

CANADIAN
MUSICIAN

COM

www.canadianmusician.com

PHILOSOPHER KINGS

METRIC

SIGNING A RECORD DEAL

What Musicians Should Know Before
Signing On The Dotted Line

MUSIC EDUCATION

How To Keep Your Chops Sharp!

56/78
CARLO MARANO
23 FRANKINGHAM CRES
NEPEAN ON K2J 3J1

XXH16(V)

Vol. XXVIII No.1

PM00-10069300



Printed in Canada

\$3.50

World Radio History

TRAIN FOR YOUR SUCCESS IN



Audio Engineering
& Production/DJ Arts



Entertainment
Management



Film & Television
Production



INSTITUT
TREBAS
INSTITUTE

Canada's Premiere College of Digital Entertainment since 1979

Toronto : Call 416-966-3066 ext. 20

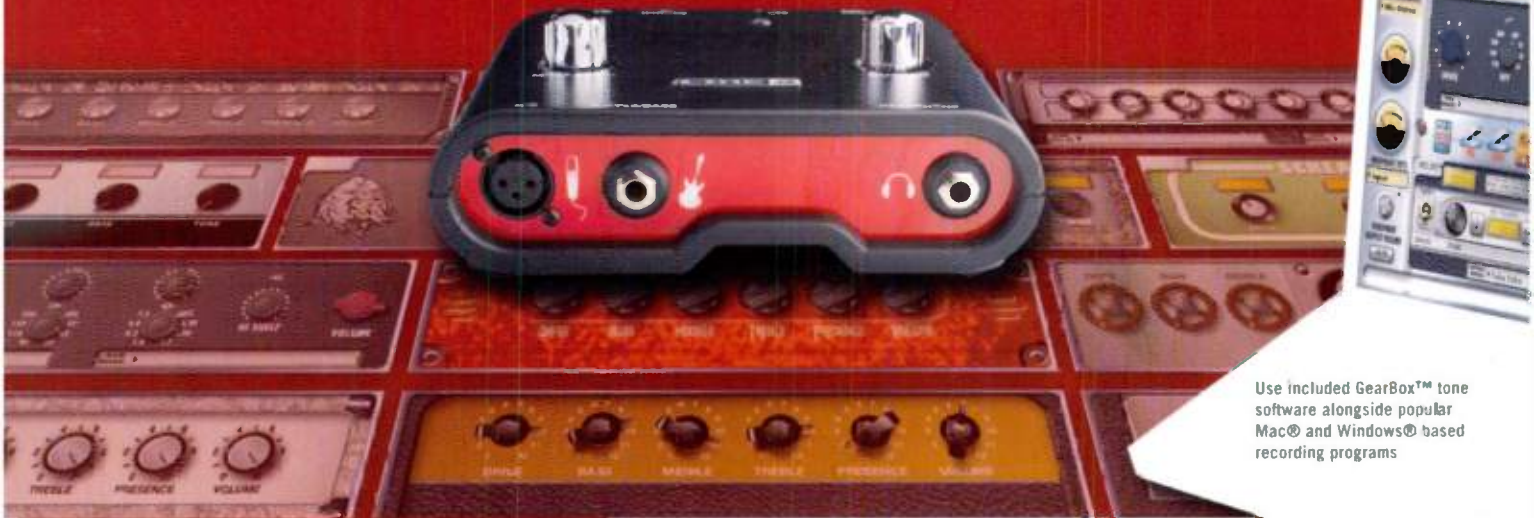
Montreal : Call 514-845-4141 ext. 200

Apply online: www.trebas.com



STAGE DIVE INTO RECORDING.

From the makers of POD come the first pro tone recording & modeling interfaces. Desktop recording is now safe for guitarists, bass players and singers.



Use included GearBox™ tone software alongside popular Mac® and Windows® based recording programs

TONEPORT™

UX1



UX2



Learn more about TonePort UX1 and UX2: ► www.line6.com




Ableton Live Lite – Line 6 Edition Included. Start Recording Now!



Distributed in Canada by SF Marketing Inc.,
325 Boul. Bouchard, Dorval (Quebec) H9S 1A9
Tel: (514) 780-2070
Website: www.sfm.ca • info@sfm.ca

LEARN FROM THE INDUSTRY'S BEST

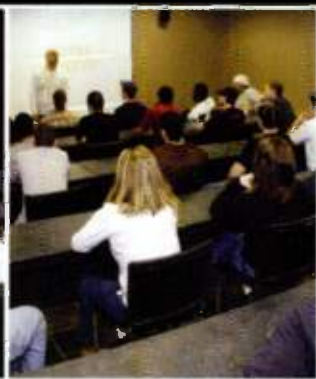
- AUDIO PRODUCTION & ENGINEERING
- ENTERTAINMENT BUSINESS MANAGEMENT
- PROFESSIONAL SOUND & BUSINESS
-  digidesign PRO SCHOOL



Metalworks Institute is the educational creation and natural extension of world renowned Metalworks Studios. Over a 25 year period, Metalworks Studios grew into a six studio powerhouse, and today ranks as Canada's consummate world-class studio facility. Recognized for an unprecedented eight consecutive years as "RECORDING STUDIO OF THE YEAR" *1998-2005* at the CMW Canadian Music Industry Awards.

Metalworks Institute's newly constructed campus facilities, adjacent to the studio site, reflect this heritage. Mandated to provide a superior curriculum, as well as an unrivaled social, educational, and cultural experience, this is not your average school.

Our exclusive partnership with Metalworks Studios provides unique insights into the music, sound, & film industries. Working with the entertainment industry's top artists and leading professionals has given us the expertise to create highly specialized, industry specific programs, unlike those of traditional academic institutions. Our programs have been developed by Metalworks' own management & engineering staff exclusively, assuring a pedigree that is not obtainable elsewhere, as well as an exciting educational culture. Based on real world success, not on theory, your education at Metalworks Institute is a direct link to the future of entertainment media.



Institute of Sound & Music Production



3611 Mavis Road, Mississauga, ON, Canada L5C 1T7

Call Admissions - 905.279.4002 • Toll Free 1.866.783.2200

www.metalworksinstitute.com

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.

World Radio History

contents

January/February 2006, Vol. XXVIII, No. 1

FEATURES

34 The Philosopher Kings

by Karen Bliss

After taking an unintentional sabbatical, the members of The Philosopher Kings went on to have exceptionally successful careers as songwriters, producers and solo artists. The group returns with their new album, *Castles*, being released on Valentine's Day.

38 Metric

by Kevin Young

Recorded over the last few years, Metric's latest release, *Live It Out*, has seen the group achieve its highest praises yet.

42 Signing A Record Deal

by Kevin Young

With advice from some industry insiders, this article should help you to understand some of the business behind signing a record deal, including whether or not signing a deal is even the right choice for you.

49 Music Education

by Katie VanSlack

Canadian Musician presents its annual look at music education. Find information on how to improve yourself as a musician, from lessons to instructional materials like books and CD-ROMs.



departments

- 9 Feedback
- 10 Indie Insider
- 12 Changes
- 19 Events
- 20 Road Test
- 65 Hot Gear
- 69 Product Information
- 74 Marketplace
- 76 Classifieds
- 78 Showcase

columns

- 25 Guitar – Vivian Clement
- 26 Keyboards – Kevin Young
- 27 Bass – Brian Minato
- 28 Percussion – Bruce Aitken
- 29 Woodwinds – Daniel Schnee
- 30 Brass – Chase Sanborn
- 31 Digital Music – Alec Watson
- 32 Vocals – Diana Yampolsky
- 58 Writing – Chuck Dailey
- 59 Recording – James Linderman
- 60 Live Sound – Jim Yakabuski
- 62 Business – Lynn Burshtein

FREE
Product Information

See Page 69
or Visit Our
Website

CANADIAN
MUSICIAN
CM

www.canadianmusician.com



www.canadianmusician.com

EDITOR

JEFF MACKAY
jmackay@nor.com

EDITORIAL ASSISTANT

KATIE VANSLACK
kvanslack@nor.com

CONTRIBUTING WRITERS

BRUCE AITKEN, KAREN BLISS, LYNN BURSHTEIN, VIVIAN CLEMENT,
CHUCK DAILEY, BERNIE LABARGE, JAMES LINDERMAN,
BRIAN MINATO, CHASE SANBORN, DANIEL SCHNEE,
CHRIS TAYLOR-MUNRO, ALEC WATSON, JIM YAKBUSKI,
DIANA YAMPOLSKY, KEVIN YOUNG

ART DIRECTOR

LANA BUTLER
lbutter@nor.com

PRODUCTION MANAGER

KAREN BASHURA
kbashura@nor.com

CONSUMER SERVICES DIRECTOR

MAUREEN JACK
mjack@nor.com

CONSUMER SERVICES COORDINATOR

LINDA BERETTA
lberetta@nor.com

PUBLISHER

JIM NORRIS
jnorris@nor.com

BUSINESS SERVICES REPRESENTATIVES

RYAN DAVID
rdavid@nor.com

DAWN JEWELL
djewell@nor.com

MARKETING ASSISTANT

KATTE PAIN
kpain@nor.com

BUSINESS MANAGER

LIZ BLACK
lblack@nor.com

COMPUTER SERVICES COORDINATOR

GORANA JANKOVIC
gjankovic@nor.com

FREE PRODUCT INFO

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

It's a killer

Silhouette
SPECIAL



MUSIC MAN

A division of **ERNE BAL**

CONTACT MOL AT

(800) 992-7845

(250) 544-4864

WWW.MOLMARKETING.NET

INFO@MOLMARKETING.NET



Canadian Musician is published bi-monthly by Norris-Whitney Communications Inc. All rights reserved. Contents may not be reprinted without permission from the publisher. Subscription rates: 1 year \$19.00, 2 years \$36.00, 5 years \$82.00. Outside Canada: 1 year \$24.00, 2 years \$46.00, 5 years \$112.00. Single copies \$3.50. Canadian residents add 7% GST. To change your subscription address, please send your new address with your old address (including former postal code) to: Subscription Dept., *Canadian Musician*, at least six weeks before moving. Back issues of *Canadian Musician* are available in Microform from Micromedia Ltd., 20 Victoria St., Toronto, ON M5C 2N8. Please do not send unsolicited manuscripts, artwork, photos. Query only in writing. *Canadian Musician* takes no responsibility for return of any unsolicited material. Printed in Canada. PUBLICATIONS MAIL AGREEMENT NO.0040069300, RETURN UNDELIVERABLE CANADIAN ADDRESSES TO CIRCULATION DEPT., 23 HANNOVER DR., #7, ST. CATHARINES, ON L2W 1A3, (905) 641-3471, mail@nor.com

ISSN 0708-9635
INDEXED IN THE CANADIAN PERIODICAL INDEX



Norris-Whitney Communications Inc.

23 Hannover Dr., #7, St. Catharines, ON L2W 1A3 (905) 641-3471,

FAX (905) 641-1648, mail@nor.com, www.nor.com

US MAILING ADDRESS

4600 Witmer Industrial Estates, #6, Niagara Falls, NY 14305

Beauty is more than skin deep.

First impressions can be misleading. On the surface, many microphones appear to be the same, it's only when you look deeper you see the truth!



The heart and soul:

The capsule is the heart of any microphone. The NT2-A is built around the same capsule used in the internationally awarded K2 tube microphone.

A solid foundation:

The computer designed and modeled non-resonant substructure is precision machined using the latest automated systems.

The art of electronics:

Audiophile grade surface mount technology as used in only the finest and most expensive studio microphones.

Total control:

All the control and creative freedom you will ever need in a studio microphone.

- 3 Polar Patterns
- 3 position Pad
- 3 High Pass Filters

The New NT2-A, represents a major technological advancement over the legend that started a revolution, the NT2: a studio microphone that sold in the hundreds of thousands, and is the tone behind countless recording hits.

When you decide to invest in a studio microphone, look a little deeper than what is on the surface and you will see that RØDE stands alone.

No other microphone delivers the same combination of sound quality, engineering excellence, and true value for money.



NT2-A

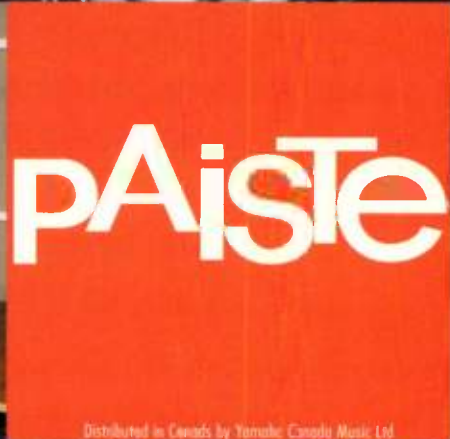
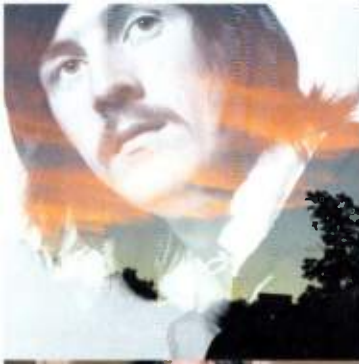
...the true sound of beauty

www.rodemic.com



RODE MICROPHONES ARE DISTRIBUTED IN CANADA EXCLUSIVELY BY AUDIO DISTRIBUTORS INTERNATIONAL
1275 NEWTON ST., UNIT 6, BOUCHERVILLE, QC J4B 5H2
TEL: (450) 449-8177 FAX: (450) 449-8180
www.adi-online.net e-mail: info@adi-online.net

RØDE
MICROPHONES



Distributed in Canada by Yamaha Canada Music Ltd

Paiste Cymbals
making history.



Again.



www.paiste.com

Yamaha Canada Music Ltd - 135 Milner Avenue Toronto ON

World Radio History

Address your letters to: FEEDBACK c/o Canadian Musician,
23 Hannover Dr., #7, St. Catharines, ON L2W 1A3
FAX (905) 641-1648 • info@nor.com,
www.canadianmusician.com to write electronically.

Domination At Its Finest

Dear CM,

I want to thank James Linderman for his article in *Canadian Musician* called Harmonic Quality and Function. It was really one of the most useful descriptions of chord function that I have found. I'm not really good at harmony and this really made the picture clearer. I'm going to be writing the RCM Counterpoint Exam soon, and have found this approach has helped me figure out the structures better. I do have a question, though. As I've mentioned, I'm not really good at this, so forgive me if this is really dumb! Does this chart also work well for minor keys, or does the change in chord colours make a difference, especially for II and IV, the Sub Dominant Chords? Will you be doing an article about minor keys in a future issue? Thanks for the article, and if you are able to reply to this, thanks for your help!

Betty Lou Hooke

Greetings Betty Lou. I really appreciate your encouraging words concerning the treatment of chord functions in the Writing column in CM. Thanks! To answer your question concerning minor keys, the chart in the magazine deals with major keys only and so there is a parallel minor key chart that is a great companion resource to it. Since we have been studying music in the column for a few issues now, it is time to look at lyric writing again and then I pledge to submit my series

on Minor Harmony which includes the companion chart to the major one and a graph that will be very illuminating for those who still find themselves mystified by modal harmonic composition in general. In the mean time (and since your RCM Counterpoint Exam is just around the corner), here is a breakdown of the minor key functions that might help you for now.

Im=T, II dim.=D, III+=D, IVm=SD, V=D, VI=SD, VII#dim=D.

Theorists will argue that the III and VI chords meet the criteria to be Tonic functioning in the harmonic minor keys but it is commonly believed in contemporary academic circles, that the VI bears a resemblance to the IV in the listeners ear as they are relative major and minor and therefore they are heard as natural candidates for "like function substitution." It is heard as Subdominant because of its auditory resemblance to the IV, which takes precedence over its theoretical similarity to the I. The III has the raised 7th note in it which has it bearing an auditory resemblance to the V chord and so the raised leading note creates a tension by merely having a close dissonant relationship with the tonic note. That tension translates into a Dominant function for the listener. I hope this helps you a bit with Minor Harmonic Function. All the best on your exam Betty Lou!

