a push, but be able to do stuff that's a little more risqué." •



Toronto music journalist Karen Bliss is the Canadian correspondent for *RollingStone.com*, and operates her own Canadian music industry news column, *Lowdown*, at <http://jam.canoe.ca/Music/Lowdown/>. She also contributes pieces twice a week to local TV show *Inside Jam* on Sun TV. In addition, she writes for *TIME* Canada, *Gasoline*, *Teen* *Tribute*, *to Words & Music*, *Access*, and others.

"We tried doing it as a song a bunch of times (for *The Perfect Strangers*) and it never worked out. So I just asked him if I could use that and build a song out of it and he said, 'Yeah, cool.' I mean, he's not going to turn it down. It's more publishing money for him."

Toronto's k-os is another artist who contributed to *The Desired Effect*. "That's a long time coming. We talked about doing it for six years or more," says Moka. "Calling Out" was the last addition to the album in early summer.

"It was in Montreal. He did his vocals in a hotel room in a bathroom and I did my shit in my place in my bedroom (in Vancouver), and then his guitar player, Russ (Klyne), got with him out in Vancouver and our engineer, Roger (Swan), and finished the music. He sent some singing parts and drums, and then it was on me to take that and try and derive some meaning from it. We went back and forth and built it that way, since we couldn't physically be in the same place at one time.

"Hopefully, that will be the second single," he adds.

One song, "Beautiful", which Moka dubs "a lust song" and describes as having "water sounds swirling around," he did about half-dozen versions of and put two on *The Desired Effect*, including a remix. He played everything on them from guitar to Wurlitzer. "That's what I'm proud about on this album is that I played a lot of the instruments," Moka says, even trumpet, a full size one and pocket.

He estimates that "90 per cent" of the album is self-produced, but various other people get credit either alone or as co-producers – including k-os and Swan ("Calling Out"); Sixtoo ("More Soup"); Troy Sampson ("Hundred Grand", "Everybody Dance"); Oh No ("Keep Moving"); Jay Dee a.k.a J Dilla ("One Time"); Metty The Dert Merchant ("Everybody Dance"); and Swollen's Rob The Viking ("Sitting On The Porch"). Swan mixed the majority of the tracks at Hipposonic with the assistance of Amy Worobec and the album was mastered by Craig Waddel at Vancouver's Gotham City Studios.

Moka settled on 13 tracks for the final tracklisting of *The Desired Effect*. "The lucky number, you know what I mean? People like



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Trick Pony

by Kevin Young

What They Play...

from the opening train whistle on *First Blush*, Tricky Woo makes it clear you're about to go for a bit of a ride. Released August 30th, *First Blush* is the Montreal-based hard rock outfit's fifth effort and their first since the band temporarily dissolved almost four years ago.

The intervening time hasn't dulled their chops and from the pace of the record Tricky Woo seem intent on making up for lost time with an unapologetic blend of '70s riff-based heavy rock and garage cool. The opening track, "Pink Thunder", sets the tone with an onslaught of hard rock must haves; pulsing bass, dueling guitars, harmonized riffs and lyrics exhorting the glories of hard loving and even harder rocking. Familiar ground to some, perhaps, but they pull it off with such commitment and obvious joy that it's entertaining as hell. In fact the full-on arena rock entry seems deliberately stuck to the front of the record like a ridiculous codpiece, daring the listener to say they've heard it all before.

Being Tricky Woo again after a fairly long hiatus, particularly with all the excitement surrounding the Montreal indie scene, suits lead vocalist/guitarist Andrew Dickson very well. He's happy to be working with long-time co-writer and band member, Adrian Popovich and foresees a positive future for the band. "When we broke up the first time we worked hard for years and just burnt out, basically. There's been some musical stuff I had to do," he continues. Starting a side project, for instance, "That shit just had to be done, to get it out of my system. Also, when we started the band, we were kids, you know?" As a kid, one of the other things Dickson was apparently known for was ditching his clothes on stage, famously plunking himself down on a venue's pool table after a gig at a long past CMW. "It happened in 1996 - I was a kid," he asserts, but that doesn't mean their stage show is any less wild than before. If anything, he says, it is fiercer and more confident than ever. Nowhere is that more evident than on this record and although he may not strip down on stage anymore he and the band have no hesitation whipping out their myriad old school, heavy rock influences and dangling them in front of the listener shamelessly...

Early Tricky Woo owes more to garage rock than this latest effort does, but in many ways *First Blush* is the best of both worlds. Raw and fuelled by an almost manic enthusiasm, almost all of the tracks on the record have a kind of instant familiarity; revisiting '70s hard rock, but never getting bogged down in pretence or taking themselves too seriously. It's dirty, good fun that's going to satisfy people who loved the music the first time around, as well as turn on a younger audience with its pyrotechnic guitars and tight, no nonsense arrangements. "I find it weird how 'rock' is a bit of a dirty word," he says. "Everything comes from some sort of a source. I find Rock has a very distinct language and it is actually a truer challenge to make something creative within that realm. That's part of the excitement for me - to bend it into a shape it hasn't been bent into before."

When the band formed in '96 it was a three-piece and had a much sparer, stripped down sound. At the time Andrew was in art school and in love with Chuck Berry and The Rolling Stones; "Everything rock you would grow up listening to," he says. Shortly after the band formed he quit art school and Tricky Woo released *Rock and Roll Music Part One* in 1997 on SSG records. By 1998's release of *The Enemy Is Real* on Sonic Unyon the band was a four-piece. Two more records on Sonic Unyon followed: *Sometimes I Cry* (1999), and *Les Sables Magiques* (2001). On the latter, says Andrew, "I pushed the band to a different realm, keeping the same cutthroat urgency in terms of song arrangements." Although he doesn't say specifically what direction that was, his desire to break new ground eventually led to the band's dissolution and Andrew starting a side project called Soft Canyon. While Dickson is the only founding member of Tricky Woo left from the original, long time collaborator and fellow songwriter Adrian Popovich is back after an absence from the band's last record. Beyond co-writing with Dickson, Popovich pulled triple duty in the studio: co-producing, performing and engineering at his own Stock Market Audio in Old Montreal. "The hardest thing was to not



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lose perspective. When you see things through from the first time a riff is played in the jam space to the moment you're dumping your final mixes to send off to mastering, there's plenty of time to get lost in the technicalities of recording and lose sight of your ultimate goal, which is to rock, obviously. It's during those moments that Andrew would come in, shake me, and say 'I don't know if we're missing half a dB of 5 K on the kick drum and I don't care ... turn up my solo!'"

Victor with Jean-Francois Dagenais and Francois Paget didn't hurt. All but two of the album's drum tracks came from that session and were recorded to tape. Dickson describes working at Studio Victor as a treat. "We wanted the drums to be in a very big room. They had the facilities; that Frank Sinatra room that they have."

The only drum tracks that were recorded elsewhere made the record owing to a better overall performance from an earlier demo, but in order to mix them into the record more effectively, Dickson says, they replaced the kick drums

far longer than past records. "We've cut things in seven days, with mixing, whereas this one took quite a few months; partly because of the luxury of having our own studio, but partly, as well because we just wanted to work on things until we were happy."

Although there's a clear retro heavy rock style to the record, the end result is difficult to classify in terms of one or two bands. If he has ever had the intention of writing a song that sounds like a particular artist, says Dickson, "The song usually doesn't make it through a jam." The



Discography...

- Rock And Roll Music Part One*
(1997, SSG Records)
- The Enemy is Real*
(1998, Sonic Unyon Records)
- Sometimes I Cry*
(1999, Sonic Unyon Records)
- Les Sables Magiques*
(2001, Sonic Unyon Records)
- First Blush*
(2005, Last Gang Records)

Web...

- www.trickywoo.org
- www.lastgangrecords.com

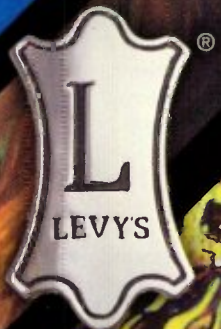
Sometimes the first casualty of any recording process is the immediacy of live performance. Happily that's not the case here. "To try and get that urgency can be far more difficult than multi-tracking slowly, putting everything together in a very Steely Dan sort of way," Andrew quips. "It's a serious challenge." With such arrangement-heavy material, had the band not had such a clear idea of a sonic destination, the process could very easily have gone south, but the record hangs together extremely well sonically. The lush parade of chunky riffs and harmonized signature solos, rather than coming off with a heavily processed, clinical approach à la Boston, sound honest and in your face.

"We had a pretty specific vision of how we wanted it to sound," Dickson says. This being the first time they had access to their own studio, he explains. "We took our time to get there, yet, while doing that we had to keep an eye on the fact the stuff had to be urgent." Laying a good portion of the album's drums and scratch beds at Montreal's historic Studio

to mirror the sound of the Victor sessions. The remainder of the beds from Victor – guitars and bass – were good physical performances, had a quality that was just a bit darker than the band wanted. The rest of the recording was done at Adrian's studio, Stock Market Audio, on Cubase SX. Some additional editing and cleanup was also done at Apollo Studios with Philippe Aubert Messier and Peter Van Uytfaeck. There was no question of bringing someone else to produce. With such a specific idea of what they wanted in terms of sounds and songs, Dickson doubts anyone else could have stepped into the process and worked with them. Part of getting the sound they wanted involved recruiting original drummer, Sasha Roiz, to come in from Toronto to record a good portion of the background vocals. Dickson also credits the strong opinions and arrangement chops of bassist Alex Crowe and drummer Patrick Sayers. "The band's always had a heavy hand in what it does in the studio and it's the natural process that we take care of that ourselves as well." The album took

songs that make it onto the record and through the tours are the ones that are the sum of all the music he loves and as far as the bands that influence him, he says, "the list is massive." You get the sense that at some point Dickson and company just declared that "rock will henceforth be a whole hell of a lot of fun" and decided to do whatever kind of music they want to. "I think we do that every record and sometimes that gets you in hot water and sometimes people dig that. I've always been inspired by artists and players and bands that every record is a different step to somewhere; that's been the blueprint for the band whenever we step into the studio." For critics who might be inclined to slam the record and the band revisiting such well travelled ground ... "Everything sounds like something," says Andrew. "Rock, fortunately and unfortunately, it's the dirty dog. It's the friend that sleeps on your couch and doesn't have a house."

Fair enough. The relatively recent success of bands like The Darkness have popularized old school glam rock again, opening the door for all kinds of well-



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tricky woo

intentioned excess. Glam and '70s heavy rock hardly had a monopoly on self-indulgence. There's nothing wrong with kicking back and ripping it up on stage for giggles and because you love playing music so loud it makes animals scream. Tricky Woo, apparently, don't take themselves too seriously and *First Blush* captures the wailing free for all of its stylistic ancestors without suffering from the obscure over the top production that helped to make the whole genre look a mite silly.

That said, Tricky Woo have a real drive to be better players, get tighter as

a band and has generally become more accomplished on stage and in the studio. Equally as evident as the enthusiasm and commitment, their chops shine through on the record. Around track 3, the hooky "Lover Don't You Lie", you start to realize that the harmonized solos and traditional '70s hard rock embellishments are going to continue to fly thick and fast. Their arrangements, particularly on songs like "Born In The City" and "Rat Feathers" the band manage to pack in a fair bit of grandeur without losing the point of a song in unnecessary fireworks. Tricky Woo's sparse, garage past isn't completely submerged either. It comes across in their

dedication to making their point fast, ripping up the joint, and getting in and out of songs without losing listeners along the way. The entire album clocks in a 31:37 and at 4:35 the closer, "Dirty Business", is about as close to epic as they seem prepared to indulge in. "Having really urgent, tight arrangements is a really important thing. One of the driving forces while making the record was to create that vibe of grandness in three minutes."

In a live setting they might flesh out songs a bit, Dickson says. "We've interjected 30 seconds to two minutes of Yes' "Heart of the Sunrise" into one of our songs - on a good night we'll jump into that, some down and dirty jamming, but still going for the throat..." There hasn't been much touring lately, a couple of shows, but between making the record and recovering from a bit of an unfortunate accident in his day job there hasn't really been time until now: "As a general contractor I'm around power tools all the time," he says, in a way that suggests the rest of the story is going to be uncomfortable to listen to. "A piece of wood split off a table saw and cut my middle fretting finger - damaging nerves and the ligament." With physio and practice over the past couple of months he's luckily gotten back to where he was.

Having recovered from what could have been a career ending incident, where he and the rest of the band are sounds like a very good place to be: now signed to Last Gang records, formed in 2003 by Donald Turlington and Toronto Entertainment lawyer, Chris Taylor, have had great success with the likes of Metric and Death From Above 1979 and seems like an excellent home for Tricky Woo. Over the next few months the band will concentrate on Canada, upcoming dates including a fairly extensive run through September and October and shows with fellow Montrealers and label mates, Death From Above 1979, as well as friend and former producer, Ian Blurton's band, C'mon, and looking forward to a US release in February 2006.

On record, Dickson and the band's love of the music and the thrill he and the band get from playing it comes across at high volume. *First Blush* has the rare quality of making you feel like you're actually in the room with the band and the even rarer quality making you wish you were. "Back to rock being the dirty dog," he says. "Of the low arts, it often gets the low position; its footprints and its heroes are narcotic, drunk, fucking lunatics." In other words, just the sort of larger than life characters that made you want to run away and join a rock and roll circus as a kid.



Kevin Young is a Toronto-based freelance writer.



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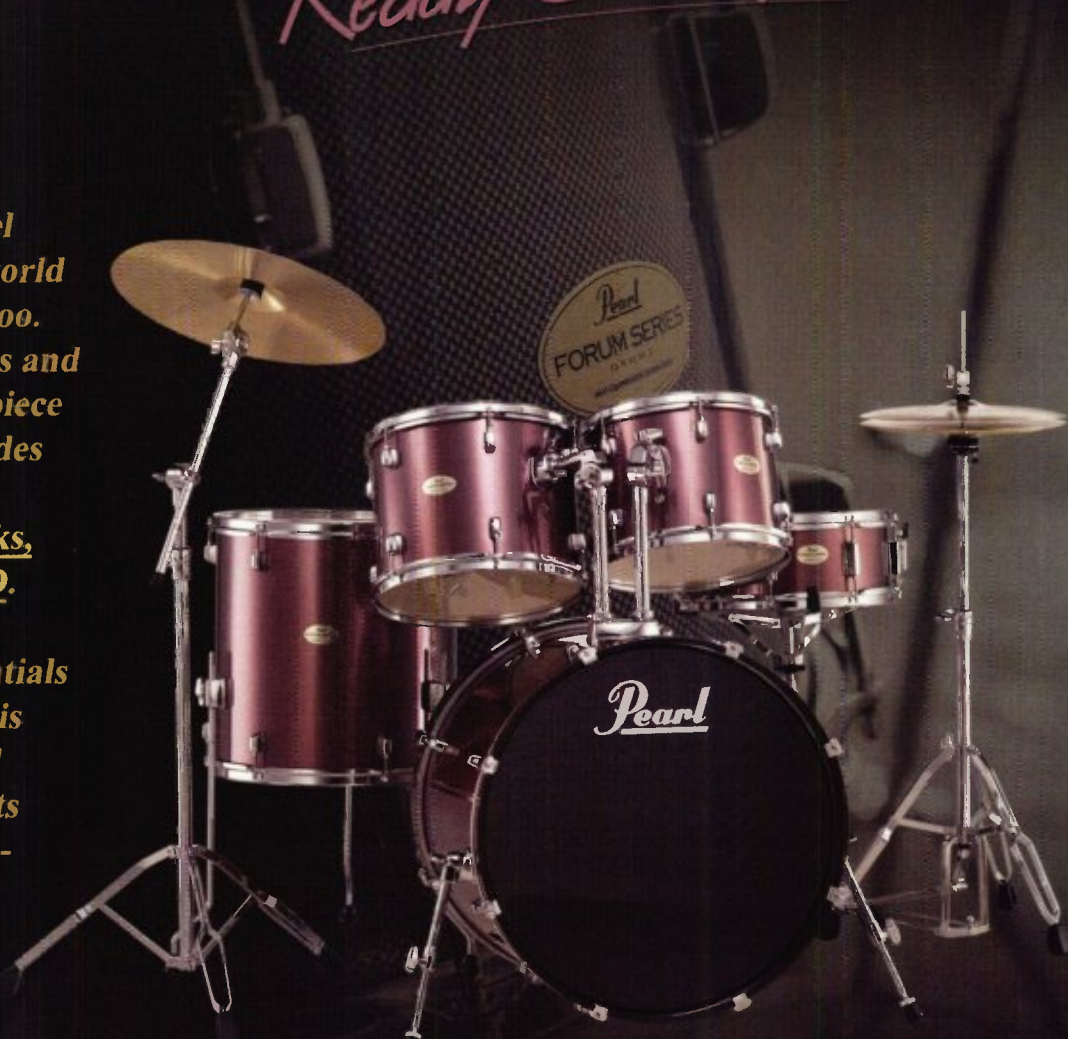
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“Aren’t all drummers unconventional?”
 you’re probably thinking. Drummers are
 considered, at least by their musical peers, to be
 a “little left of centre” anyway, but this years’ to be
 ensemble of drummers is made up of artists
 that bring something extrao­rdinary or as you will
 learn creative, even unearthy setups. Some
 are world-renowned players known to
 most musicians and others are not
 (not yet anyway), but will no doubt
 broaden your sense of adventure
 as a player and hopefully
 encourage you to think
 outside of the box.