— James Linderman



'Good' Article

Dear CM,

As a new subscriber to your magazine, I was delighted to find Matthew Good gracing the cover of the first issue I received in the mail. In my opinion, he does not get as much press coverage as he deserves. He is a great musician with a unique sound. I truly admire his "tell-it-like-it-is" attitude. His opinions on the music industry are the most honest I have read in quite some time. Thank you for showcasing them. Hopefully, with as great a start as this, I will not be disappointed in the issues to come!

Stacey Cameron
Weyburn, SK

Flexi-50 Amplifier
NOW SHIPPING!

TMD
SINCE 1987

"The TMD Hot Plates are great-sounding, elegantly designed, and versatile tone tools... The reactive nature of the Hot Plate gives it a smoother, more refined quality that simple resistive attenuators can't match."
-Guitar Player Magazine

Exclusively from: Wes-Can Music Supplies Ltd., 7788 132nd Street, Units 5&6, Surrey, BC V3V 0H5
Tel: 1-800-661-9960, FAX: 1-800-600-6646, E-mail: salem@direct.ca

CD Baby

Established in March of 1998 by Derek Sivers, CD Baby has become the largest online seller of CDs by independent artists.

The genres on the site include blues, classical, country, easy listening, electronics, folk, gospel, hip-hop/rap, jazz, kids/family, Latin, metal, new age, pop, rock, spoken word, urban/R&B and world.

CD Baby only sells CDs that come directly from the musician, they don't deal with distributors. Musicians make \$6-12 per CD and have the option of setting their pay point, usually weekly. This is great compared to the traditional record/distribution deal where musicians only make about \$1-2 per CD. Currently there are 114,293 artists selling their CDs on this site, 1,970,636 CDs have been sold online and \$20,642,073.61 has been paid to artists.

To sell your CD on the site, first fill out the submission form. Then mail them five copies of your CD. There is a one-time charge of \$35 for each CD. This price covers them doing the scanning and digitizing of your CD, they make a Web page to promote your CD that includes sound clips, links to your site, reviews and any desired text and descriptions. They also provide an easy Web address such as www.cdbaby.com/yourname. Your CD will be included in the site's galleries and search engine and every time one is sold they will notify you via e-mail. You can set the price point to whatever you see fit and CD Baby will keep \$4 of every CD sold. Best of all, there are no contracts to sign. You don't need a UPC barcode to sell your CD, although if you do have one they will report your sales to SoundScan. Your CD does not need to be shrink-wrapped and you can sell homemade CD-Rs.

CD Baby's services don't stop there.

You can also take advantage of the Digital Distribution. The \$35 fee applies if you don't already have your CD on CD Baby. For digital distribution your CD needs to have a UPC barcode, if it doesn't have one they can make one for \$20. You must own the copyright for the recordings or have the permission from the owner(s). If you didn't write the composition, then mechanical royalties must be paid to the publisher based on your download/sales activity. Any sample in your music must be legally cleared and paid for, and if there are any cover songs on your CD then it's suggested you read the "song FAQ" and "cover songs" sections on the site.

Once you know you have all rights to your music you can start by lending CD Baby the rights to be your exclusive digital distributor. They will get your music to music services like Apple iTunes, Rhapsody, Napster, MSN Music, MP3tunes, AOL's MusicNet, Yahoo MusicMatch and much more. These types of musical services pay CD Baby about 60 cents per download, 91 per cent of that goes to you, and CD Baby keeps 9 per cent. You will receive your payment within one week after they're paid and all information such as a detailed electronic report will be forwarded on to you. The great part is because there are no CDs, there's no reproduction cost, just profit.

The site also has musicians' tips and articles on promoting your music, touring the college market, selling more CDs and getting a UPC barcode. There is also a section of listed recommended publicists, promoters, CD manufacturers, Web sites and more.

For more information, contact: CD Baby, 5925 N.E., 80th Ave., Portland, OR 97218, (503) 595-3000, FAX (503) 296-2370, cdbaby@cdbaby.com, www.cdbaby.com.

Canadian Recording Services

So you and your best friends formed a band and now have enough songs that you want to put to track. Not sure where to start? Contact Canadian Recording Services Inc. (CRS).

CRS is a free studio referral and project coordination service. They book recording studios, post-production facilities, mobile recording studios and producers and engineers in almost every city in Canada. Services that they offer in post-production include ISDN lines, ADR, Foley, voiceovers, orchestral, composers, foreign translation, gaming audio and much more. They get calls from bands looking for specific gear or equipment for specific dates, post clients looking for ISDN lines in Canada, US bands looking for a mix engineer, a Canadian band looking to make their first demo or a European band thinking about coming to Canada to record.

"We'll take care of everything from the accommodation, studio, producer, engineer, rentals, budget, etc." says Mimi Northcott of CRS. "We are paid by the studios/producers for the work we bring them."

All you need to do is call or e-mail CRS with some details about your project. What style of music is it? What type of console will you need? What city do you want to record in? Budget? Do you need a producer or engineer? What session dates will you need? What accommodations are required? CRS will put a list together of studios and producers/engineers in your area that will meet your requirements. Then you will have the option of using that list yourself or have them do the booking for you. Note, if you do not know the specific equipment required, just send them what you do know and they will guide you through the rest of the process.

For more information, contact: Canadian Recording Services Inc., (604) 985-0679, toll-free (866) 888-6464, info@canadianrecordingservices.com, www.canadianrecordingservices.com.

Motorola's iRadio

Motorola has recently announced a new service that combines the best aspects of Internet radio, satellite radio and MP3s: iRadio. The iRadio service will allow independent record labels and artists to create their own iRadio stations with their music, interviews, tour diaries, live tracks, candid moments, contests/giveaways and anything else they can imagine. The stations are free to set up and Motorola will pay the artists and label per play. If a listener likes what they hear they can add the song to their Wish List so they can buy it later.

At first this feature will only be available to listeners who have a Motorola cell phone, and it will not be available until the first quarter of 2006. Look for announcements of this and which cell phone providers will be offering this feature.

Motorola iRadio will have hundreds of commercial-free Internet radio stations that can be downloaded to listener's cell phones and their MP3s. After the music has been downloaded, the tunes can be heard from the phone to home and car stereos via Bluetooth. When listeners charge their phone, preset Internet streams are automatically updated, this means that if someone listens to three hours of a nu metal station, three more hours of that station will be loaded onto the phone automatically. The presets can be changed when the listener desires.

The benefits to the iRadio service is that there are no additional devices to carry, just your cell phone, there are no limits to the number of channels Motorola can provide, the Wish List allows users to discover new music immediately and it gives you, as an artist, payment for your music. The content on iRadio is perishable; meaning that once it is listened to it is deleted. This way, the listener does not own the music, they cannot burn it, e-mail it or pass it on, however, they can add songs to their Wish List and purchase it directly from the label or artist.

For more information, visit www.getheardnetwork.com.

Apply Now To Xtreme Band Slam

Applications are now being accepted from unsigned artists who want to compete at the Xtreme Band Slam that's being held at the 24th Annual Canadian Music Week (CMW) 2006 from March 1-4, in Toronto, ON.

There are 16 radio stations across the country that are accepting the applications. Each will choose a winner and the 16 finalists will compete at the Xtreme Band Slam Semi-finals from March 2-3. From there, four bands will advance to the Xtreme Band Slam Playdown. The panel of music industry judges will be looking for stage presence, song composition, audience interaction, general sound and performance and overall capacity to succeed.

The grand prize is estimated at a \$50,000 value. The prize includes 30 hours of recording, mixing and mastering time at Metalworks Studios; Korg DTR2000 digital rackmount tuner; Hagstrom D2F Maple top guitar; Hagstrom D100S dreadnought guitar; Digitech XASEC Eric Clapton signature multi-voice pedal; Digitech JHE Jimi Hendrix signature multi-voice pedal; Pearl 5-PC EX825C98 drum kit; SABIAN 25005MXB Metal-X performance cymbal set; VOX AC30CC2 twin channel 30 W combo amplifier; Digitech BP80 modelling bass processor; two Wharfedale professional DM 2.0/S microphone packages; six A300BK-MI Quik Lok micro-lite boom stands; Washburn Force5 Active 5-string bass guitar; Mark Bass CMD102P 280 RMS at 8 Ohms bass amp combo with two 10" woofers and piezo tweeter; complete Web site design and programming package (including one year of Web hosting, one year domain name registration and a customized enhanced CD) from J.E.T. Media and Design; \$2,000 cash Galaxie Rising Stars Award of the CBC, sponsored by Galaxie, CBC's Continuous Music Network; \$5,000 National Radio Promotion Package sponsored by dB Promotions and Publicity Inc. and three months agency representation by S.L. Feldman and Associates.

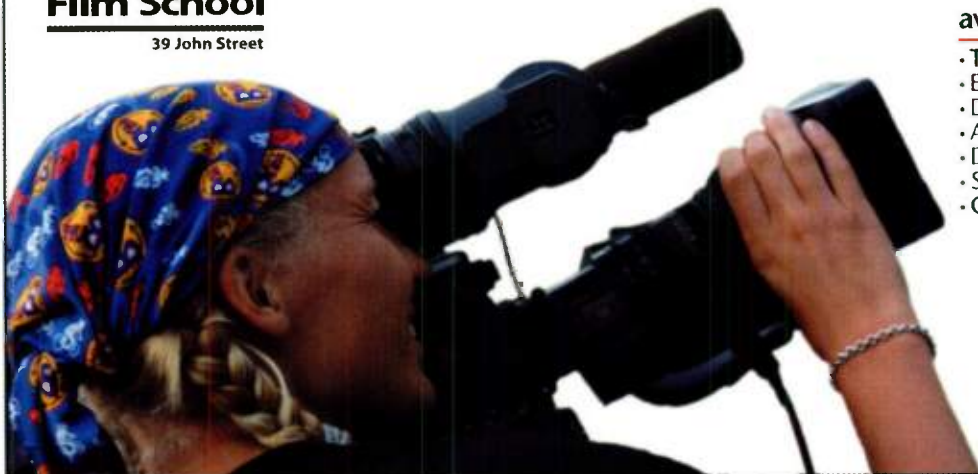
The 16 regional winners will be included on the CMW 2006 Promotional Compilation CD courtesy of DBS Duplication. The CD will be distributed to all CMW delegates. Finalists will also receive passes to CMW's Tune Up Conference. All entrants will receive a one-year subscription to *Canadian Musician*.

The deadline for applications varies from radio station to radio station. As some may have passed, contact your local station for further details: CFOX 99.3 The Fox of Vancouver, BC; CFBR 100.3 The Bear of Edmonton, AB; CJAY 92 FM of Calgary, AB; CFWF 104.9 The Wolf of Regina, SK; CJKR 97 Power of Winnipeg, MB; CKFX 102 The Fox of North Bay, ON; CJRQ Q92 FM of Sudbury, ON; CJQQ Q92 FM of Timmins, ON; CIMX 89X of Windsor, ON; CFPL FM96 of London, ON; CJXY Y108 of Hamilton, ON; CFNY 102.1 The Edge of Toronto, ON; CIKR 105.7 K Rock of Kingston, ON; CKQB 106.9 The Bear of Ottawa, ON; CHOM 97.7 FM of Montreal, PQ; CFRQ Q104 of Halifax, NS.

CMW is Canada's largest annual entertainment event. It features two conferences, a trade exposition, four award shows and the CMW Festival. It will be held from March 1-4, 2006 at the Fairmount Royal York Hotel in Toronto, ON.

For more information, contact: Canadian Music Week, PO Box 42232, 128 Queen St., S., Mississauga, ON L5M 4Z0 (905) 858-4747, FAX (905) 858-4848, info@cmw.net, www.cmw.net.

Get ready to develop your career in **FILM!**



Diploma programs available now in:

- Television Production—**NEW!**
- Entertainment Business Management
- Digital Film & Television Production
- Acting for Film, TV & The Theatre
- Digital Video Edit/Design
- Sound Technology
- Computer Animation in Post-Production

CALL TODAY FOR A CAMPUS TOUR!

1.888.831.7504

www.design-toronto.com

CBC Broadcast Centre • 39 John St. • Toronto, ON M5V 3C6 • International Academy of Design and Technology, Toronto, Ltd.



Financial Aid may be available for those who qualify
Small class sizes • 24-Hour Student Access
Career Services Assistance

Changes

Sarah Harmer Presents Band Aid Grant, The Stones Sponsor Award



Sarah Harmer with members of her band, Centennial SS music teacher, David Reed, and the Centennial Choir & Woodwinds, Belleville, ON at a special CARAS Band Aid Grant Presentation on Nov. 17, 2005. Photo by Lynn Weinert.



(Left-Right) Charlie Watts, Ron Wood, Bob Ezrin, Norman McIntosh, Keith Richards, Mick Jagger and Barbara McIntosh (Norman's wife). Photo by Jacob Cohl.

Juno Award winner, Sarah Harmer, recently presented the Centennial Secondary School of Belleville, ON, with a \$10,000 musical instrument grant on behalf of the Canadian Academy of Recording Arts and Sciences (CARAS) Band Aid program.

The presentation demonstrates the importance of MusiCan, which addresses the erosion of music education in Canadian schools. Harmer, the Centennial Choir and Woodwinds did an acoustical performance of "Lodestar" at the presentation. Music teacher, David Reed, led the students.

Reed says, "This funding will have a dramatic impact on our program. Many of our students are playing the same old instruments that their parents played 30 years ago. Now they have pride in the new instruments and with that pride comes a renewed sense of excitement and joy."

Band Aid provides \$10,000 grants in the form of musical instruments to schools in need of funding. Harmer says, "Music was such a big focus for me in primary school and high school. I was lucky to have caring and energetic teachers who gave us a place to learn and grow. The music room was always a great place to hang out and feel like you were becoming somebody, so I'm thrilled to be a part of continuing this invaluable arts education in public schools."

The Rolling Stones recently sponsored a new award developed by MusiCan, the Teacher of the Year Award that was presented to Norman McIntosh.

McIntosh is the music teacher at Confederation Secondary School in Val Caron, ON, and has been a music teacher for the Rainbow Board of Education for 26 years. At a ceremony in Toronto, Melanie Berry, President of CARAS, presented him with an award hand-crafted by Shirley Elford, designer of the Juno Award statuette.

The new award was established to recognize dedicated music teachers in Canada who impact students' lives and contribute to the advancement of music in his or her community. The annual award includes a \$10,000 cash donation to the teacher, a \$10,000 donation to the teacher's music program and an all-expense-paid trip to the Juno Awards for the teacher and a guest.

The Rolling Stones heard about the new award through MusiCan committee member, Bob Ezrin. "Norm, congratulations on being selected as MusiCan's first annual Music Teacher of the Year, and you never know, perhaps someday

of the Year," said The Rolling Stones. "We heard you've got a pretty good rock band up there, and you never know, perhaps someday they'll be opening for us! Well done, and keep up the good work!"

"So many Canadian artists began to develop their love of music as a result of the inspired leadership and passion of their music teachers," said Berry. "It gives me great pleasure to see the mandate of MusiCan expand, through the generous sponsorship of The Rolling Stones, to include this outstanding mentorship award. It's important we recognize superior musical instruction because it teaches our children discipline, how to work well in groups, how to take direction, be creative and translate concepts into reality."

For more information, contact: CARAS, 355 King St., W., #501, Toronto, ON M5V 1J6 (416) 485-3135, FAX (416) 485-4978, info@carasonline.ca, www.carasonline.ca.

TMX Debuts In Toronto

The first Toronto Music Expo (TMX) took place from November 19-20, at the Metro Toronto Convention Centre. Duncan Fletcher, Director of Advertising for TMX, says "We're very happy with the talent on stage, the educational seminar line up as well as the exhibitors on the floor."