UNCONVENTIONAL DRUMMERS ON MAT

by Chris Taylor-Munro

PERCUSSION 2005

For argument's sake, let's use a typical four or five-piece kit with hi-hats, a crash or two and a ride cymbal as the common example and most widely used configuration for the modern drumset. Most right-handed players cross the right hand over the left with the toms in front descending to the right. The crash and ride cymbals at the ten and two or three o'clock position respectively. Lefties naturally reverse the placement. Why? Because throughout the years of drumset evolution players pass on what they themselves have been taught or observed and in most cases find to be an efficient method of playing kit. Then comes along a player who pioneers something new whether it is intentional or as a result of having to adapt their technique, which often leads to changing their set-up. Or vice versa! You get the sense the whole "chicken and egg theory" can be applied as one can instigate the other, but that varies with each drummer of course. With each subtle change drummers make to their kits and techniques the combinations of possibilities become endless.

Exploring new sounds to add to your kit is perhaps the simplest way to get the creative juices flowing. By adding traditional percussion such as cowbells, blocks, bongos, etc. to your drumset you can embellish beats and patterns in your existing repertoire. The first artist I'd like to introduce took this approach early on in his illustrious career and at the age of 21 became a worldwide phenomenon with progressive super group YES. Without further ado: Bill Bruford! Throughout his career he has played with YES, King Crimson, Genesis, Gong and for the past 26 years his award-winning group Earthworks. (Watch for the January, 2006 release, *Underground Orchestra - Live in New York*, DVD.) Bill has drummers drooling with anticipation over what new and amazing sounds he successfully, taste-



Bill Bruford

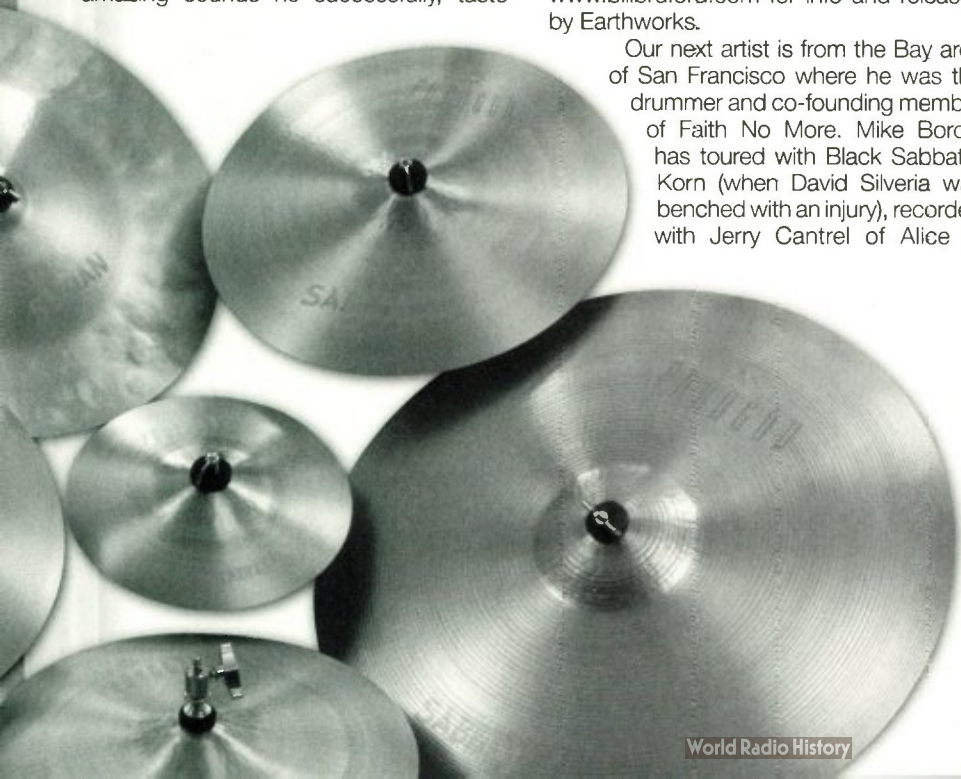
fully and most importantly musically brings to any and all collaborations he involves himself with. Not only did he embrace the latest technology and add the most interesting drum colours to his kit, he, in some cases, co-developed the drums and helped them become successful products for the manufacturer. Some notables are Remo's Roto Toms, Simmons electronic pads and Tama's popular Octabon. To this day he continues to evolve his setup, but more on this from Bill later. See www.billbruford.com for info and releases by Earthworks.

Our next artist is from the Bay area of San Francisco where he was the drummer and co-founding member of Faith No More. Mike Bordin has toured with Black Sabbath, Korn (when David Silveria was benched with an injury), recorded with Jerry Cantrel of Alice In

Chains and continues to hold the throne for none other than Ozzy Osbourne. Mike is what I call a hybrid drummer. He was one of the first drummers to appear on the world stage playing open handed a technique that negates crossing the lead hand over the other. It is steadily growing in popularity to this day with drummers including yours truly. His mix of metal, funk, country and hip-hop grooves ensure any band or artist he backs will be driven along in powerhouse fashion.

The third drummer I would like to introduce is Brad Park. A relative newcomer to the professional realm and the youngest of this year's contributors, Brad is already performing at clinics for Long & McQuade, gigging ferociously with as many groups and artists in the Greater Toronto Area as humanly possible. With styles ranging from hip-hop, electronica, jazz, Latin and rock, Brad demonstrates his impressive abilities with his unique approach and variety of setups. Check out his site at www.badnutbeats.com and keep an eye on this guy.

Perhaps the most unconventional drummer of our time, Roy "Futureman" Wooten is a pioneer and inventor of amazing instruments such as the Drumitar (drum-synth that looks like a sci-fi guitar) and his latest creation, the RoyEl (an instrument shaped like a piano). Roy lends his talents to the multi Grammy-award winning group Bella Fleck and the Flecktones along with his solo work and collaborations with brother and bassist, Victor Wooten. Roy's Allstar Camp attracts drummers of all varieties to the Nashville,



TN area providing instruction from the industry's top educators and performers in a positive and non-competitive percussion ensemble environment. Check out www.evolution-damour.com and you will agree Futureman is one of a kind to say the least.

Being the author and a contributor to this piece is a great pleasure and a chance to relate my experience with adapting techniques and setups as I have made what I hope to be a full recovery from personal injuries. I am back to playing music professionally with my surrogate family, the David Usher band, who has been an integral part of my recovery through their support and friendship along with the rest of the Canadian music and medical community.

Fundamentals are essential as any of this year's contributors would attest to, but beyond that I say become your own innovator and try something new if only to break the monotony and have fun with your drumming. One thing leads to another and so on. Evolution, baby!

We'll start off by getting a description of each artist's formal and informal training...

Bill: Two lessons from Lou Pocock of the Royal Philharmonic Orchestra in London, UK. Then I was on my own.

Mike: I studied with a teacher of the technique developed by Chuck Brown. It involved matched grip, and Camco pedals, among other things and also with a Ghanain guy in the Bay Area called C.K. Ladzepko, whose deal was African ensemble percussion.

Brad: My early days were spent learning from my public school music teacher, Kathy Beatty. She pushed me a lot to try, and told me I had natural abilities. That's where I learned to read a chart. In 7th and 8th grade jazz band, we were swingin' cats man! I got to play "Wipe Out" at every show. That was great. I had learned to play a bit at home by mimicking what I saw, but I had never played with a hi-hat yet. I worked hard after school learning to move my left against my right foot. I am mostly self-taught.

Futureman: I took ukelele lessons while living in Hawaii in the 4th grade. I played trumpet in high school and played and gigged on drumset with my four musician brothers since I was eight with self-taught drum skills. I formally took private drum lessons when I was 14 years old even though I already knew how to play and read. I think I learned about a very "good" drum instructor teaching in Hampton, VA named Win Winfree from my good drumming buddy, practice partner and neighbour at the time, Billy Drummond. Billy and I would always practice together and separately and then in the evenings we would always get together to listen and talk about different recordings. We always have inspiring playing and listening sessions because Billy's dad had ALL of the jazz recordings for us to dig into. Friends like Carter Beauford (from Dave Mathews Band) and Cindy Blackman (Lenny Kravitz and various jazz recordings) would come over and also be inspired by our listening and playing sessions. I switched from trumpet to drums in the 10th grade in high school and continued taking percussion lessons for two years of college at Norfolk State in Norfolk, VA under Charles Lindberg.

Chris: My folks bought a toy drumset for me at age six while living in Germany. After moving to Canada three years later my father and a family friend haggled for a real drumset at Jack's Music in Montreal. Up to that point I was self-taught. My formal training, which included orchestral percussion, began in grade seven, through high school and on to Humber College, Toronto, ON. After leaving college I studied with author and teacher, Charles "Chuck" Borrows in Ottawa, ON.

Drummers come from diverse backgrounds and not all of course are introduced to the art of drumming in the same manner. The following is what aspect of drumming was the first foray for each of the players...

Bill: Drumset.

Mike: I was with a good friend at age 12 who said he wanted to learn bass - I chose drums.

Brad: A kit with no hi-hat ... then I got a hi-hat ... now I have a few.

Futureman: Beating on boxes before I had anything formal. Then I got small toy sets for Christmas. Santa would bring a better set each year until I finally got a real one. This is good to let kids make a way to finding their passion before getting too much stuff. It is a good exercise and development to being able to make anything sound good.

Chris: Foot stools in my parent's living room then graduated to a toy drum set with the world's worst sounding cymbal. I'm pretty sure it was a lid to a paint can. No hi-hat, though. I loved it like a pet anyway.

A skill that does not come naturally to most people, but is highly regarded as a gift is that of ambidexterity. Being able to perform any function with either your left or right hand is obviously a skill any drummer would love to be born with, but through practice both on the kit and with everyday activities can be attained with impressive results. I asked each drummer which is his dominant hand...

Bill: Right-handed. I'd give my right arm to be ambidextrous!

Mike: I am definitely left-handed.

Brad: In most things right-handed.



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Futureman: Naturally right-handed, but always working on other things as well as drum exercises to help me think through the left hand – not only as a counter point to the right side – but as a lead with the right as counter point.

Chris: Right-handed.

What was the strongest influence on your chosen technique/setup? Was it influenced by someone, something or was it a natural evolution?

Bill: I think I've always tried to provide the percussion instruments that the music seems to require. Most of my career has been spent outside the "mainstream" rock industry, and my kits over the years have changed from group to group, decade to decade, to reflect my interest in electronics, pitched percussion, ethnic percussion, world music, roto-toms, metal, jazz, and any combination thereof particularly during several editions of King Crimson. When I started, we didn't necessarily have drums all of the same range, colour, and manufacturer like now. If you had a thin red one with a great sound, you put it next to a fat blue one with a completely different sound, and that was cool. Only recently have we started to play these perfect looking kits direct from the manufacturer's catalog. So the music was and is always the strongest influence on my setup. For those interested in kit configurations, there is an exhaustive rundown on what I've used over the years at www.billbruford.com.

Mike: My teacher thought, "Why flip the hi-hat position and then just cross my arms anyway?" He kept it open instead.

Brad: It is definitely an evolution of an artistic nature. I love setups, and I love having different ones, some conventional, some not. Terry Bozzio inspires me a lot as both a drummer, and as an artist. I'd say his kit is a work of art. I have not taken mine to such great extents ... yet.

Roy: The Wooten Brothers toured with Curtis Mayfield when we were very young. His percussionist would play melodic solos on these tunable small roto-toms that he mixed in with his congas for very melodic soloing – listen to the beginning of "SuperFly" and you hear a little taste of this melodic drumming/soloing approach. That had a profound effect on me at a very early age. From that point on I saw a profound possibility for my drumming in the connection of melody, harmony and drum technique. It would take me 40-something years to fully flesh out this vision, but I have it in my new instruments.

Chris: For the beginning of my life as a drummer I stuck with a five-piece for every genre of music crossing my right hand

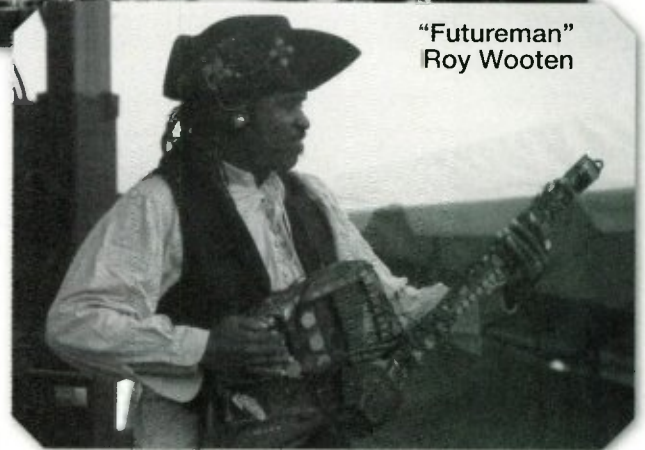
over to the hi-hat in typical fashion. Eventually progressive music like that of King Crimson inspired me to seek out different voices for my kit forcing me to use my left hand for different sections of my kit. My current setup (left leg for bass drum, right on hi-hat pedal, hands playing open with the hats and ride on the right) is a result of retraining and adapting my left and right

How does your setup/technique differ from the typical kit/technique?

Bill: My gear is set up in the style of a tympanist, five drums flat, waist height, and bass drum. There is a central hi-hat right in front of the snare drum, and the two toms and cymbals left of the snare are mirrored by two toms and cymbals right of the hi-hat. This is



Mike Bordin



"Futureman"
Roy Wooten

spheres to allow me to play. It was an evolution I had not anticipated.

What (if any) daily activities are you ambidextrous at or use the "opposite" hand for i.e. sports, writing, etc?

Bill: I try to shave and open doors with the wrong hand ... both of which can be injurious to your health.

Mike: Nothing. I take a few swings in the batting cage just to keep loose, but it's only 5 of 250.

Roy: There is not really too much that I lead with the left hand besides drinking out of a cup unconsciously.

Chris: The first time I experienced using "the dumb side" as my teacher Chuck use to call it was driving a right-hand drive, stick shift rental car in England. It proved to me that practicing anything with the opposite hand improves and becomes fun and liberating at the same time. Now I make an effort to try everything with both hands to keep a balance. Using your mouse while working on your computer is a quick example. Starts out slow, but it quickly becomes "normal."

a symmetrical set up. Tama Starclassic Drums: 16 x 22 Bass Drum, 9 x 10, 11 x 12, 12 x 13 Mounted Toms, 16 x 16 Floor Tom, BB146 6 x 14 – Bruford Signature Snare.

Mike: China and ride are not where they would usually be, I guess. (Left side of right-handed kit)

Brad: The thing I have changed the most are the sizes ... I use 6, 8, 10, 12" rack toms, with a 16" bass drum usually, though I sometimes add a second one that's 22". I also use three snares, sometimes even four. From super tight, right down to de-tuned and floppy. I generally also use three or four hi-hats from 8" minis to double-

stacked Chinas that smash together. As far as cymbals go, I use a lot of stacks, and bells, with really dry crashes and rides. My kit is a Yamaha Maple Custom Absolute Nouveau in Blue Sparkle.

Roy: Drumitar and RoyEl are based on guitar and piano respectively.

Chris: I position the kit (usually a four-piece) as a left-handed player would with the rack tom directly in front and the floor tom to my left. Instead of placing the ride above my floor tom at the 10 o'clock position I have it to my right just an inch above the hi-hat a la Carter Beauford style.