There were 61 exhibitors, and two stages, that showcased Jully Black, Jeff Healey, Kittie, Ildana, GrooveYard, Bill King, Roses in the Snow, Ken Whiteley, Russell Leon, Carl Henry, Anne Lindsay Band, Ray Robinson, True North Brass, Dale Russell, The Marble Index, Jamie Bonk, Steeped in Tradition and Ultimate Jam/Michael White and Animal House. Fletcher says they "were very confident artists who represented themselves and their style of music very well." Mountain Rhythm also held a drum circle. There were 16 seminars and workshops that saw 750 people in attendance.

Jeff Long, VP of Marketing and PR for Long & McQuade says, "I think the exhibitors were happy with the number of people who showed up." He suggests that for next year they should "jazz it up" with some bigger performers. The Long & McQuade booth had Glen and Shawn Drover from Megadeth, Matt Brann from Avril Lavigne's band, Greig Nori from Treble Charger, Staggared Crossing and Andy Crim.

Dates and the location for next year's show should be posted on the site within the next month. Fletcher says, "We're trying to expand in all areas, (exhibitors/participation/performances) and now that we've got one show under our belt it makes it possible for us to go and plan things concretely."

For more information, visit www.torontomusicexpo.com.



**You should care
who makes your CD.**

WE DO.

- the best customer service in the business*
- instant online quote
- inhouse mastering, design & multimedia
- quality finished CDs, DVDs & vinyl

**MUSIC
MANUFACTURING
SERVICES**

www.musicmanufacturing.com

**US: 1-800-293-2075
Canada: 1-800-667-4237**

New York • Toronto • Montreal • St. Johns

*Read our client survey results to find out more.

Caring, creative and challenging – that's how I describe Douglas College's Music program



Sean Della Vedova
Music Teacher,
Hillcrest Middle School
Graduate,
Douglas College Music

Study music the way you want with excellent faculty, renowned performing groups and modern facilities and equipment.

Call 604-527-5495 or visit our Web site for more information on Douglas College's Music programs.



Douglas College

35 YEARS 1970-2005

New Westminster Campus
700 Royal Ave. (one block from the
New Westminster SkyTrain station)

www.douglascollege.ca
you can go anywhere from here

Important 2006 Dates All Musicians Need To Know About

The New Year is here and 2006 brings new opportunities for you to get your musical talents noticed by industry leaders. Check out the following to help further your career:

- North By Northeast (NXNE) 2006 will be held from June 8-10, in Toronto, ON. Apply before January 13. Visit www.nxne.com.
- 29th Vancouver Folk Music Festival will be in Vancouver, BC, from July 14-16. Apply before January 31. Visit www.thefestival.bc.ca.
- Ovation of Jazz: Beaches International Jazz Festival will be held from July 21-30, in Toronto, ON. Send a press kit before February 1. Visit www.beachesjazz.com.
- Marketplace Performance Stage & The All(most)Star Café will be held from February 10-14, at the 18th Annual International Folk Alliance Conference in Austin, TX. Same day sign up is available. Visit www.folk.org.
- 34th Annual National Flute Association Convention has the following competitions: Young Artist, Convention Performers, Masterclass Performers, Orchestral Audition and Masterclass, High School Soloist, High School Flute Choir, Piccolo Artist, Baroque Flute, Professional Flute Choir, Call For DM/Ph.D. Papers and Chamber Music. The convention will be held in Pittsburgh, PA, from August 10-13. Entries must be postmarked by March 1, and received by March 6. Visit www.nfaonline.org.
- 60th Midwest Clinic: An International Band and Orchestra Conference will be held from December 19-23, in Chicago, IL.

- Apply before March 17. Visit www.midwestclinic.org.
- IAJE 2007 Annual International Conference will be held from January 10-13, 2007 in New York, NY. Apply before April 10. Notification of the selected artists will be between June and early August. Visit www.iaje.org.
- 2006 Percussive Arts Society International Convention (PASIC) will feature the Solo Timpani Competition, the International Percussion Ensemble Competition and the PAS International PASIC Scholarship Grant. It will be held in Austin, TX, from November 8-11. Apply before April 15. Visit www.pasic.org.
- Apply now for the 2006 Atlantis Music Conference & Festival. It will be held in Atlanta, GA, from October 4-7. The deadline for applications has not yet been announced. Visit www.atlantismusic.com.
- The Canada Council For the Arts has a variety of music grants and program deadlines:
 - Residencies and Commissioning of Canada Compositions – January 15.
 - Professional Orchestra Program – February 1.
 - Music Festivals Programming Project Grants for festivals running between June 1 and November 30 – February 15.
 - Music Festival Travel Grants for festivals running between June 1 and November 30 – February 15.
 - Grants to Professional Musicians (individuals) – March 1.
 - Aboriginal Peoples Music Program – March 1.

Fender Strings, Parts & Accessories
Accept No Substitutes

Distributed in Canada by
Paramount Musical Distributors
108-20050 Stewart Crescent
Maple Ridge, BC V2X 0T4
Phone: 604-460-0404
Fax: 604-460-0408

make some
noise

Start your career in:

- Sound & Music Recording
- Digital Media

Diploma Programs

RAC
recording arts canada
institut d'enregistrement du canada

416-977-5074
recordingarts.com

Toronto • Montreal

Tanglewood

“Players Get It”

Sundance Pro Series

Our Sundance instruments reflect Tanglewood's continuous commitment to the discerning acoustic guitarist who is looking for a superb playing experience. These guitars are equally at home on stage for live performance or in a recording studio. All Sundance models feature a solid top, and most models are crafted with all solid tone woods. Solid North American Spruce or Cedar is used on most tops, while Solid Indian Rosewood and African Mahogany grace most models, and offer a clear, well balanced tone that will continue to improve with age.

Dare to compare, one of these guitars is worthy of your unique style and talent.



TW1000-SR

High-grade solid Engelmann spruce top
Solid Indian rosewood back & sides
Abalone rosette, logo and inlays
Herringbone binding
Gold Grover machine heads
Vintage-style volute
Genuine bone top-nut
and compensated saddle
Elixir® strings

Discover our many unique models at:
www.tanglewoodguitars.com

Come and see us at NAMM in Anaheim, Booth # 1233 Hall E,
January 19 - 22, 2006



Distributed in Canada by SF Marketing Inc.,
325 Boul. Bouchard, Dorval (Quebec) H9S 1A9
Tel: (514) 780-2070
Website: www.sfm.ca • info@sfm.ca

Cherry Beach Sound Open House

Recording studio, Cherry Beach Sound held an open house on Nov. 29, from 6-9 p.m. for a chance to showcase the studio and give out some great prizes.

The full staff that was present included, Carman Guerrieri, Owner, Manager; Rob Natale, Owner; Shannon Shearer, Studio Marketing Manager; Inaan Haq, Senior Staff Engineer; and Alex Bonenfant, Staff Engineer. The studio also has three freelance engineers, who Shearer says are the top in Canada. Unfortunately Michael Banton, Lance Anderson and Kevin Doyle were unable to attend.

About 40 people attended, and Shearer says that there were some big people in the music industry such as pianist John Arbin and musician David Shaw.



The raffle giveaways and winners included a Takamine EG320C G Series guitar to Don Anderson, a Taye Studio Maple snare drum to Kris McCann, Stagg cymbals and multi-guitar stand case to Wesley Anderson, three rehearsal sessions at Pro Rehearsal to Josh Vanderheijden and 100 manufactured CDRs to Max Kaye. The studio also planned to give away one recording session, but because Guerrieri was there, and must have been feeling generous, three sessions were given away. In total, the studio gave 12 hours of professional recording time to three different people, Conridge Blackwood, Aly Sargawtis and John Kaupas of Safety Pin.



"They were just so excited about that," says Shearer. "When you think about it, each one of them is worth \$500 for a four-hour session. So it's just like they won \$500." The total value of prizes that were given away was an estimated \$4,000.

Pleased with the results, the open house gave them a chance to get some business opportunities. The main reason why the studio opened its doors was so musicians like yourself, can go and ask questions, bring your demos for them to hear, and see the studio. "When people call in for quotes on projects and stuff we always encourage them to come down because it's a lot of money to spend," says Shearer. "You want to see what you're getting, see if you're comfortable here, meet the engineers, talk about your project and what you want out of it."

For more information, contact: Cherry Beach Sound, 33 Villiers St., Toronto, ON M5A 1A9 (416) 461-4224, FAX (416) 461-4607, info@cherrybeachsound.com, www.cherrybeachsound.com.

Blueridge

deep rolling hills of West Virginia

Remembering Carter Stanley...

A place...

I spent the first years of my childhood

the cabin was my home to dwell

White dove mourn

he willow hang the

When it came to singing that "old-time country music," no one touched the nerve endings of our soul like Carter Stanley. Each Carter Stanley Memorial Blueridge Guitar includes a label signed by a member of the Stanley family and a Certificate of Authenticity.

BR-1060 Carter Stanley Memorial Guitar:

- Select solid rosewood back and sides
- Ebony bridge with vintage long saddle
- Custom inlay and binding as commissioned by Carter Stanley

Suggested retail \$1395 USD

BR-1060P Carter Stanley Memorial Guitar:

- With distinctive double pickguard as used by Carter Stanley from 1964-1966

Suggested retail \$1495 USD

SAGA
the source

Phone: (650) 588-5558
Dealer inquiries invited!
Visit us at www.sagamusical.com

BR-1060

PLAY THE ORIGINAL OR PLAY A WANNABE

HEY, THE CHOICE IS YOURS



DAVE NAVARRO
AUTHENTIC BOSS USER
SINCE 1984



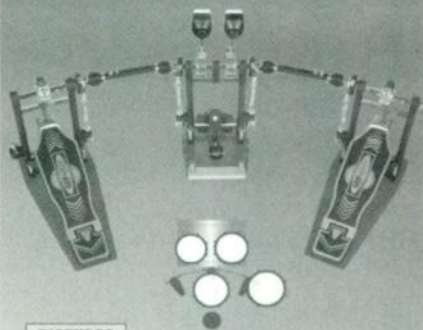
ENTER TO WIN

A BOSS MD-2 MEGA DISTORTION PEDAL
OR BF-3 FLANGER PEDAL

Autographed by Dave Navarro
Enter online at www.bosscanada.ca
Full contest details and rules available
at www.bosscanada.ca



OFF•SET



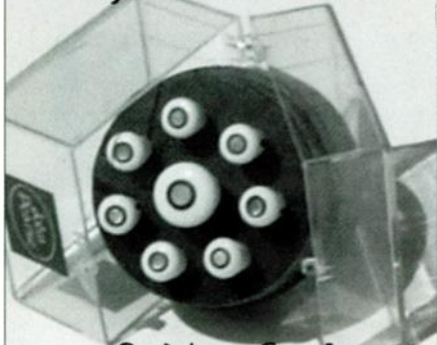
FEATURES:

- Massive free-standing pedestal design allowing for 34" more downward travel of the pedal
- 12 1/2" long x 3 1/2" wide foot pedal—largest in the industry—for either heel-down or toe-down techniques
- Fully adjustable concentric double chain drive
- Quad drive springs for increased response and sensitivity
- 1/2" Ujoints and dust covers
- Spring-loaded anti-skid spurs and anti-skid pads on both pedal base and center beater housing
- Completely independently adjustable beater holders with 1" lateral adjustment each
- Hard-soft mallets with mallet shaft keys
- Center-mounting hoop clamp which eliminates all lateral torque on the bass drum hoop
- Bi-laterally symmetrical design creating a unit where both pedals FEEL IDENTICAL
- Extremely ergonomic drum-centering design

OFF•SET

814.672.5780 • FAX 672.5671
www.pointtremolo.com

NEW! John Pearse®
Camel BONE
Bridge & End Pin Set



& New Sets!

310 New Medium 80/20 Bronze
.013, .017, .024w, .032w, .042w, .055w

710 New Medium Phos. Bronze
.013, .017, .024w, .032w, .042w, .055w

790 Spanish Neck Resophonic PB
.013, .017, .026w, .036w, .046w, .056w

2410 El. Super EZ Bend Splits
.009, .011, .016, .026w, .036w, .046w

2610 Electric Straights
.011, .015, .018, .030w, .040w, .050w

6050 El. Bass Splits
.045w, .065w, .085w, .105w

www.jpstrings.com 800.235.3302



24th Annual CMW Quickly Approaching

Canadian Music Week (CMW) 2006, themed: *That Was Then, This Is Now!* is quickly approaching. It will be held at Toronto's Fairmount Royal York Hotel from March 1-6. This year's four co-chairs are Rob Braide, GM of Standard Radio Montreal; Graham Henderson, President of CRIA; David Kines, VP and GM of MuchMusic and Don Simpson, Senior VP of HOB.

The show will feature the Executive Conference that will include topics such as Broadcast Programming, Broadcast Sales, Recording, New Media, Entertainment and Regulatory Law, Publishing, A&R, Record and Retail and Talent and Booking. The TuneUp Conference titled: *The Art & Business of Music Success Seminars* include crash courses, workshops, panel discussions, demo critique sessions, clinics, mentor sessions, keynote presentations and trade exhibits.

Celebrity speakers include the Keynote speaker, Chairman and CEO of IFPI, John Kennedy. He has headed record companies internationally, and was formerly the President and COO of Universal Music International. The first CMW celebrity interview is with the Chairman of Sire Record Group, Seymour Stein. The Sire Record Group has represented artists such as the Ramones, Madonna and Barenaked Ladies. Kawan "KP" Prather, Executive VP and Head of A&R Sony BMG Urban Music will be leading the first session at the Urban Summit 2006 on March 4, with a focus on A&R and artist development. Tony Wilson, founder of Factory Records will also speak. The Sins is the first of 500 bands confirmed to perform in CMW's showcase in the 30 downtown Toronto venues.

Awards and events include The Indie Awards, where record label representatives will scope out the scene for raw talent. This will be held on March 1. March 2, is the kick-off for both the CMW Trade Show and the Xtreme Band Slam that will be held until March 4. The finalists will perform in front of industry executives at the Xtreme Band Slam. March 2, will also see The Crystal Awards. This luncheon is the "gold standard" for radio creativity achievement. Later that evening is the CMW Industry Awards, held over a gala dinner. The newest addition to the CMW lineup will be held from March 3-4, the International Songwriters' Festival. Prizes for the Canadian Radio Star competition include studio time, music services and \$10,000 cash. On March 4, The Canadian Radio Music Awards (CRMAs) will recognize excellence in new Canadian artists on radio and performances. The Urban Star Quest Showcase will highlight urban artists.

For more information, visit www.cmw.net.

Universal Music Canada Signs Dala

Universal Music Canada recently added Dala to its roster of artists. Dala was formed in 2002 as the signer/songwriter duo, Sheila Carabine and Amanda Walther of Toronto, ON.

Dala's debut album, *Angels & Thieves* features five original tracks including its first single "20 Something". The duo also included their version of Neil Young's "A Man Needs A Maid", Donovan's "Catch the Wind", the Cure's "Love Song", Blur's "Out of Time" and Louis Armstrong's "Dream A Little Dream Of Me". The album is distributed by Universal Music Canada/Big Bold Sun.

For more information, visit www.dalagirls.com or www.umusic.ca.



EVENTS

International Association for Jazz Education Conference

New York, NY
January 11-14, 2006
(785) 776-8744, FAX (785) 776-6190
info@iaje.org, www.iaje.org

Midem: 40th Annual Music Market

Cannes, France
January 22-26, 2006
+33 (0) 1 4190 4460,
FAX +33 (0) 1 4190 4450
info.midem@reedmidem.com,
www.midem.com

Mobile Beat DJ Show 2006

Las Vegas, NV
February 21-23, 2006
(585) 385-9920, FAX (585) 385-3637
webmaster@mobilebeat.com,
www.mobilebeat.com

East Coast Music Awards (ECMA)

Charlottetown, PEI
February 23-27, 2006
(902) 892-9040, FAX (902) 892-9041
ecma@ecma.ca, www.ecma.ca

Canadian Music Week

Toronto, ON
March 1-4, 2006
(905) 858-4747, FAX (905) 858-4848
info@cmw.net, www.cmw.net

South By Southwest (SXSW) 2006

Austin, TX
March 10-19, 2006
(512) 467-7979, FAX (512) 451-0754
sxsw@sxsw.com, www.sxsw.com

CelticFest Vancouver

Vancouver, BC
March 15-19, 2006
(604) 683-8331
ralba@telus.net,
www.celticfestvancouver.com

2006 Juno Awards

Halifax, NS
March 31-April 2, 2006
(416) 485-3135, FAX (416) 485-4978
info@carasonline.ca, www.juno-awards.ca

6th Cape Breton Drum Festival

Cape Breton, NS
April 29-30, 2006
(902) 727-2337
b_aitken@yahoo.com,
www.cbdrumfest.com

North By Northeast (NXNE) 2006

Toronto, ON
June 8-10, 2006
(416) 863-6963, FAX (416) 863-0828
info@nxne.com, www.nxne.com

Montreal Musician & Musical Instrument Show (MMMS)

Montreal, PQ
July 6-9, 2006
(514) 871-1881
info_simmm@equipespectra.ca,
www.mmmis.ca

Guitar Workshop Plus

Oakville, ON: July 16-21 & 23-28
Vancouver, BC: Aug. 14-19
(905) 897-8397
info@guitarworkshopplus.com,
www.guitarworkshopplus.com

Beaches International Jazz Festival

Toronto, ON
July 26, 2006
(416) 698-2152
infobeachesjazz@rogers.com,
www.beachesjazz.com

23rd Annual Hillside Community Festival

Guelph, ON
July 28-30, 2006
(519) 763-6396, FAX (519) 763-9514
hillside@hillside.on.ca, www.hillside.on.ca

2006 National Flute Association Convention

Pittsburgh, PA
August 10-13, 2006
(661) 299-6680, FAX (661) 299-6681
nfaconvention@aol.com,
www.nfaonline.org

Country Music Week 2006

Saint John, NB
September 8-11, 2006
(416) 947-1331, FAX (416) 947-5924
country@ccma.org, www.ccma.org

Ontario Council of Folk Festivals (OCFF)

Ottawa, ON
October 12-15, 2006
(613) 560-5997, Toll-free (866) 292-6233,
FAX (613) 560-2001
info@ocff.ca, www.ocff.ca

Percussive Arts Society International Convention (PASIC)

Austin, TX
November 8-11, 2006
(580) 353-1455, FAX (580) 353-1456
percarts@pas.org, www.pasic.org

CINARS 2006

Montreal, PQ
November 14-18, 2006
(514) 842-5866, FAX (514) 843-3168
arts@cinars.org, www.cinars.org

Meet the
Easiest Tuner

You Will Ever Use.

- > **Tunes in noisy environments**
- > **No mics, no wires**
- > **Backlit in the dark.**

At a store near you.

www.tuners.com

Digitech Foot Pedals Pedals To The Metal

by Bernie LaBarge



Today I'm reviewing four new Digitech foot pedals:

- The Jimi Hendrix Experience (MSRP \$399)
- Eric Clapton "Crossroads" (MSRP \$299)
- Scott Ian "Black-13" (MSRP \$299.95)
- Dan Donegan "The Weapon" (MSRP \$299)

I'm known around my circles as a guy who likes to plug straight into his amp. Imagine my delight when I was asked to review four of Digitech's new guitar pedals, each of which purports to replicate seven of the most sought-after and admired sounds in the history of rock guitar. They call it Production Modelling. Actually, I must admit that I've been very curious about the Jimi Hendrix Experience pedal since I first read about it. Digitech went to Eddie Kramer (Hendrix's genius engineer) and had him bring out the master tapes of some of Jimi's most influential recordings, such as "Purple Haze", "Foxy Lady", "The Wind Cries Mary", "All Along the Watchtower", "Little Wing", "Machine Gun" and "Voodoo Child (Slight Return)". The guitar sounds were put onto microchips and voila! ... Jimi in a box. Being a huge Hendrix freak, I immediately plugged into the Jimi pedal. Eric and the metal boys would have to wait.

All I can say is, "Holy Moley!" These sounds are the real deal, complete with hissing and burping noises. This pedal takes a bit of getting used to, seeing that it has to do the job of several pedals at once to duplicate Jimi's mastery of the technology of the '60s. The pedal resembles a wah-wah, but it has a toe switch and a heel switch, along with the rocking motion of the wah. There are dials for the preset sound, level, gain, tone, and reverb. I can see why this pedal is endorsed by Jimi's estate. I could go on and on, but it's time to try Eric on for size.

The Crossroads resembles a typical stomper pedal. There's no wah-wah action, even though "White

Room" would have made a nice sample. The models include "Sunshine of Your Love" (featuring Eric's "woman tone"), "Crossroads", "Badge", the original "Layla", "Lay Down Sally", the acoustic "Layla", and "Reptile". There are four knobs to control what you need to do. Once again I was blown away by how easy it was to dial in the precise sound of the original recording. The rotating speaker effect on the "Badge" model is spot-on, even though you need two amps to really get the separation of the original. If you're in a Cream tribute band, fine. If not, one amp will do ya. Even the acoustic "Layla" sound came through my Tele as if I was watching Eric play it on MTV. If you like Eric's tone, and you don't like your own, buy this pedal. The only thing left is to learn his licks! They don't have a pedal for that yet.

My next adventure was the Scott Ian Black-13 pedal. The song models are "I Am the Law", "Madhouse", "March of the S.O.D.", "Protest and Survive", "Room for One More", "What Doesn't Die", and "Finale".

I'm not familiar with much of Scott's stuff with Anthrax, but that didn't stop me. I raided my buddy's metal collection and came up with the tunes. I listened to them several times, and then I played along with them, using the modelled sounds. Once again, unbelievable. There are some extremely cool distortion sounds in this pedal, along with an amazing duplication of the pitch-shifting delay that Scott uses on "Finale". Man, if I could only think of a way to incorporate that sound into "Green Onions" I'd be laughing!

Last but not least is The Weapon by Dan Donegan from Disturbed. I had to do a bit of searching to find the tunes, but I did it. Once again, I listened over and over to the tunes and then played along with them. The models are "Stupify", "Mistress", "Voices", "Bound", "Rise" and "Intoxication". These Digitech folks have really come across some serious

technology. This pedal is like having a handful of heavy-duty distortion pedals, along with an auto-wah pedal and octaver. There's a sitar simulation that is astounding. My favourite sound on this pedal is the phaser/ramp up to full distortion on "Voices". What a trippy effect. You'll absolutely love it.

I was a bit concerned with the concept of Production Modelling on a couple of levels. First of all, I wondered whether you would have to use the same guitar and amp as these guys. Not so. I used my Tele Plus and a Hughes & Kettner single 12 amp with amazing results. Jimi's pedal sounds like a Strat, Clapton's sounds like an SG, etc. Most importantly, I'm concerned that some players may use these pedals as a crutch and never get the chance to develop their own voice. However, I honestly believe that you can build on these already awesome tones to make them your own. If you're a lawyer who likes to play in the den with your buddies on the weekend, buy all of these pedals and wait for the groupies to start beating down your door.

Thanks, Digitech. Your pedals make me want to play. Ya done good!

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

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, Zwool, 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 currently lead guitarist for The Dexters, The Stickmen and Sass Jordan.

Focus on your **Music.**
Not your **Wireless.**

New Shure PGX I Performance Gear® Wireless.

It's never been easier to go wireless — and sound like a pro. Out of the box, PGX Wireless features quick and innovative setup that automatically selects the best UHF frequency and syncs your system. So you can concentrate on your music, not your equipment. All systems incorporate Shure's patented Audio Reference Companding for clear sound.

PGX I Performance Gear® Wireless. Advanced technology that makes wireless easier than ever. From Shure, the experts in live sound.

Unplug and play.



PGX4 Receiver



PG58



SHURE

It's Your Sound

www.shure.com

Distributed in Canada by SF Marketing Inc.
1-800-363-8855 • www.sfm.ca • info@sfm.ca

TranzPort Wireless Controller

by Chris Taylor-Munro

This will make recording with Digital Audio Workstations so much easier for the do-it-yourself musician/engineer. If you're tired of hitting the record button and then running to your drum set, vocal mic or *whatever* that can't be physically placed beside your computer try the TranzPort by Frontier Design Group.

The TranzPort is a wireless controller that utilizes two-way radio frequencies (RF) so you can transmit and receive information to operate all the software (Pro Tools, Logic, Cubase, Nuendo, Sonar and Digital Performer) you'll likely come across on the market today without doing the funky chicken between takes. Think of the possibilities this "it's-about-time" product can do for the band wanting to record a live show. Someone can start and stop (with a foot switch if you wish) a laptop or Pro Tools rig side-stage without leaving the stage or running cable to the controller. The Tranzport weighs about a pound and fits in one adult-size hand so keeping it out of plain view is a snap. You can set your mics up in a different room than your computer and eliminate any unwanted fan noise or hum associated with your computer, Mac or PC, because the Tranzport is compatible with both platforms.

As a drummer running Cubase SX at home, I can now sit at the kit and run all the most often-used functions I would normally execute using key commands or my mouse on the screen. The TranzPort features an LCD screen that has an adjustable backlight display so dimly lit rooms aren't a problem. The display will show me the track number and the name I have previously designated to it in Cubase for example, "drumkit 1" or "fatsynth 2," so I never doubt which track I am about to record to... less chance I'll erase the great performance on one of the other tracks by mistake. If you do happen to have a temporary brain fart you can "Undo" the near catastrophe from the controller and voila! Mistake undone! Other information displayed on the screen is the time code, level in decibels and panning.

The buttons on the TranzPort are well marked and laid out much like the transports used with mixing boards in larger studios. The functions include Play, Stop, FW, RW and Record. Secondary buttons allow you to switch between tracks, punch in/out, loop, mute, solo, previously mentioned undo, place markers and skip forward or back to a marker. The large dial allows you to scroll your cursor, or can be used in conjunction with the Shift button to raise or lower your level and panning settings. The Shift button acti-

vates secondary functions for all the buttons on the TranzPort. Frontier Design Group had the courtesy of providing a chart in the Documents

folder on the included CD-ROM so you can print out a cheat sheet to take full advantage of all the features without continually flipping back and fourth between windows. Very intuitive and easy breezy to use.

Installation and setup took me about five minutes with a few "follow along" instructions and setting adjustments to make in Cubase. The "Tranzceiver" unit plugs into a USB port on your computer and for best results place the unit up high, free of any obstructions—especially metal. The range according to the included literature is typically about 33 feet and the signal can travel through walls, as it is not infrared-based such as your TV remote. My drum set is directly beneath my computer one floor down and the controller worked perfectly with no interference at all. There is a link light on the TranzPort that illuminates when you're in range and will flash if the signal is momentarily interrupted. I was able to leave my computer, walk through my kitchen, down the stairs and out onto the back deck: all-in-all about 65 feet and finally the light disappeared. Impressive! Other wireless devices such as my mouse and keyboard did not interfere with the TranzPort either. In fact, you can have multiple TranzPorts operating in the same vicinity and they won't interfere with each other so long as the code set at the factory is not the same. You can change the code internally if you wish allowing you to pair or "bind" your TranzPort with any computer that has the driver installed.

The TranzPort is powered by four AA batteries (included) that should give you about 10 weeks at a couple hours per day of use. The lifespan of the batteries is shorter if you use the backlight feature more often. There is a Battery Check button that shows when battery power is full and the unit has an auto shut off mode after 15 minutes of inactivity that can be tailored down to 1 minute. The unit does not completely shut down, but goes into a sleep mode. By pushing any button on the Tranzport it will switch back on unless the batteries are totally poached of course. In sleep mode the batteries will last for years.



Minimum system requirements are as follows. PCers need to be using Windows 2000, but XP is preferred and Mac users have to be running OS X (10.2.8 or higher). An available USB port and a CD drive for loading the software is essential. See www.frontierdesign.com to see if your software is compatible. This is a great product that has a manufacturer's suggested retail price of \$249 US. The only drawback is now I have to buy longer mic cables.

For more product information, contact: Frontier Design Group, 240 Mechanic St., Lebanon, NH 03766 (603) 448-6283, FAX (603) 448-6398, www.frontierdesign.com.

Chris Taylor-Munro is a Toronto-based freelance writer and drummer.

Manufacturer's Comments

We'd like to add a few comments:

- With most applications the LCD display also shows calibrated stereo metering, and some include a "big meter mode" that devotes the entire display to large meters.
- Recently supported applications include Reason, Audition, Guitar Tracks Pro and SAW. Support for applications is being added regularly, and the list can be found at www.frontierdesign.com.
- An optional microphone stand mount (great for drummers like Chris!) and padded bag are also available for the TranzPort.

Charlie Hitchcock, Frontier Design Group

Applied Acoustic Systems Modelling Collection



by Jeff Pearce

Applied Acoustics Systems, a Montreal-based virtual instruments developer, has recently released all four of its modelled synthesizers in one very inexpensive package. The AAS Modelling Collection puts the latest versions of the Tassman, the Ultra Analog, the Lounge Lizard and the String Studio into the hands of musicians or engineers looking for plug-ins in VSTi, AU, DXi, DirectConnect, or RTAS formats, or for standalone virtual instruments.

Installation on these programs was easy, all four launched as standalone instruments right away, and were immediately recognized by Logic and Pro Tools LE as plug-ins. The preferences dialogs are simple and identical for each and I only needed to select a preferred MIDI and audio interface to get underway. There are many similarities between these four instruments that I should point out right away. The first is that all four come with a huge number of great sounding presets, thoughtfully organized into descriptive folders. Users can easily create their own folders as well, and copy instrument settings any number of times, either for editing or for organizing. All can be synched to the tempo of a host application, and any delay type effects within the instruments can also be synched. All have a handy recorder built into the interface for quickly recording ideas to your hard drive. And, if you want to control parameters from a MIDI controller, MIDI maps are extremely easy to create. There are other design similarities, but these programs distinguish themselves from each other by how they are edited, played and how they sound.

The most recent addition to the AAS product line is The String Studio. Although this may sound like an orchestral strings emulator it is actually an emulator of any stringed instrument, real or imagined. By allowing the user to modify an instrument's body type and size, string and damper behaviour, this instrument offers a wide range of sonic possibilities. Picture transforming a ukulele by exchanging its body with that of a contrabass, making its strings metal and playing it with a hammer and you will start to get the picture. You can even specify how stiff and sturdy the

fingers on the frets would be. These parameters are all controlled from one panel, while a second panel handles effects, EQs and filters, and an arpeggiator. As you might expect from an instrument with so many editable parameters the sound options are vast and varied and range from organic to ethereal. And of course there are several orchestral strings presets, which sound quite realistic. The only disappointing sounds are the acoustic pianos, but I have yet to hear any soft synth recreate the familiar complexity of a piano better than a sampler.

For fans of electric pianos, the bundle also includes Lounge Lizard 3. Whoever conceived of this instrument must have a particular love for Rhodes and Wurliizers since their models are warm and detailed. Like the String Studio, the Lounge Lizard's interface is broken into two panels. The first is for editing characteristics of the mallet, the fork, the damper and the pickups of your instrument. The second panel is dedicated to a multi-effect area and other output options. The new presets in Version 3 are particularly nice, and the effects options have improved greatly from previous releases, and are great for creating inspiring and realistic sounds.

The third synth in the collection is The Ultra Analog. It is meant to emulate those big heavy synths that were so popular 25 years ago and still remain precious in the hearts of musicians craving the classic sounds of vintage keyboards. Unlike the other three instruments, the Ultra Analog interface is a single panel, but it is so full of knobs and switches – everything you need is there. It is laid out like a vintage synth, with a pair of oscillators and a noise generator that are fed through amps and filters before hitting an effects array and output. The sounds in the presets range from big fat emulations of old Juno and Arp synths, to vocal models, to percussion loops.