Is any special gear/equipment needed for your setup that is/was not available on the market?

Bill: The remote short-cable hi-hat necessary for this setup is an unusual item, and some people break out in rashes when you talk about remote hats.

Mike: Not really. We've messed with lots of stuff as far as durability, but that's about it.

Roy: Take away the different notes from (the greatest pianist of them all) Art Tatum's keys and you still have Buddy Rich kind of virtuoso speed running through many fingers ... this was the key. I did not know how I was going to do this, but it was my burning desire (and wish) to put notes to the rudimental techniques and be able to colour every stroke with different note choices. I began by experimenting to see

if I could play drums with my fingers and developed a series of "Drumitar" instruments and rudimental finger exercises. I proved to myself that I could play and think drums through my fingers and that the drum techniques could be translated and applied through the fingers.

Chris: In the early days of electronics a friend of mine named Damon Betz placed earphones in the soles of my running shoes essentially acting as triggers and hooked them up to sound modules. It worked and freaked people out. I don't use them anymore, though.

What hurdles did you or do you encounter with a unique setup/technique?

Bill: Everything can be solved with a little practice! Specifically it gives my left side a real work out.

Mike: Not anything specific.

Brad: Mostly, I would say that my limitations were that I always had to downsize the kit for shows. Unless it's a drum clinic, most bands don't require what I can really do, which means that I don't need all of my voices that I have. I have only played the big kit at the OM festival with Rhymestone. I'll use it when I am playing bigger shows, with a lot of stage room, and a captive audience.

Roy: Basically I had to find a way to get to the melody and rhythm new again and to accomplish this I had to invent new instruments for new approaches.

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Chris: Developing speed while rolling around the kit to the left as opposed to the right took some getting used to. Cymbal placement is important where my ride, hats and first crash cymbal sit. It means having three floor stands in a confined area. It can be fun on a small stage or drum riser.

What limitations does this impose?

Bill: Very hard to play the standard drum clichés, such as drum rolls falling in pitch, when the pitch order of the drums is as irregular as this.

Mike: Slight adjustments have to be made.

Brad: It doesn't impose huge limitations to my playing. I still play the parts and have a blast doing it. I just don't get to sit behind my dream kit that I've built for everybody as much as I would like to. But, I believe that one day soon that will change.

Roy: The hurdles of new possibilities such as up and down finger and sticking techniques which expand the number of possibilities in an idea form ... to be expounded on later.

Chris: For the first time in my drumming career I am experiencing the plight of the left-handed player. At festivals where the kit is often shared you have to re-arrange

tricky, add a second hi-hat on the opposite side altogether. It feels weird to play hi-hat pedals with the opposite foot.

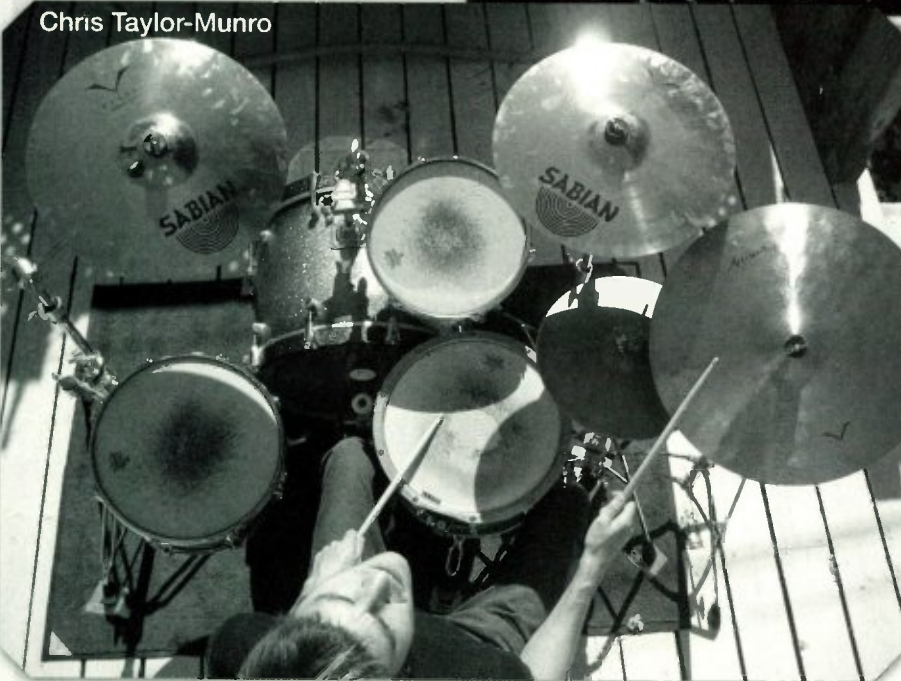
Chris: Having the ride and hats on the right so close together allows you to play a combination of the two with one hand therefore freeing up the left for snare and tom fills without interrupting the cymbal pattern.

tricky, add a second hi-hat on the opposite side altogether. It feels weird to play hi-hat pedals with the opposite foot.

Roy: Taking all your stuff you lead with the right or major hand and switch it to the other side to lead. My drumming friend and SABIAN cymbal ambassador Dom



Brad Park



Chris Taylor-Munro

the entire kit including the mics and monitors. It can make things somewhat hectic just before the show.

What advantages does it offer?

Bill: See above! Phrases automatically come up sounding a little scat-y in the pitch order, which is a good thing.

Mike: Works for me!

Brad: I get to be as creative as possible, like a painter with all the colours he needs. In my head, I have the sounds that are on my kit. They speak what I want to say. This gives me a nice freedom of expression.

Roy: New possibilities of approach, tech-

What drum exercises or daily activities do you recommend practicing to enhance your ambidexterity?

Bill: Everything you can play leading with your right you should be able to play leading with your left. So every exercise is only half practiced until you have spent time on it leading with your left, starting with simple rock grooves. My kit is simple to practice LH lead; you just take away the right hand half of the set.

Mike: Practicing all elements, work on muscle memory and stick technique.

Brad: Try playing your hats with the opposite hand. Then if you want to get really

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Famularo has switched his whole playing style of cross over right-hand lead on the drum set to open left-hand lead! It opens the hands on the set and leads to many new tom possibilities ... go Dom!

Chris: Pretend your dominant hand and foot are broken and force yourself to try the other side for all the activities you carry out in your typical day. Then sit at your kit and reverse the kick pedal and hi-hat pedal. Reverse the placement of all the components and find out to what extent you're ambidextrous.

Your thoughts or anything you wish to add...

Bill: Seems to me we're losing something of a sense of adventure in providing and



inventing our own kits, and doing something interesting with them. Little things can be highly effective – blowing down tubing into tom vent holes to alter the pitch, placing a little crash cymbal on a tom and riding on it, putting various items on the snare drum to alter its tonal characteristics. Kit drummers can learn from the art of the percussionist here. The reason I went to Tama 25 years ago is because they had the most interesting sounding drums in town, with things like gong-toms, boobams and piccolo tom toms. I liked it if your set sounded obviously unlike the other guy's set and reflected the nature of the music you were about to play. It should say something about you as a musician and about the choices you've made. Terry Bozzio's kit, to take a very good example, tells you a lot about what kind of guy he is, and what's about to happen, before he's even played a note.

Mike: Good chemistry and hearing protection. All the best wishes!

Roy: I personally want to thank all of the drummers past, present and future for embracing such an inspirational art form, for personally carrying the drum torch and keeping it burning!

Chris: Had it not been for my injury I would have never attempted trying new setups. You can discover things by being forced to adapt. Don't be stressed by it. Embrace it!

Fundamentals are essential as any of this year's contributors would attest to, but beyond that I say become your own innovator and try something new if only to break the monotony and to have fun with your drumming. One thing leads to another and so on. Evolution, baby!



Chris Taylor-Munro is a Toronto-based freelance writer who is best known as drummer for Hydrofoil, Moist and David Usher.

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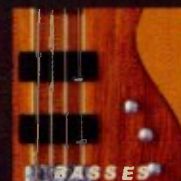
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You Gain Some, You Lose Some

by Jim Yakabuski

It's very easy when using compression on vocals to think that you're getting some free gain along the way. "If I compress this vocal a little more and then turn up the gain, I'll have a louder vocal ... right? Without those pesky too quiet and too loud parts ... right?" Well the truth of the matter is, by knocking back the loudest parts of the singer's level and turning up the compressor output gain a bit you will indeed get a little extra overall gain.