The final instrument is the wonderfully complex, but easy to play Tassman 4. The Tassman is a modular synth where the user constructs their instruments by stringing together modules in a "Building" panel, and then modifies the sound by twisting knobs in

a "Player" panel. When building you just drag in modules from the big list at the left, connect them with virtual cables, and then switch back to the player panel to twist knobs and flick switches. An extremely helpful feature is a text window above the builder that provides details on whichever element is selected in the builder, providing both definitions and hints about how a module should be used. The presets are excellent and you could use this product for years without even looking at the "Building" panel, but once you feel like starting to build synths from scratch you will be even more hooked. The manual includes a step-by-step guide so in about 10 minutes you can figure out the basics (although it would take weeks to fully explore every characteristic of every module).

It's been a few years since I first tried the earliest versions of the Tassman and Lounge Lizard. At the time I found their CPU requirements were a little high for my antiquated G3. The newer versions are much more efficient, and since computers have gotten so much faster since 2000, this is simply no longer an issue. I had all four units running simultaneously on my iBook G4 without a hitch. The AAS Modelling collection it is available for both Mac and PC, and has become my favourite software collection. Anyone looking to expand their studio's sonic repertoire should visit the Applied Acoustics Systems Web site where they can download these instruments today.

The manufacturer's suggested retail price is \$499 US for the Modelling Collection.

For more product information, contact: Applied Acoustics Systems, 486 Ste-Catherine W., #301, Montreal, PQ H3B 1A6 (514) 871-4963, FAX (514) 845-1875, info@applied-acoustics.com, www.applied-acoustics.com.

Jeff Pearce is producer and musician best known for his work with Rye, Moist and David Usher.

Do you remember 1985?



© 2005 PRS Guitars. Photos by Jim

20 Years of
Excellence

PRS PAUL
REED
SMITH
GUITARS
www.prsguitars.com



World Radio History

In Search of the Holy Grail

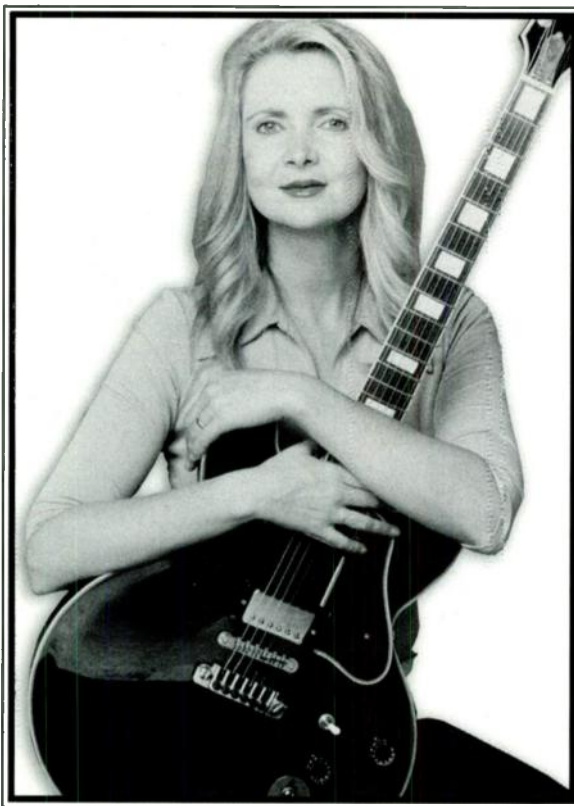
by Vivian Clement

I still remember my first attempt at trying to improve my guitar tone. Years ago, I naively went into my local music store and began searching through all the new pickups that were on the market. It seemed that the more I enquired about buying a replacement pickup, the more I was confused. It was apparent to me that the sales people really didn't know what kind of tone their own pickups would produce. They seemed to utter some vague generalities, which for the most part were already what the promotional brochures advertised.

To make things worse, all the guitarists I would speak to had their own take on what constituted a good sounding pickup. Needless to say, this was in keeping with their style of music and their own personal tastes. Naturally, you can't just try a pickup in the store; you have to purchase it to then see if you like how it performs. And if my memory serves me well, I believe that many stores won't allow an exchange for a new pickup if you aren't satisfied. It would be considered a "used" item – since you would be altering it once you wired it into your guitar. After doing as much sifting through the pickup display rack as I could tolerate, I took out my cash and purchased a pickup by using the "eenie meenie mynie mo" method. I was then the proud new owner of a mini-double humbucker. To say I was disappointed in the results would be an understatement. The pickup, which I was promised would give me a juicy lead tone ended up generating a thin, AM radio-ish sounding tone. Some of the problem was due to the fact that for some bizarre reason, the repair guy wired the pickup in reverse! But even after having it rewired correctly it still didn't seem to deliver what was promised.

A few years after that I decided that I needed to find an amp that would give me a nice warm tone for jazz as well as a bright enough sound for funk and blues when

necessary. There was lots of great stuff on the market, but having had years of lugging around gear to gigs, I just wanted a simple amp that I could plug in and play. Is that



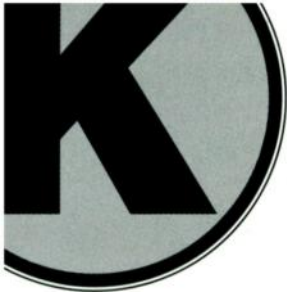
asking too much? Apparently so. I landed on a small combo tube amp that had just the right amount of warmth and bottom end with some nice highs. The problem was that when I practiced in my studio by myself, I just loved the sound, but when I went to play live, I had to crank up my amp so I could hear myself above the rest of the band. Typical scenario, only that once my volume was at 5, the distortion would kick in. Distortion was great for my funky, bluesy gigs but for jazz it wasn't so wonderful. I ended up sounding like George Benson meets AC/DC! I loved the tone of this amp, and didn't

want to have to mic it (as I mentioned I was trying to simplify not add more time to setting up). A friend of mine suggested a speaker that was new on the market with lots of headroom and comparatively light. This would be considerably cheaper than purchasing a brand new amp, so I thought I would give it a try. The amp sounded great for R&B and blues but was too bright for jazz. It took me about a month to break it in. (I was told the brightness would eventually dissipate after several gigs.) Once again I had a used item on my hands which could not be returned. Using an EQ has helped reduce some of the brightness of the speaker but overall I haven't been able to reproduce the original tone of the amp.

Presently, I own a lovely red semi-acoustic guitar, which has a phenomenal tone no matter what I plug it into. The downside is that the soundhole produces feedback at even fairly low volumes. Given that the soundhole is oval shaped, rather than round, I can't find a plug to fill up the hole. I've tried stuffing foam as well as towels (someone also suggested egg cartons) but the feedback persists. I decided to play this guitar mostly at home even though it's my favorite.

Is there a point to all this? Yes and no. It appears as if the search for the elusive tone continues. Finding that ideal amp and guitar that work great together in all situations is the never-ending saga for many guitarists. We are determined to find that perfect tone that allows us to singularly focus on our playing, rather than being distracted by a gnawing feeling that something is just not quite right. As most driven musicians, I will continue until I find my "happy place," but until then, I will always admire and respect those who have discovered their "Holy Grail."

Vivian Clement is a jazz/blues guitarist performing in the Toronto area and recording in her studio "Exodus Studios" in Mississauga, ON. Her Web site is www.vivianclement.com or www.exodusstudio.ca.



Sound Choices

Part 2

by Kevin Young

This past week I had the good fortune to spend a couple of days tracking in a studio packed with vintage keyboard gear – literally packed – there's only minimal room for humans. As I was stumbling over something to get to another something I was trying to plug in, I realized that should my friend have his way, there's a chance there might be no room in the place for people at all. At least in the room I was in.

I would never want to have any of these pieces out on tour. For gigging and rehearsals it makes sense to use the most compact and stable machines. Anyone who's been elbows deep in a broken Wurlitzer half an hour before a show knows what I mean. Even in the studio, people increasingly tend to pass up available acoustic and vintage gear even when it's close at hand. Fair enough, the real deal is harder to mic up, more prone to tuning issues and generally more of a hassle – but the more we replace the original gear with cunning software re-creations the less likely we are to use the real thing.

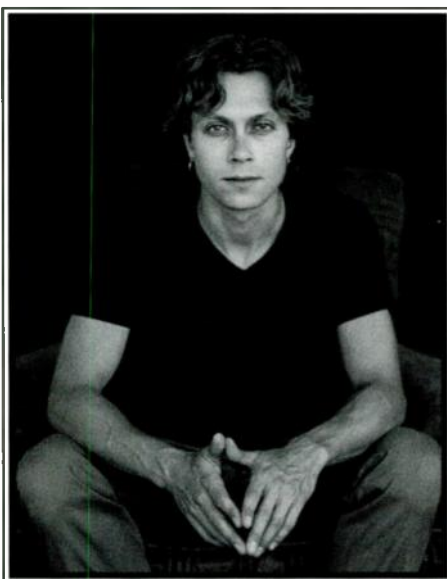
When you haven't played a real piano for a while, or a Rhodes or a Wurly, you forget just how fun they are. I've said this before, but most keyboard players I've spoken to agree that there's something about the real thing that makes you approach the instrument differently. Doesn't matter what the real thing is: acoustic piano, B3, Rhodes, some derelict old strings unit that doesn't really sound like strings, but doesn't really sound like anything else either. It might be just the pleasure that comes from playing something made out of wood, felt and metal, with wires, tines and hammers. In the case of a B3 it might be a certain trepidation – a lot of players flirt with the Hammond passably enough, but it takes someone who really knows B3s to really make them howl.

Quite a while ago, some smartass told me soon we'd be able to get exactly the same thing out of digital gear and software as we did out of the original machines.

Horseshit.

I don't care how wicked you are with a mouse, a MIDI sequencer and a Hammond simulator – there's no way inputting all those commands is even a fraction as satisfying as firing up the real instrument. Even if you can't actually play one – it's more fun to watch than point and click.

When arranging songs or looking for parts, we often talk of sounds in terms of elements that aren't entirely musical – weight, depth, colour. Traditional sounds often add



dimension without being overbearing or necessarily heard. In the same way using the instruments themselves add dimension to performance – weight, depth, colour – more obvious perhaps when on their own, as opposed to being part of a track with more instrumentation, but it's still there. Vintage gear has its own character and voice. Every dent and ding tells a story. And there's something indefinably sweet about the hiccups and sputters of the originals – even when they come through accidentally on a session. It can be inspiring. I defy anyone to tell me about a time when they got all choked up over digital distortion.

Don't get me wrong – I'm no purist. I'll take small, comparatively inexpensive software and sleek durable modern gear over the real thing for reliability and ease of use any day. But software, you can't hurt it: by its nature requires us to adopt an "out with the old, in with the new" approach. If it's broken, just reinstall. We are encouraged to throw out yesterday's technology. Today's is much better. Modern hardware: same thing. If it does more, then it's better. Maybe, but those beautiful old pieces of gear are still at the peak of their game and irreplaceable.

Some time ago I had a bit of an accident involving a hardware module, several feet of empty space and a hardwood floor. If the module hadn't been racked at the bottom of the rack, it might have been okay, but it hit hard, with the full weight of the case and another unit on its back. I felt terrible – not only because I've done exactly the same thing to myself, with the full weight of a drummer on my back – but also because it wasn't mine. It is, however, replaceable. There are roughly 20 identical units available on eBay for a fraction of the original price. As irritated as I was, I would have been far more so if it had been a vintage piece like I described earlier. I might be able to replace it, but I couldn't recreate the dings and dents and quirks and character.

So, the next time you don't feel like practicing, or maybe you can't get a new piece of software to stop freezing your system, why not dig in your closet for a piece of gear you'll never use – we all have them. Now, head off to your local music store and get what you can for it. Then put the money into something vintage you don't really need with an eye to using it on your next recording – at the very least you've saved my friend with the studio the trouble of buying it himself and ensured there's still room for me to track keyboards from his equipment room.

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

Staying Inspired

by Brian Minato

I've been playing bass since I was your typical, socially awkward 13-year-old teenager. I'm now 42. That's a lot of years spent noodling about in the low tones section of music.

What is it that makes me continue to play bass?

Music in my teens led me to joining my first bands, which in turn led to that notion of feeling like I was a part of something bigger than myself. I felt less like a geek. Playing bass made me feel good. Learning how to figure out songs made me feel good. Hanging out with other like-minded musicians made me feel good. I was definitely into being a team player for sure. Playing music and plunking away on my bass had such a positive effect on me during those odd teenage years. You know, those years where you aren't a little kid anymore but you're still too young to drive a car or go to a club or hang out with the cool older crowd. It also saved my ass from getting kicked by the local rednecks/jocks on more than one occasion as I was known as "...that guy, he's in a band and they're sorta cool...". Bass can sometimes save you from a punch in the eye! I still love that feeling of belonging. Whatever musical situation I am in, I know I am part of a group and I like that very much.

When I was starting out, inspiration came by listening to a lot of bass players like Paul McCartney, Gene Simmons and John Entwistle. Concentrating on what the bass player was doing/playing became everything to me as far as music went. At the time "songs" were not as important as the bass parts I was trying to learn. I continued this trend for a number of years. Old school prog, new wave, hard rock, reggae, jazz, etc., all seeped into my brain. As my own playing developed and matured and as my tastes in music changed and then changed again I began to understand something fundamental: music should serve the song and not the other way around. This concept is always inspirational to me when I'm approaching new ideas for bass.

An interesting bass line can underpin an equally interesting vocal melody or song structure. Sometimes it can be a major component as in The Police's "Walking On The Moon", Bjork's "Army Of Me", QOTSA's "Feel Good Hit Of The Summer" or Franz Ferdinand's "Tell Her Tonight". Hearing something new that has a great bass line makes me appreciate being a bassist.

Another thing that keeps my interest is the ability to play other

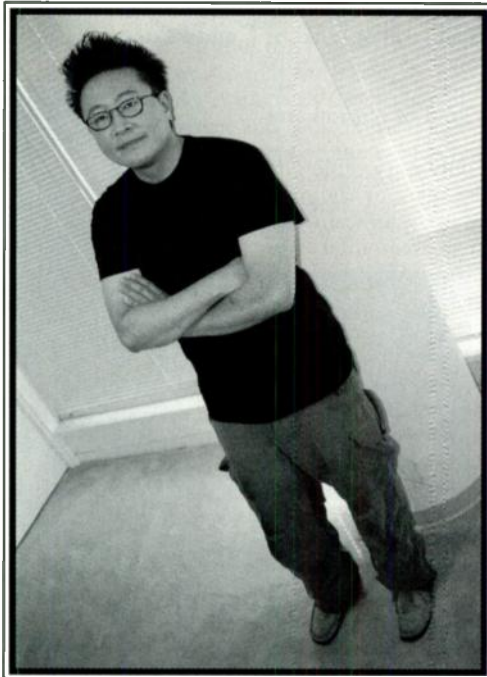
instruments. I highly recommend learning how to play any instrument that is available to you. Being able to sit at a piano and make some musical noise, bashing away on a set of drums or coming up with an interesting riff on an electric guitar enables my head to clear if I start feeling bored or static on my main instrument. Also, these little musical excursions can, and do, trigger possible bass lines. I've come up with totally different concepts for bass parts while fooling around on the drums or finding cool low-end patches on a synth.

While on tour with Sarah McLachlan for Lilith Fair,

I watched Sheryl Crow perform on a nightly basis for a couple of months. As well as being accomplished on many other instruments, she is also a very fine bass player. There are a number of artists out there who are well known for their skillful singing, songwriting, guitar playing or producing, but not so much for their bass playing. I count among them Keith Richards, Brian Wilson, Aimee Mann, Trevor Horn, Jimi Hendrix and Pierre Marchand. What inspires me is how these various artists/producers approach writing, playing and recording bass. Because it's not their main instrument, there can be a real uniqueness, a real "non bass-like" quality to their lines – something less stereotypical or obvious. One great example would be The Rolling Stones song "Sympathy For The Devil". Keith Richards took the song's deceptively simple three-chord pattern and constructed a relentless, driving, almost lead guitar kind of approach, to his bass line. He played lots of snaky improvised little fills over that now classic samba-esque rhythm all without sacrificing the groove. His bass playing really complements the manic piano playing of

Nicky Hopkins and later on his own razor sharp guitar solo. There is a French new wave art film by Jean-Luc Godard called *Sympathy For The Devil*, which captures Richards in the studio piecing that song together bit by bit. Worth checking out for fans of the brilliant late '60s version of the band.

One final thing. I was so happy when a whole series of mid-'70s Brian Eno solo records were recently re-released onto CD. I highly recommend picking up copies of *Another Green World*, *Here Come The Warm Jets* or *Before And After Science* as music I find continually inspirational.



Brian Minato is the bassist for Sarah McLachlan. He is also a Vancouver-based musician/producer currently working with The Blue Alarm, The Wild Strawberries, Jennifer Campbell, Boywonderbread, Sandy Scofield and other artists. Visit these sites to check out what he's up to: www.thebluealarm.com, www.wildstrawberries.com, www.sandyscofield.com, www.cazartrecords.com, www.maplemusic.com.

dismissed as un-stylistic errors. Humans have such natural, infinite creativity if freed from certain psychological restraints, yet we really don't have to excel at or comprehend everything. So the inability to play fast be-

you want to sound just like Sonny Rollins, you know what to do. If you want to develop something based on your own history and creative desires, at some point you have to stop transcribing the music of Monk, Michael

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!

BB

Taking Care Of Business

by Chase Sanborn

Brass In preparation for a recent clinic, I asked my university students what they wanted to know about the music business. It turns out to be a hot topic. While they are getting lots of information about how to play music, they are hungry for advice about how to make money with their musical talents. In future columns, I will address some of their specific questions. I'd like to invite readers to be part of the discussion by sending questions or comments to info@chasesanborn.com.

"If you believe that what you do is excellent, then you'd better damn well tell people you think so. If you are in business, any kind of business, speak up and announce your contributions to the world; nobody else will."

– Donald Trump

Congratulations! After many years of hard work and study, you are the proud bearer of a Bachelor of Music degree. Now what? How are you going to recoup your substantial financial, emotional and time investment? Where will you work? It's time to consider the business of being a musician.

First, accept that you are in business. While you may consider yourself an artist, you can't eat art, as your dad would be happy to point out. You need to generate income by selling your products and services. Consider the following questions:

- What products do you have to sell?
- Where will you sell your products?
- How much will you sell them for?
- How can you expand your product line?
- How can you promote your product line?

The products a musician might sell include the following:

- You, the player
- Your band
- Your writing
- Your teaching
- Your CDs and other merchandise

Musician For Hire

Employment opportunities include casual or jobbing gigs, jazz gigs, club gigs, session work, theatre work, cruise ships, circuses, etc. Musical ability, versatility and adaptability are key elements in your success. Every hour you spend practicing and studying affects the marketability of your product. Equally important is your ability to "hang". Musicians are social creatures and we like to play with people who are as much fun

off the bandstand as on it. Approach every gig with the goal of playing musically and appropriately and having fun. Your reputation is established one gig at a time, mostly by word of mouth. You never know who is listening, so always play your best and make sure your "best" is getting better.

Bandleader

As the bandleader, you are selling not only your musical talents but the combined talents of all the musicians in the band. You are largely responsible for determining the musical direction and securing gigs. What kind of music does your band play? Who is likely to hire you? Wedding planners? Corporate clients? Jazz clubs and festivals? Identify your market and target it with a slick and informative promo package and Web site, including reviews and comments from satisfied clients. Be your own publicity agent – build a contact list and let everybody know when you are playing; you'll have to contact 100 people to get one or two out to the gig.

Writer

If you are an arranger or composer, your goal is simple: write, and get your writing heard. Every writing assignment should be considered part of the learning process; build a body of work and your reputation and career will grow from that. Put together a demo that showcases your versatility and post samples on your Web site. Introduce yourself to performers who might need a writer/arranger one day – just being in the right place at the right time is often the key. Make sure you write what your clients want to hear, not necessarily what you want to write.

Teacher

While gigs get fewer, there are still plenty of people who want to learn how to play music. This creates opportunities for teachers. Becoming an effective teacher doesn't happen overnight; knowing how to play and knowing how to teach are two different abilities. To give your students maximum benefit, organize your pedagogy and deliver the information in an efficient and enthusiastic manner. Treat every student as an individual and listen to their questions – they will teach you to teach. A successful teaching studio is built almost entirely upon word-of-mouth; one student leads to another. Put up posters or business cards at schools or stores, and post information on your Web site about your approach, experience, rates, etc. Offer to present a free clinic at a school music program. Write articles for magazines like this one. Take part in online discussions. As a



teacher, your primary job is to inspire and communicate the thrill and satisfaction of learning. Be passionate about what you do and have your students' best interest at heart – they'll spread the word!

Products For Sale

Most musicians will eventually have at least a CD for sale. You will probably sell the majority of your CDs at live events. If your audience enjoys the performance, they will be glad to have an opportunity to take the music home with them, so don't be apologetic about telling them your CD is for sale! At the end of each set, hold it up and tell them how much it costs. Then head to the bar and get your autograph pen ready. Make sure your CD is readily available online, either direct from your Web site or via a link. Think of your CD as a glorified business card and give one to anybody that might be in a position to do you some good. If you give away 100 copies and get one gig as a result, you are ahead.

Chase Sanborn is a jazz and session trumpeter based in Toronto, Canada. He is a member of the jazz faculty at the University of Toronto, and is the author of Jazz Tactics and Brass Tactics, books that have garnered worldwide praise for their insightful yet light-hearted and humorous look at the worlds of jazz improvisation and brass playing. Chase has just released the Jazz Tactics DVD, which takes the viewer on a guided tour through the world of jazz improvisation. For more information: www.chasesanborn.com.



The History of the Future of Digital Audio

by Alec Watson

Some people would have you believe that the problem with modern music is that it is run by the big corporate machine – you know, there is no art, it's all about signing the act that will make the all mighty buck.

There are other “purists” who (still) tell us that digital audio doesn't capture the warmth and nuance that analog can capture (of course I wonder what it is that their ears actually capture that discerns the “loss”!?!)

Still, others are concerned (me being one of these) by the loss of musicality ... the need for a chorus, or even a chord change in the music that we listen to.



Well, I am here to tell you (write you) that we are worried about the loss of ALL the wrong things. No, it's not that we have our priorities in the wrong places, but maybe we are not seeing the big picture!

No, I am talking about archiving genius; and not necessarily talking about the archival qualities of DVD. See, it occurred to me that in the wake of a huge move (house and studio), that as I unearthed old projects from the dinosauric '80s and millennial '90s that I barely have the hardware to play these “relics.” Now I am not saying that I am denying the future of the world some great musical loss ... no, really, I am REALLY not. But I am sure that there are some people who ARE! I have been privileged to have worked on some projects that are perceived with some degree of; whether for musicality's

sake; or hopefully, some sort of capturing of something magical from my end ... or both. The reality is, however, what kind of permanence does any of this have?

It may be that we are currently going through the equivalent of a “renai-Greek” style of music; what the *%\$# is that? Well, here is the deal: I can write an article about transferring old mixes to the latest archival media. I can research the archival qualities of current discs and tell you which disc is the best bet for longevity; but will what you have recorded *really* last? Is it worth keeping? Can it be musically understood in the future? Not the future of next year, maybe not 100 years ... but what about 500?

The Greek's, beyond jokes about sheep, loved music and theatre; we often reproduce the great tragedies. There have been many PhDs that have covered their music; however, because of a lack of archival foresight, their music (in reality) has been lost forever. Now maybe much of our music should be lost too. Actually, much of our music SHOULD probably be lost too. But man, there is some seriously good &^%!

that I grew up on. I am still growing and I really do believe that there may be a loss to the world, yes, even future civilization, if all our music is lost! I majored in Liberal Studies and have read some questionable Greek tragedies that have stood the test of time. I FIRMLY believe that there is some current modern composition (maybe yours) that deserves to stand the test of time also. So having hung in with me thus far, here is the crux of the problem: how does one archive modern music?!

Yeah, we can copy our CDs onto DVDs, onto RAM, onto the positronic brains of our future androids, but will it really last? Does any of our archiving match the archiving of a Mozart Symphony that some “librarian” believed should start with his initial “k”?

Sure, we could notate the melody of our

song into our latest notation program, but how does one notate a “loop”? Does our (somewhat ancient) Renaissance method of musical notation capture the essence of *our* music (probably not)? Does our current method of notation (their method of notation), that we use to recreate their masterpieces, do justice to their music?! It's supposed to ... but probably not?

You know what? I don't have these answers! I am often the answer man. Whether for readers of *CM*, or artists, producers, or engineers who have my home telephone number, I generally try to supply the answers.

Is there genius, in some of the music that we listen to, that is worthy for future generations to listen to? In my humble opinion, I would say a resounding YES! Do we have a way to express this digitally (or textually) to future generations; on this I have some grave (pun intentional) doubts!

So, in inspiration to you genius out there, recognize our plight: while some of us are worrying (necessarily) about the short-term archival properties of our musical messages (CD, DVD longevity), we need people to worry about the long-term. I love music by Beethoven, Vivaldi, and Mozart ... I also love music by The Cars, Cheryl Crow and Wham (okay maybe not Wham). How ARE we going to communicate to the future of civilization? CD? DVD? ... maybe you *should* notate your best songs!

In the meantime, please carry on and make (digital) recordings of magical moments that are *worth* communicating to the future of civilization. Some of us are here to fill in the technical gaps, some of us are the artistic, and some of us both; figure out which one you are and have something to say!

Alec Watson currently lives in limbo on Vancouver Island. He has purchased his dream home overlooking the Georgia Strait, but the old owners are confused about leaving ... hopefully in his next article he will settle in and not worry about the future.

www.alecwatson.com

digital music



I'm Not Crazy, I'm Just A Little (Vocally) Unwell

by Diana Yampolsky

vocals

“I’m not crazy, I’m just a little impaired,” sings Rob Thomas (Grammy Nominated Singer and Songwriter) of Matchbox Twenty in his song “Unwell”. This song certainly contains a universal truth. I often think of this song when somebody who wants to become a singer enrolls into one of my introductory sessions (or, to take it even further, takes part in the Canadian Idol auditions). Some people are literally looking and sounding insane while trying to resemble some kind of a sound. However, when you get to know these people you realize that not all of them are necessarily crazy – they are just a little “vocally” unwell.

Recently I met a singer who thought that he was pretty much “It”. He thought he was ready to record. I had a problem keeping a straight face while listening to him. He sounded nasal, throaty, and unnaturally feminine. Obviously, he had no grasp on reality. I suppose with the high-tech equipment in many of today’s studios, his performances could have been artificially enhanced to a degree. However, he would never be able to resemble it live. Moreover, he looked and acted quite “crazy”. After addressing all of his problems and getting a better understanding of who he was as a person, I saw my client in a different light. When he stopped singing and started listening, he actually appeared to be a nice and intelligent person. After he left I found myself feeling a bit puzzled. I said hello to a “crazy person” and said goodbye to a well-adjusted, sensible and smart guy. The magic happened within an hour. Not knowing how to use his voice, my client brought out the worst from within himself. Using a little bit of proper instruction, the “ugly frog” turned into a “beautiful prince”. Your voice is an identification of who you are and a reflection of the state of your being. Incorrect or bad technique misrepresents who you are and often makes



you sound like a less well-adjusted person than you really are. In the same way that you are what you eat, you are how you project your voice. Ideally, as a singer, your look, voice, song, and actual performance will correspond with each other. Then the puzzle will be complete. If one component is missing or incongruent, your performance will appear to be quite “unwell”.

Over the years I have also had people come to me in their '30s and '40s and wanting to sing “Oops, I Did It Again” and other teen songs. Some of them were even male clients. I have also had heavysset clients trying to sing very light dance songs. It looked and sounded ridiculous. Young, skinny, petite girls with light soprano voices were insisting that they wanted to sing “Un-break My Heart” by Toni Braxton. This type of off kilter pairing happened many times on the American Idol and Canadian Idol television shows. Nobody forgets the guy who “performed” a very “unwell” interpretation of Madonna’s “Like a Virgin”, but nobody remembers him for the reasons that any singer would hope for.

Vocal Fashion

I truly believe that the song should fit the singer like a dress or a suit. For example, being on the more mature side myself, I would never buy myself a little slinky dress designed for a young person. Given my age and status, I am sure that it would look somewhat strange on me. The same applies to songs. Being the President of Royans Universe Records, I often choose the original songs for my roster of artists. I do take into consideration their age, size, look and their overall style. I have run into cases where an older artist would want to sing a very good song that did not fit their age, voice or image. It is sometimes very hard convincing artists that certain material is not right for either them or their voice, but, ultimately, their performances are always better in the end once they agree to choose songs that are suitable for them.

Many aspiring performers often ask me what it takes to become a star. My response is always something along the lines that a star is a total performer – someone who has all of the elements in place and these elements complement each other perfectly. I believe the total performance is complete when the assembly of all the parts will be perfect – the technique, the style, the talent, the song, and finally, the look. Regardless of whether or not Celine Dion is your cup of tea, no one can deny that she has talent, great technique, material, and a style that all complement each other. If you don’t want to appear “unwell”, take all of the above into consideration and then the world might discover another hot artist who will be quite sound and definitely vocally well.

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.



In each issue of Canadian Musician magazine you'll...
HEAR from the **WORLD'S BEST** musicians, **PRACTICE** with some
of Canada's most **AMAZING** players, **SEE** the **HOTTEST** new Canadian
indie acts, **CHECK OUT** the sweetest new equipment and **MEET** the
latest music news and other great stuff.



So what's the holdup then? Just fill out the subscription form below, then
with your cheque or plastic, mail it out, and voila, Bob's your uncle.
Oh yeah, one more thing. If you subscribe now, we'll send you a cool **FREE T-SHIRT!**
C'mon now, what more do you need eh? It's the **REAL DEAL!**

SO, YOU'RE A Canadian Musician eh?

Well, you'd best check us out dude.