Just remember that the boosted output gain on the compressor is a boost in level whether there is any input into it or not. What I'm getting at is potential problems relating to level before feedback. If you get a singer's mic tuned and EQed and you find that pushing the fader to +5dB on his channel starts to get you into feedback problems, then be wary if you start to go for extra gain from the compressor output. If you increase the compressor output to +5dB, you have essentially brought the channel fader's threshold of feedback down from +5dB to 0dB. This problem happens a lot when you have a singer who whispers a bunch and then screams very loudly at other times. You find that you have to compress those very loud parts quite a bit, and when you see that you're compressing 6 or 8dB of level, you try to get a little back at the output of the compressor for those whispery parts. This is fine as long as you don't try to get too much back and get yourself into feedback potential.

The problem will occur when the vocal is not being compressed at all. This is when that 5dB of gain that you added at the output stage of the compressor is added to whatever level you have set at the channel input gain stage, plus the fader level. To test your true level before feedback, always be sure you are ringing out a mic with the compressor in line so that it's boosted gain is part of the gain structure you're EQing with. If the mic can sit on a stand with no compression occurring and still be ring free, then you're doing great. This problem occurs most often when you're doing a one-off and you haven't got the time to do a thorough EQing job. If you get a five second sound check on the vocals you're happy. So when the show starts you start inserting compressors and doing a little of the aforementioned gain boosting. Be aware that if the vocal starts to feedback halfway through a show when it was fine at the beginning, a good place to look for the cause of the problem is your compressor gain staging. If you really need a couple of extra dB of gain to have that vocal cut through, try increasing the threshold of your compressor so you're not compressing quite as much. Then work the manual-fader compressor a little more. 'What's that?' You say. Oh, that's the process of using your finger to move the vocalist's fader up and down to control volume; a novel approach.

When you need more FX in your mix, be sure to think carefully about where you are going to get that extra level. It's easy to just reach for the FX send on the channel, or the overall auxiliary output send, but be careful that you don't overload the input to the reverb or delay unit. A lot of the gear we use these days passes much of the signal in the digital domain. When you

clip the input to a digital device the resulting return signal can be quite ugly. This is especially true with digital FX processors. With the myriad of FX out there, from chorus and long delays to harmonizing and pitch changes, the amount of processing involved is quite intense within the circuitry of the unit. If you begin this process with an overloaded signal, the return can really sound nasty. If you need more overall FX return, you should first check that you are sending enough signal to the unit, so that you're not trying to process a bunch of hiss (equally as heinous as overloading the input). You can then get the extra return level at the channel input gains on the console where you have the effect returning. You will be able to get that effect loud and ominous



(and clean too) if you just follow the golden gain structure rule: correct level in, and adjust for necessary return gain at the point where the effect returns to the console. Be sure to check these levels periodically if you're on a long tour as you can go through many gain structure changes and these ups and downs in channel gain will affect your FX in and out levels. Most of today's FX gear has clearly identifiable input metering (green, yellow, and red), so the task at hand is to find the input level that hangs around the 0dB mark, only occasionally tickling +3dB or so. If the gain structure on the rest of your board is consistent and you haven't over EQed anything drastically, you should have a nice clean result. Then, when the artist asks for eight seconds of reverb on his voice, you can deliver it with pristine clarity.

This article was excerpted from Jim Yakabuski's book entitled Professional Sound Reinforcement Techniques, reprinted with permission of the publisher.

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Revenge of the Nerds: Ringtones Take Over The Industry

by Lynn M. Burshtein, B.A., LL.B

In the early 1950s, with the advent of free television, the major Hollywood movie studios were afraid that television would signal the end of movie theatre-going audiences and that the feature film would be rendered obsolete. By the mid-1950s, over half of the homes in North America had at least one television set, and the studios began to cope with the television revolution, increasing their production of television programs. With a sharp decline in movie theatre attendance, the studios found innovative ways to make money from television. Since that time, the studios have continued to react to new technological inventions (the Betamax, the VCR, the DVD player) initially with fear, but over and over again, they find ways to cope with and acclimatize to the changes, by finding new ways of generating revenue. And the feature film and the movie-going audience are still here.

The music industry appears to have taken a page from history. Once a bricks and mortar business, the use of the Internet to reproduce and distribute music has turned the industry on its head. After initially resisting the presence of music on the Internet and downloadable



software through legal recourse and other means, the industry has come to embrace (or at least accept) the fact that such technologies are not going anywhere anytime soon. Sure, the legal battles over peer-to-peer file sharing still continue all around the world, but the industry has largely shifted its focus from a preventative response to a strategic one. Nowhere is this more evident now than with the surge in popularity of hand-held mobile devices. The last couple of years have seen an enormous expansion in the cellular telephone, mobile content and videogames market and the music industry has capitalized on this explosion. Cell phone ringtones, those short musical clips used to identify incoming phone calls, are now recognized as a one of the leading sources of revenue in the music industry. According to a recent market research study, ringtones accounted for

\$4 billion in worldwide sales, a considerable chunk of the global music industry, which sees annual sales of roughly \$32 billion.

But these innovations bring with them a host of legal considerations: who owns the rights to these ringtones, mobile content and video games, and how do composers, publishers, record companies and recording artists fit into the equation? By breaking down the creative components of the content, one can sort through the complex web of legal rights involved in the emerging forms of audio-visual content.

Ringtones, Video Games, etc.

Until recently, ringtones were mainly available in the form of synthesized arrangements of the songs, known as "polyphonic" tones. The polyphonic tones are not comprised of the true master recording of the song and are simply an arrangement of the original composition. Such arrangements provide songwriters and music publishers with revenue from ringtone sales, but since there is no use of the actual master recording, no revenue is generated for record companies.

Ringtones have since evolved to include "real music tones" or "master tones", which are actual master recordings by the original recording artists, thereby providing both record labels and music publishers with income. In addition to the traditional ringtone and master tone formats, there are now also "ringback tones" (music that replaces the traditional ringing sounds that you hear when a call is being connected), "voice tones" (spoken words instead of music that, like ringtones, signal incoming calls), even "moan tones" and "groan tones" (which should sound familiar to fans of porn stars Jenna Jameson and Ron Jeremy). In addition, entire original recordings are now available for download to mobile devices, as are "wallpaper" images of celebrities, (screen saver image on the phones' small screen), video games and music videos.

The Legal Rights Involved

It is important to remember that many of the existing legal principles that are involved in traditional music licensing (synchronization licences for film, television and commercial advertisement uses, and master use licences, for use of the master recordings) can be applied to those licences required for ringtones and other audio-visual content used on hand-held mobile devices. As alluded to above, polyphonic ringtones involve the use of a composition (but not the master recording)

thus a license from the composer and the publisher will be involved. And even though actual music is absent in "voice tones", the use of song lyrics alone still involve the licensing of rights from the composer and publisher, as lyrics form part of a composition. On the other hand, since master tones involve the actual recording as well as use of the composition, mechanical licenses from the record company are sought, along with synchronization licenses from the songwriter and publisher.

Video games and music videos generally use both music and images of a particular artist, and the related rights may have been assigned to the record company and the music publisher. The use of an artist's photograph or likeness alone, however, (e.g. on "wallpaper" screen savers) constitutes a use of the artist's personality rights, and is a licence that is most often negotiated separate and apart from the record company or music publisher. In traditional music publishing recording agreements, most artists assign the rights to their likeness to a limited extent, i.e., for the exploitation of phonographic recordings only, and are then free to negotiate the use of their likenesses as screen saver images without having to split the revenue with the record company or publisher. In some cases, however, the record company will have obtained certain non-exclusive rights to the artist's likeness for such image licensing purposes, and if the record company is responsible for procuring a particular image licensing deal, for example, then the artists will be required to share the licensing fees with their record company. It all depends on how their contract is worded. For uses of sophisticated mobile content, it is not uncommon for agreements with cell phone carriers to require the licensing of rights by the record company, the music publisher and the artist in his or her personal capacity.

In short, hand-held mobile devices are providing a whole new source of revenue for composers, recording artists, music publishers and record companies that simply did not exist before. This is clearly one good argument for embracing change.