ONLY

\$21.35

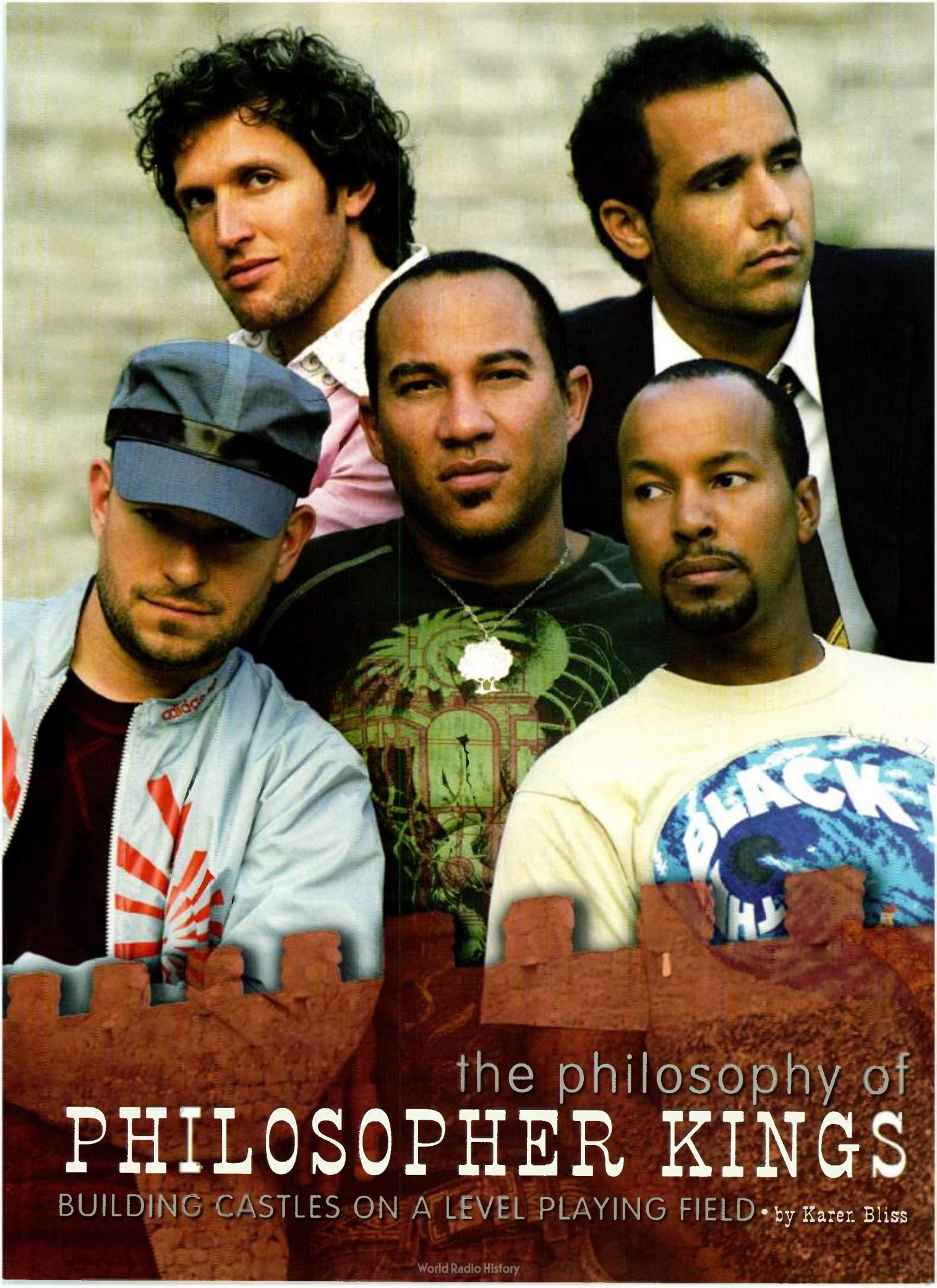
(2 Years-12 copies)
(Includes GST)

(By the by, did you know that the cost of a
subscription is like, 50% OFF the newsstand price?)



www.canadianmusician.com

NAME _____	NAME _____
ADDRESS _____	ADDRESS _____
CITY _____	CITY _____
PROV/STATE _____ CODE _____	PROV/STATE _____ CODE _____
TEL () _____	TEL () _____
Payment enclosed: <input type="checkbox"/> Cheque <input type="checkbox"/> Money Order <input type="checkbox"/> Visa <input type="checkbox"/> Mastercard <input type="checkbox"/> Amex	
Card # _____	Expiry Date _____
Cardholder _____	* T-shirt - Black only, one size
Mail payments to: Canadian Musician, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3. Prices shown in Canadian funds. \$27.95 (CDN) Outside Canada.	



the philosophy of
PHILOSOPHER KINGS

BUILDING CASTLES ON A LEVEL PLAYING FIELD • by Karer Bliss

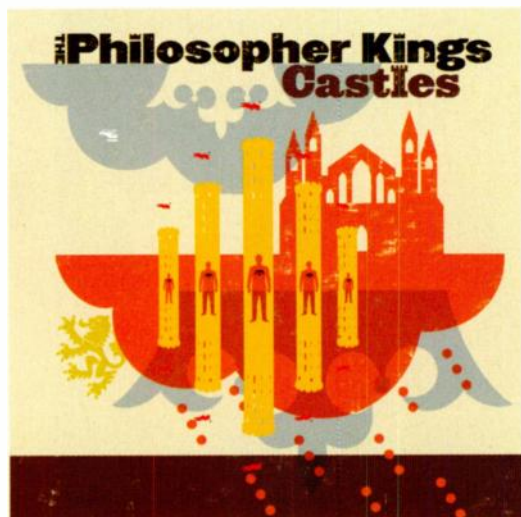
“The fact that we could all get in a room together, that was the first task and once we did that, I guess we all knew that we could probably figure something out,”

says guitarist James Bryan of how the soul-pop collective The Philosopher Kings reassembled and made its first new studio album in eight years, *Castles*. It was self-produced and written while in the studio, or studios – Orange Lounge Studios (Toronto), Ameraycan Studios (Burbank), Gymnasium Studios (Hollywood) and Lenny’s World Studios (Toronto).

What had happened during this unintentional sabbatical was each member of The Philosopher Kings went on to have exceptionally successful careers as songwriters, producers and solo artists. Not one courier in the lot.

Of the founding members of The Kings, as they refer to the group, lead singer Gerald Eaton and guitarist Brian West formed a Grammy-nominated production company (Nelly Furtado, K’naan) and record label (K’naan), both called Track And Field; James Bryan and Jay Levine formed Lefthook Entertainment (Fefe Dobson, their cartoon alter-egos Prozzak) and Eaton, Bryan and Jon Levine all have solo recording careers (see sidebar for more).

Denton Whited replaced original drummer Craig Hunter after the recording of 1997’s *Famous, Rich And Beautiful*, and new bassist Marc Rogers just came on board to replace Jay Levine, who is busy in New York with other projects.



The point is they didn’t need to reform this creative outlet. They simply wanted to. But how? Eaton and West live in Los Angeles; Levine, Bryan (who used to go by McCollum) and unofficial member, Rogers, live in Toronto; and Whited is near Windsor, ON.

As noted, significantly, the members had all kept in touch, teaming up to produce, write and/or play together. That might not seem like a big deal, but consider if they hadn’t – the making of *Castles* could’ve been a disastrous experience. For one thing, since almost all of them produce, and with all that time elapsed, they might not have been on the same wavelength or egos could have gotten in the way.

“It’s strange,” says Jon Levine. “It didn’t feel like any one of us particularly produced it or that we were all producing it together. It just kind of happened. I think we had talks originally – we want to make it go in this direction, that direction, but when we actually came down to it, we just played and each did our thing in the studio and it worked.”

The result is a timeless soul album. Eaton has one of those smooth, rich R&B voices and the six-piece churns out a deftly-played undercurrent of funk, pop and assorted grooves, on such songs as the single, “Castles In The Sand”, the darker “I Want You”, the sweet soul ballad “Somebody To Love Me”, funkier “Beautiful

Most Recent Solo Endeavours

GERALD EATON AND BRIAN WEST (AS TRACK AND FIELD)

- production company Track And Field (Nelly Furtado, Jarvis Church, K’naan, Caitlin Crosby)
- started a record label, also called Track And Field, whose first signing is K’naan (album is called *The Dusty Foot Philosopher*) and new artist is Los Angeles-based Caitlin Crosby (album due late 2006)
- produced “Lovers Kiss” for Tina Turner, a song Eaton wrote
- worked again with Nelly Furtado on a few songs, including “Let My Hair Down” which will likely be on her new album
- almost three-quarters of the way through Eaton’s next solo album, again under the Jarvis Church moniker
- work out of their own LA studio called The Gymnasium (The Philosopher Kings, Jarvis Church, K’naan, Tina Turner), built by Ray Parker Jr. of “Ghostbusters” fame

GERALD EATON

- mainly self-producing his Jarvis Church album, likely due early 2007

BRIAN WEST

- working on a solo album, which is “ages away” from release

JAMES BRYAN

- Prozzak’s new album, *Cruel Cruel World*, with ex-Philosopher Kings member and co-founder Jay Levine, is the pair’s third release from their cartoon electronic dance/pop creation
- solo album, *Beautiful World*, released May, 2005, on Blacksmith/Universal Music Canada
- with Jay Levine, produces and develops acts for Lefthook Entertainment (Prozzak, Fefe Dobson, Jesse Labelle, Tyler Kyte, Susan Cagle, The Little Women Band)
- has own record label and management company called Umi Entertainment (Gavin Bradley, Clifton David, Sunshine State)
- also produced Divine Brown and records with Nelly Furtado

JON LEVINE

- has a production company called Old Schul Music
- continuing to produce and write with Anjulie Persaud, who has been showcasing for labels under her first name
- produced Amanda Stott’s EMI Music Canada 2005 debut, *Chasing The Sky*
- has demoed a full album for his solo project, Jon Levine Band, and is working on new material
- “Say Goodbye To Jr. High”, a co-write with Anjulie ended up on *Unfabulous And More: Emma Roberts*, an album by the 14-year-old star of Nickelodeon TV show *Unfabulous* and Julia Roberts’ niece

DENTON WHITED

- plays, writes and records with Jon Levine Band
- recorded on Amanda Stott’s album and on Emma Roberts tracks
- toured with Prozzak and Jarvis Church
- co-wrote and co-produced some X-Quisite tracks
- recorded with Rock And Roll Hall Of Famer Calvin Simon, founding member of Parliament/Funkadelic
- co-produced, co-wrote and played on tracks for Toronto artists Zoë Bentley and GQ.

MARC ROGERS

- plays with The Jon Levine Band
- played on the upcoming Nelly Furtado album and K’naan’s *The Dusty Foot Philosopher*, via Track And Field
- working with artists Michael Kaeshammer, Karen Kosowski, Kelly Jefferson, and Nick ‘The Brown Man’ Ali
- gigged with Susar Tedeschi
- is putting together an alt-pop band called The National Sound, for which he is writing

the philosophy of PHILOSOPHER KINGS

Creature" and tender "Give Back The Love". *Castles* is decidedly adult, exceptionally easy listening, and very well crafted.

"I think the fact that everyone is doing their own thing takes the pressure off The Philosopher Kings to be the sole creative outlet for each individual person, which is a difficult thing when it's a democratic group of six people," says Eaton. "You're not going to have your full artistic expression in the project. It's going to be some part that's combining with somebody else's part. And that process was just a lot easier. Everyone was just very relaxed and comfortable."

Everyone in The Kings when posed with the same question – how was the experience in the studio with all these cooks? – says the same thing: Easy. Natural. Creative. Inspiring...

"It was actually a lot easier than we all thought it was going to be," says Bryan. "Part of that was because we were recording and writing the stuff pretty organically live-off-the-floor, so that way, we were all literally in the room at the same time, so it's not like one guy was in the booth and we'd be like, 'Oh, this works.' It was really organic."

Says West: "It was kind of like making a hobby out of it again. It was really kind of 'no pressure' and didn't feel like work,

That said, West, who plays every instrument but drums and is a producer, says he was looking forward to *only* being a guitar player "and not having to make the big decisions or sit there for 12 hours editing. I get to just put on a guitar."

He calls Bryan the "master virtuoso" on guitar and that his own role is to play simple melody lines or sometimes "wacky" effects.

But despite what five of The Kings say, it turns out that it wasn't smooth sailing or grooving or *singing* right from the outset. To their credit, the other guys don't mention Eaton's initial vocal problems in the studio – only he himself reveals it. Perhaps, the end result eclipsed the shaky start or perhaps they have too much respect for each other to reveal something so personal or potentially negative, even if the problem was short-lived.

So here's the scenario. After months of talking – let's make another Philosopher Kings album (a dream, says Bryan, of their manager, Chris Smith, as well) – the six booked Orange Studios for two weeks and plan to go in and simply wing it.

This is what Bryan remembers:



"The first day, once we got in the room together and started jamming, I think that gave everyone the energy. That made it all worthwhile. 'Okay, yes, this is the right thing to do.' I think that's why we did it because we all had been doing other projects and realized that there was this chemistry, especially live and when we get together in a room."

This is Eaton's recollection:

"The very first song that I did in the studio was really, really difficult ('Last Stand'). I had a bit of a vocal scare. I don't know exactly what it was because I didn't get a definitive answer. It wasn't nodes on my vocal chords, but I had a really bad cold for a period of like two months and I was having these really violent coughing attacks and it damaged my vocal chords or something, and it was really, really hard to sing.

"It was very scary. Literally, when we first tracked it, I had to sing line by line. My vocals ended up getting stronger and stron-

whereas before, in the band, everyone was trying to do as much as possible personally, and take as much of the pie. Everyone had so much input they wanted to get off their chest. At that time, no one really saw much of a career past the band, so we were all like, 'If we're all going to be here forever, we better be able to get some creative energy out there.'

"That's kind of always the *modus operandi* when you're making a record because it's always your last chance. No one can really afford to have a self-indulgent failure," West laughs. "Having said that, this wasn't about that because it was just our chance to be artists again and be on the other side of the glass, enjoy the creative process, and whoever had the idea we were glad to take it and go with that."

Castles

THE PHILOSOPHER KINGS:

Gerald Eaton – Lead Vocals

Jon Levine – Piano, Organ, Harmonium, Moog & Vocals

James Bryan – Electric & Acoustic Guitars, Solos, & Electric Sitar

Brian “Sweetwesty” West – Slide, Riddim, Phazed & Pitched Guitars, Boomerang Sampler, Tape Feedback & Funny Noizes

Denton Whited – Drums & Percussion

Marc Rogers – Bass

All songs produced by The Philosopher Kings

Mixed, Engineered & Supervised by Lenny De Rose.

Additional Engineering by Mike Ross, John Nazario, Ian Suddarth, Ryan Haslett, Joseph Lobato and Brian West.

Recorded at Orange Lounge Studios (Toronto), Ameraycan Studios (Burbank), Gymnasium Studios (Hollywood) and Lenny's World Studios (Toronto).

Mastered by Brian Gardner at Bernie Grundman Mastering, Hollywood, CA

ger so I ended up re-tracking it, but it was a scary time because I didn't really know if I was going to be able to sing again.”

Eaton went to an ears, nose and throat specialist who likened his injury to a sprained knee and adjusting the way you would walk as it healed. “Because I was compensating for this ailment for so long, when it finally healed I was singing in an incorrect way,” he says. “It was a mess. It was really scary, but I found that, as I leaned more on it and got more confident on it and put more pressure on it, it got stronger and stronger.

“I'm sure for the rest of the guys in the band too they were all looking at each other going, ‘What's going on?’ (laughs).”

But what was going on was working, so maybe that brief wrench in the wheel didn't matter, compared to the monumental task of what they were pulling off – first getting together in the first place, then writing in the studio. In the past, on 1994's self-titled debut and then *Famous, Rich And Beautiful*, not every member had an equal say or was an equal writing member. Jon Levine definitely did much of the writing – but that was so long ago, in, well – the '90s.

“I would definitely start off with a song and then Gerald would, most of the time, write on it as well, but it would end up being the two of us,” Levine says. “Originally, I was writing 90 per cent of the lyrics, on the first record for sure. On the second record, he was writing a little more, but I was still doing the lion's share of the lyric work. On this record, we didn't do it this way.

“On this session, everybody was doing their thing, so I was literally sitting at the piano playing piano parts; Gerald was singing vocal melodies, so afterward it was a matter of taking those melodies and putting lyrics to them, which I find is a difficult thing to do. And let me also say that on this record I didn't do all the lyrics. I'd say it was probably split half me and half Gerald and James. A lot of times, Gerald and James would write lyrics together.”

“I think the dynamic had changed a bit in the whole writing process, as far as a hierarchy,” adds Bryan. “So right off the bat, it was more of a level playing field.

“We're all writers and at the same, there wasn't one of us who said, ‘Look, I've got 10 songs I want us to do. I think just because the way the band used to write where Gerald and Jon would sit together, or Jon would come in with some lyrics, or they'd work on the melody then we'd all flush out our parts – it's been a few years since that was happening. I think we all knew it was going to be a totally different approach, but we didn't know how. It would have been weird if one person had presented a bunch of songs. We all really left it totally last minute until we got in the studio.