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

Lynn Burshtein is a lawyer and registered trademark agent at the law firm of Sanderson Taylor Entertainment Lawyers, which represents clients such as Avril Lavigne, Nelly Furtado, Sum 41 and Sam Roberts. For more information, please see www.sandersontaylor.com.



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Want to know what does matter? Versatility. Being able to supply tracks in different genres makes you even more desirable for Film and TV projects. I didn’t know that until I became a TAXI member and started going to their members-only convention, the Road Rally.

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business, and the cool part is that it’s FREE!

Unlike some of the other conventions I’ve attended, the panelists at the Rally are friendly and accessible. I’ve never been anywhere that gives you so much great information, and so many chances to meet people who can help your career.

If you’ve needed proof that a regular guy with ordinary equipment can be successful at placing music in TV shows and movies, then my story should do the trick.

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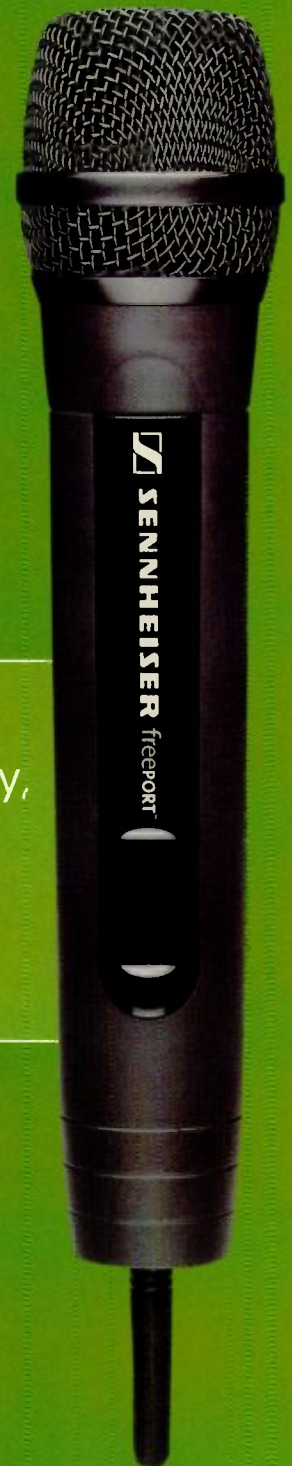
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Digidesign Pro Tools 7

Manufacturer of digital audio production systems, Digidesign, has recently announced an upgrade to its Pro Tools software, Pro Tools 7.

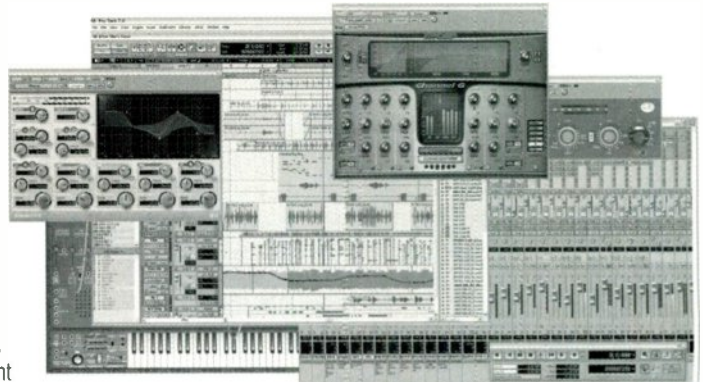
This new digital audio workstation has many new features that expand recording and editing capabilities for audio and MIDI, gives greater mixing power and enhances efficiency. It's easy to use with a complete new set of tools. For better integration of virtual instruments and MIDI sound modules, use the Instrument Tracks. You can work with REX and ACID files to format loops and samples and group any combination of audio and MIDI regions together to build arrangements. Region looping can assemble grooves or fill time. You can also apply groove input to alter MIDI tracks while recording.

The new Zoom Toggle button allows you to enter an editor view mode to edit your audio or MIDI while the Link Track and Edit Selection option applies track level commands across various tracks all at once. The RTAS environment increases plug-in counts up to 150 per cent on dual-processor computers and there is support for RTAS processing plug-ins on Aux inputs and Master faders.

Although the key commands remain the same, menus in the new software are organized more logically. There is also a new Tool Tips feature that tells you what each object does by rolling your cursor over it. It also features a variety of hardware interfaces so you can choose the right one for you. Pro Tools HD 7 software works with Pro Tools HD and Pro Tools HD Accel systems; Pro Tools LE 7 software supports Mbox, Mbox 2, Digi 002 and Digi 002 Rack systems; and Pro Tools M-Powered 7 software supports many of MAudio's systems. It is cross-platform compatible, meaning it is available for Windows XP and Mac OS X 10.4.

Until Dec. 20, You can also take advantage of the Pro Tools 7 software upgrade plus options. Upgrade to Pro Tools HD 7 software and get two additional plug-ins such as: DINR, ReVibe, Pultec Bundle, Slightly Rude, Smack! TDM or Synchronic. Upgrade to Pro Tools LE 7 software and choose from two of the following: DINR LE, Pultec Bundle, Slightly Rude, Smack! LE or Synchronic.

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DigiTech has recently released a new Artist Series pedal, the Scott Ian Black-13. The pedal recreates seven of Ian's metal tones by using DigiTech's production modelling. This technology recreates every aspect of the signal chain to create accurate models of Ian's tone. To do this, DigiTech designers reproduced the studio and live guitar sounds including the speaker cabinets, microphones, microphone placement, pre and post effects.

Ian has been a musician for over 20 years in Anthrax and S.O.D. (Stormtroopers Of Death). The seven signature tones in the Black-13 pedal include: "I Am The Law", "Madhouse", "March Of The S.O.D.", "Protest And Survive", "Room For One More", "What Doesn't Die" and "Finale".

The pedal has one knob for level control, another is for selecting one of the seven tone models, and the other two change functions, depending on what model is selected. The parameters include low- and high-frequency boost/cut, gain, distortion, tone and more. It has two outputs, one for a guitar amplifier, and the other for a mixer or recorder input. The second output reproduces Ian's guitar amp in the studio without the need for a guitar amp.

The Black-13 pedal includes a pedal bag, Scott Ian Artist Series guitar pick and a PS200R power supply.

For more information, contact: Erikson Music, 21000 Trans-Canada Hwy., Baie D'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-0055, www.eriksonmusic.com.



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Roland TD-3KV



Roland Corporation has recently released an expansion configuration for its entry-level V-drums kit, the Roland TD-3KV.

This compact, lightweight and foldable expanded kit can be easily transported. It comes with a mesh-head snare pad that drummers can use as an extra tom, and has Rhythm Coach training features and ambience and compression effects. The Roland TD-3KV kit includes dual-trigger pads and cymbals and features nine trigger inputs, making it easy to add more pads. It also has a mix-input so drummers can jam along with their favourite drummer. The phrase preview function allows auditioning and selecting drum kits.

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



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Harris Grads To Earn Degrees In Scotland

Eight Harris Graduates are now completing BA Degrees in Commercial Music and BSc Degrees in Music Technology in eight months at the University of Paisley in Glasgow, Scotland. They will be eligible to complete Honours Degrees in an additional 8 months of study.



The unprecedented international exchange program between the two schools includes Paisley students completing a module in their Degree Program during the summers with Harris Institute in Toronto. Tuitions are being waived by both institutions.

"The international experience will be invaluable to students from both schools", says John Harris. "This is an extraordinary opportunity for Harris students to complete

our one year Diploma Program and then go on to the University of Paisley to earn a Degree in 8 months without having to pay the \$17,000 tuition".

The Paisley/Harris partnership also includes faculty exchanges and a planned major research project in conjunction with the University of East London that will involve Harris Institute senior faculty member Dr. Eric McLuhan.

"This partnership reflects the interests of both institutions in developing links, which will widen opportunities and access for students and staff", says Paisley's Roy Wallace. "It will create enhanced opportunities for both institutions".



Harris Grads in Glasgow: Paul Mendes, Chris Lee, Jessica Hayes, Scott Humphries, Alejandro Ortiz, David Porteous and Alaria Parent.

Live From Los Angeles

State-of-the-art on-line production course launched

Harris Institute's PEP Program now includes a live on-line music production course taught simultaneously by Kenny Moran in LA, and Deryck Roche in Toronto.

The first-of-its-kind course features the latest in connectivity technologies using Apple's iCHAT and Logic Pro 7. The technologies enable composers and producers to interact creatively in real time from any distance.



Deryck Roche (standing) with Kenny Moran (on screen) from Los Angeles



Sir Richard Branson, Guy Murray Bruce, (President, Silverbird Entertainment) and Karishma Daryani.

Karishma In Nigeria

From MTV to Silverbird

After graduating from Harris Institute's Recording Arts Management Program in 2004, Karishma Daryani was Project Coordinator for the

launch of MTV in Nigeria. With a UK production team, artists from the US and 150 guests from out of town, the launch was very successful.

Now Manager of the Entertainment Division of Silverbird, Nigeria's oldest entertainment organization, Karishma wrote "Harris has been

Many of the 57 FACULTY Members Keep Winning AWARDS

DOUG MCCLEMENT

Won the W.C. Handy Award for Best Blues Album, nominated for Gemini Award for JUNO's & did the broadcast mix for Neil Young & others at LIVE 8.



DCN GARBUTT

Engineered, mixed, played keyboards and Co-Produced (with 2Rude) the hit single from the JUNO Award winning album by Keshia Chanté.



JOHN HARRIS

Awarded 2005 Scroll of Recognition Mayor David Miller & Members of Toronto City Council as part of Toronto's Volunteers of the Year Awards.



PATRICK DUFFY

Won the Canadian Country Music Awards "Album Design of the Year" Award at the CCMA's on September 12th in Calgary Alberta.



MARTIN PILCHNER

Nominated for Mix Magazine's 2005 TEC Award for "Studio Designer of the Year" for St. Claire Recording Co. in Lexington, Kentucky.



BOB ROPER

Founding Faculty Member and RAM Program Chair should get an award for riding 28 rollercoasters in 9 days in NY & New Jersey in August.



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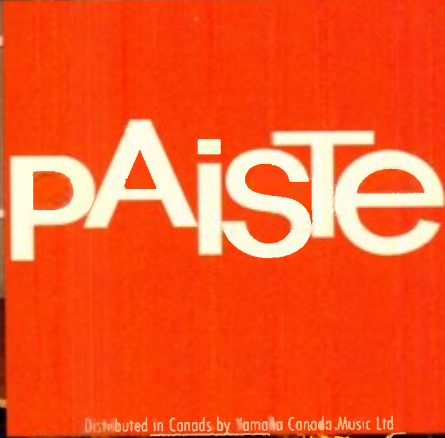
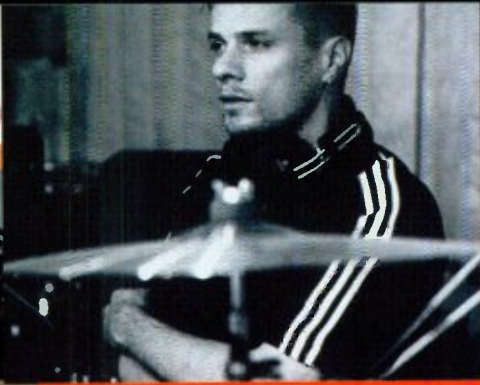
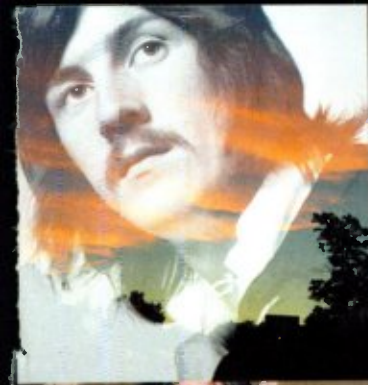
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by Karen Bliss

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Kiss Me Deadly

Who: Kiss Me Deadly
Where: Montreal
What: deadly
Contact: www.alien8recordings.com

On the band's sophomore album, *Misty Medley*, the breathy-to-shrill-voiced Emily Elizabeth does her thing over electronic swirls of guitar-pop, although the boys add leads too, taking the songs in a different direction. Elizabeth definitely has an unusual delivery, not dissimilar to Bjork, but prone to sudden squeals or that Marilyn Monroe faux lil girl thing. Sexy. Cute. Ethereal. Quirky. Listen to the first couple of tracks, "Dance 4" and "Dance 2" and later "Ballads". The male-sung tracks, like "Pop" and "Lets" give the Brit-styled music a slightly more aggressive feel. Originally drawn to an emo/math sound, the band – comprised of Elizabeth on vocal and guitar; Adam Poulin on guitar, vocals and programming, Mathieu du Montier on bass and vocals, Erik Petersen on drums and Sophie Trudeau on violin – morphed into this more danceable sorta Echo & The Bunnymen meets Sonic Youth and Sugarcubes pop. Earlier this year, the band released a tour-only EP, *Amoureux Cosmiques*, and landed the support tour in America with UK band Bloc Party. The album was produced by Kiss Me Deadly and Jace Lasek at Breakglass in Montreal and mastered at John Golden Mastering. Lasek also provides additional instrumentation, and Olga Goreas adds vocals on "Pop".



5th Projekt

Who: 5th Projekt
Where: Toronto and surrounding area
What: haunting
Contact: Organik Rekords PO Box 59009, 2238 Dundas St. W., Toronto, Ontario M6R 3B5 play@5thprojekt.com, www.5thprojekt.com

The band's bio needed deciphering and follow-up, but here are the basics: a mix of varied British influences from Siouxsie And The Banshees to more Old English folk, Nathan Kaye, Peter Broadley and Sködt D. McNalty esq. wrote this haunting material before seeking a singer. Enter rich-voiced Tara Rice, whose 2003 folk album, *Face*, was nominated for an Independent Music Award. She linked up with 5th Projekt in the summer of 2003. The band put out two EPs, *DEMON001* and *DEMON002* in the fall and winter of 2004, respectively, produced by Mark Mclay (Headstones, Jeff Healey, Goddo, Ronnie Hawkins) at Velvet Sound, in Mississauga, ON. "Skepticism" made John Sakamoto's respected Anti-Hit List in Toronto's *Eye Weekly*. CBC Radio's Sook Yin-Lee dubbed the band independent artist of the week on *Definitely Not The Opera*. College radio has been highly supportive. *The Tales Of Don Quixote* contains all six *DEMON* songs, plus five others recorded at Toronto's Umbrella and Nucleus, plus home studios. The instrumentation is vast and various – Rice (vocals, guitar, keyboards, programming), Kaye (acoustic and electronic percussion), Broadley (5-string bass), McNalty (6- and 7-string guitars, vocals, keys and programming). 5th Projekt is currently tracking at Toronto's Chemical Sound with James Heidebrecht (The Constantines, Luke Doucet, Tangiers). The release is planned for early 2006.



Catlow

Who: Catlow
Where: Vancouver
What: kiss the world hello
Contact: Boomba, 408-207 W. Hastings St., Vancouver, BC, V6B 1H7
www.boomba.ca

Natasha Thirsk returns with a buck-the-trends solo project under the moniker Catlow, released on Vancouver's Boomba Records. The singer, guitarist and keyboard player previously released two albums on noted Hamilton, ON label Sonic Unyon with her indie rock band, The Dirtmitts – the 2001 eponymously-titled effort, which landed in the top 50 Canadian college music chart for that year, and 2002's *Get On*. No word on whether she has left The Dirtmitts in the dirt (the bio says "while the efforts of her rock combo kept Natasha busy, she remarkably found time to develop her own solo project"), but the past three years have been spent on Catlow. The debut album, *Kiss The World*, was recorded at various studios. Six songs were produced by Al Sgro and Wil Golden at Answer Studios in Los Angeles; three by Thirsk and Brian Carson at BC Studios in Vancouver, and one a piece by Ian Browne and Scott Ternan. From the gentle haunt "Forest Of Love + Sin" to the beat-based title-track, which could get as much attention as anything from Feist, this is a cool record for anyone sick of the slick, slutty or saccharin.



Toronto music journalist Karen Bliss is the Canadian correspondent for *RollingStone.com*, and operates her own Canadian music news column, *Lowdown*, at <http://jam.canoe.ca/Music/Lowdown/>. She also contributes pieces twice a week to local TV show *Inside Jam* on Sun TV. In addition, she writes for *TIME* Canada, *Gasoline*, *Teen Tribute*, *Words & Music*, *Access*, and others.

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