“We each probably had hooks, like maybe a chorus or a melodic idea or lyrics, and we started off that first day with just the hooks that I had brought, like a chorus, but then the rest of the song totally took a different direction.”

Whited had only played on “Supersex 69” and “If I Ever Lose That Heaven”, the new tracks added to the 1999 live album, *One Night Stand*, so the studio experience with The Kings was relatively new. “If someone has an idea, they just basically start doing it,” Whited says. “A couple of the grooves, I started. Most of the ideas came from just jamming. Jon and I, or James and I, would start doing a groove, so we'd keep it going and then everyone had his input on top of it and we came up with a few cool songs from that.

“Everything was done live-off-the-floor, so we're in the same room. We woodshed out the ideas and then we basically lay out our final bed down after we're all pretty happy with the parts. From the actual vibe and the sound, I think it was probably our best approach. I don't think anyone wanted to go in there and do the multi-track thing, because then we basically didn't even need to be there. We could've all gone in separately, but the fact that we were all there made a big difference.”

Levine isn't certain he'd like to repeat the impromptu studio process.

“It was a real leap of faith for me,” he says. “I respect everyone's talent for sure, but I still am not sure if that's the best way to write a record. I think it definitely came off, and it worked in this case, but still, honestly, a lot of the lyrics that I put in would be stuff that I did slave over afterwards. I would sit there diligently in the corner with a pen and paper writing lyrics, but musically, it definitely came together really quickly and it was always surprising. There's a mystical element that always plays in when you're writing a song and that's the best part, but I'm not ever sure that you're going to be able to conjure on cue.”

As for having six potential producers battling for control in the studio, Levine says, “That was one of my fears. I don't think you can ever have too many cooks when you're songwriting, but production-wise I think you can start to pull in different directions and that can make the thing sound watered down. But, again, that didn't happen.”

And what did Rogers think – coming into a solidified band as the hired gun?

“Because I have a relationship with all of them already, it was pretty natural,” says Rogers, who played with Eaton in his solo project, Jarvis Church; toured with Bryan for Prozzak; and is playing with Levine. “It wasn't one of those situations where you show up and they're all bantering back and forth and I'm just sitting there not saying anything. We've done a lot of playing together over the years, so we're really close, so we did a lot of working out our parts together.

“The first single, ‘Castles’, came together when Jon, James and I got together at Jon's place and we came up with the kernel of what ended up being that song, but it ended up being a group effort.”

In summing up the new philosophy of the group, Eaton says, “The Philosopher Kings are not about any one person's vision. We all get together and we all do the best job we can. We wanted to do (the album) quickly and we wanted it to be the best it could be, and if Jon had a song, and the lyrics are great, then they're done. If they're not great, then we change some of them. If I have a song and the lyrics are great, they're done.

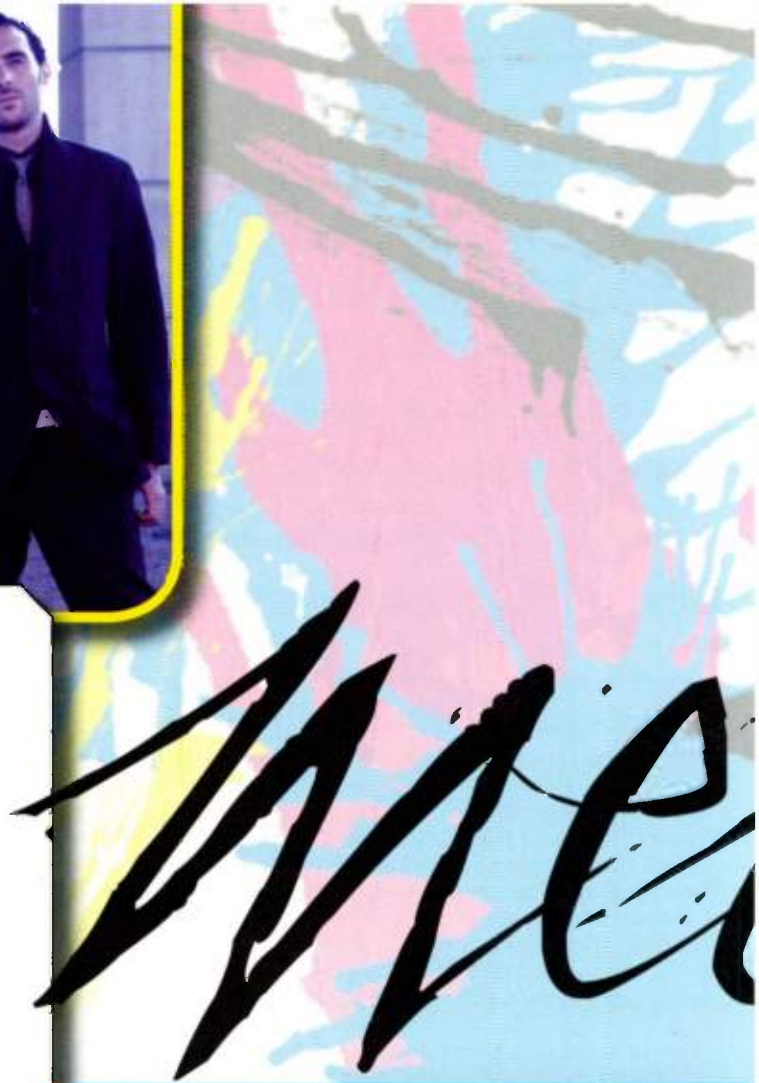
“The way we did it, we did all the bed tracks first without any lyrics. I would just sing a melody idea and then we would put the music down, so we had 10 songs to write lyrics for in the course of a month or so. So whoever wanted to contribute was welcome.”



Toronto music journalist Karen Bliss is the Canadian correspondent for *Rolling Stone.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.



Over the past few years, Metric has developed a reputation for solid and compelling performances, an act whose comfort level is clearly just as high on record, as on video, as on stage. On first hearing that their rhythm section commuted from California to Toronto to record Metric's new album, *Live It Out* in Toronto, you might be surprised. You shouldn't be, the band's commitment to staying on the move is impressive to say the least. After meeting in Toronto, singer Emily Haines, and guitarist Jimmy Shaw worked together for some time before becoming Metric and picking up bassist, Joshua Winstead and drummer, Jules Scott Key in New York City, but along the way they've been based in Toronto, London, NYC, LA, NYC again...



For some musicians there's an undeniable romance to New York, but for Shaw, living there was more about logistics and he never felt particularly inspired by being there, or that he was part of some larger, artistic family. But his responsibility for taking care of a large Brooklyn loft space drew him back whenever he tried to leave for any length of time. Los Angeles was a different story. Shaw can't say exactly how or why, but he maintains the city naturally spawned what Metric does and fully supported them. "That was where the band got kick started. Since leaving LA we haven't really lived anywhere. I have a place in Toronto now, which is where we built the studio and we made *Live It Up*, but other than making the record there I haven't really been there."

It's equally difficult for Shaw to pin down exactly when Metric started; "It's impossible to say," he says. "Emily and I have known each other for eight or nine years and have been

making music for most of that time. The year that we actually called it Metric was probably 2002." Clearly, perpetual motion suits them well. When not working with Metric, both Shaw and Haines perform and record with fellow Toronto indie favourites, Broken Social Scene, but there's never a question of which project comes first. "Metric is the first priority," Shaw explains, "Because Metric can't exist without me, whereas Broken Social Scene can."

On *Live It Out*, the band's sound isn't immediately definable in terms of their influences, or past efforts, but that's not to say it isn't extremely well-defined. There are familiar elements woven into the sound, but never blatantly. Their sound, Shaw says, is not the result of emulating something else, but just what happens between he and Haines in the writing and recording process. "As the years go by," he says simply, "Emily's become a more interesting keyboard player and I've become a more interesting guitar player."

In the band's bio, Haines mentions thinking a fair bit about Pink Floyd while making the record. Though Metric's compact arrangements might seem a bit of a leap from the kind of lengthy self-indulgence Floyd are known and loved for, there are definitely elements of that sensibility on the record. By turns aggressive and delicate, Metric's dynamic arrangements and edgy delivery provide fertile ground for interplay between Shaw's guitars that showcase their distinct chops without being overly flashy. In addition, Haines' candid lyrics, like Floyd's, invite repeated listens. She also mines some similar ground; calling the absurdities and hypocrisies of the world as she sees them, but with a more personal touch, reflecting her concerns and those common to her audience, without ramming an agenda down the listener's throat.

It's not hard to get Metric – hear the music; see the band – the appeal is obvious and there's no question they have something unique. It's also not hard to get *Live It Out*. Haines and Shaw's long collaboration is immediately evident and there's depth as well as good, old-fashioned pay off.

When I caught up with the two they had just arrived at their hotel in San Francisco, just a few hours before a sold out show. Unfazed by the pace of touring, they sound as at ease with their evolving sound as they are about the inevitable pressures of following up a successful debut...

Technically, Shaw, tells me, *Live It Out*, is Metric's third record, but to him, it actually feels like their second. For Shaw it was a lot to take on; stepping in to take the responsibility as producer always comes with its share of stress, particularly after the success of 2003's *Old World Underground, Where Are You Now*. But, he says, the pressure didn't play negatively in the studio. "In the making of the record, I really enjoyed it being our second record. The first one was more like, 'I don't know what we're doing. I don't know whom we're doing it for. I have no idea what to expect.' Now I know who we are. I know what the band identity is. I know who our fans are. I know what they like and what they don't like. It's much easier to make a record that way." Beyond understanding the context of what they do, Metric have had a chance to hone their chops on a series of exhaustive tours, and it shows on record. *Live It Out* has the immediacy and up-front quality that makes you want to see the band live. It's lean and in your face in places, lush in others, and never strays too far from the band's live sound. "I would try to record as much as possible at all times," he says. "It's a big place in the sense that there's lots of rooms; the guitar amps were in the kitchen, the bass amp in the closet down the hall."

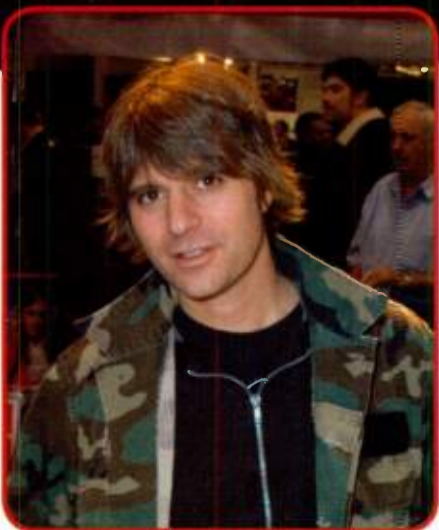
Luckily, when Shaw returned to Toronto after two years of touring *Old World*, the space that would ultimately become Metric's studio, The International Chemical Workers Union, became available. When Metric was coming to the end of the album cycle on *Old World*, in the summer of 2004, Shaw got a call from the person he'd been subletting the space from several years earlier. "As ideas were solidifying on where to go and how to make a record, he just called me out of the blue. I kind of knew we wanted to do it ourselves and I've always wanted to

CANADIAN MUSICIAN • 39



...hidden money in an advance and recording budgets are down. You know the way that Sum 41 was signed – send down a really good demo, maybe an EPK and generate a lot of interest? That won't cut it anymore."

– Greig Nori, Manager of Sum 41



your career. They're your guardians and should be able to protect you from others, but also from yourselves, and hopefully, a passion for what you do that's exceeded only by your own.

Meet Greig Nori, manager of Sum 41. He's been with Sum since the beginning, when they were roughly 16 years old. He produced their first EP, fought like hell to get them signed and produced their last two records. To say he'd invested a fair bit of himself in the band is an epic understatement. Early on, to best position the band, he made a co-management deal with Nettwerk Management. "When that first album of Sum 41's started blowing up, I didn't know what I was doing and so I went to them. I didn't have the experience to do it on my own," he says.

Also in your corner, a good entertainment lawyer: Chris Taylor is both highly respected and successful. Not just as a lawyer, but as co-founder of Last Gang Records (Metric, Death From Above 1979). Your lawyer will interpret and negotiate your deal. "But the work starts before the deal is sent over," he says. If possible, I try to put my client in a stronger bargaining position by getting as many interested parties to the table as possible."

Looking across the table we have the label. But there's also an increasing number of other potentially interested parties – a good thing

use your name, likeness, and music to sell cereal, cell phones, or MP3 players.

From the standpoint of the label, A&R is the driving force to get an act signed. "We make first contact," Steve Blair says. "It's our decision to move ahead with an artist or not. I can only speak from Warner's standpoint, but we are very involved in how the deal is structured and what money is going where." Good A&R, he continues, also have a plan that spans from signing until twenty-four months after the record is released. "Of course nothing is perfect and you'll deviate, but you have a vision anyway. That vision is created prior to signing, through the courting process," he says. It develops as the label gets a sense of the artist's vision, how they can fit into it, and if there is an actual fit between the parties. The better and more fully that vision is communicated, the less likelihood there is for misunderstanding down the line. As for how to best communicate your vision, it varies artist to artist. Great songs and great personalities are key, but even when you have that labels may not bite for one reason or another. Sometimes it takes a lot of work to find the right way to get noticed and set the hook.

For Greig and Sum that was a bit of a challenge initially. "We did a series of demos. We sent to Canada first – no one bit. We sent them

SIGNING

Interviews From Canadian Industry Professionals



out to the States – no one bit. We did a second set and tried to improve the songs – still nothing,” says Greig. At that point he realized he needed to find a way to communicate both the music and another selling point of the band, their personalities and dynamic.

“So we went out and videotaped all this funny shit that they do and turned it into a short movie, of what characters these guys are, sent out the same songs with it, and it ended up sparking interest everywhere.” Following that up with a weekly residency at the old Ted’s Wrecking Yard on College St. in Toronto allowed the band to showcase to a variety of A&R on home turf. Once they had the industry’s attention they could make a choice based on the company they got the overall best gut feeling from. It also allowed Nori to carve Canada out of the deal and offer it – as he’d promised – to Aquarius Records, the first label that actually saw the band’s potential when he sent out the first demos. A classy move and likely one they couldn’t have made without the bargaining power he’d amassed.

Granted, artists now have far more options available to promote themselves more effectively, and are almost expected to offer up sonically superior demos and slicker packaging. But the basics that attract people’s interest haven’t changed. Strong material and star power is always key, but there’s more to it than that. Chris Taylor sums it up simply: “drive, determination, and honesty.”

On stage and on record is where the dynamic of your band may first come across, but it has to come across beyond that. Barb Sedun has worked with an impressive list of acts over the years. An absolute passion to make it is one of the main things she looks for. “We want to be involved with people who live, breathe, and eat their music. It’s the only way.”

If you have two bands – one has never left their rehearsal hall and one who is touring, recording, has a fan base, and is Internet and marketing savvy – which would you choose? You want to see a band functioning as a real band as opposed to kids in a rehearsal space not ever playing live, not ever having done anything,” Barb says. That hasn’t



“We make first contact. It’s our decision to move ahead with an artist or not. I can only speak from Warner’s standpoint, but we are very involved in how the deal is structured and what money is going where.”

– Steve Blair, Warner Music Canada

“We are not actively seeking to be signed to another independent label. We are perfectly content with how things are going for us. We managed to get onto the Vans Warped Tour 2005, are currently touring across Ontario, receiving regular radio play and press coverage, have some great instrument sponsors, and have been selected to showcase for Canadian Music Week 2006.”

– Rose Perry, Anti-hero



changed. The more you’ve done, the better a position you’re in. Period. Regardless of whether or not there’s less money available, less risks being taken or not. “When a label hears something they think is great they’re gonna go for it, regardless, but if they hear something they think is okay, but not completely sold, the more the band has done the more likely it is to push the label over the top.”

If you’ve already grown your career and fan base, then people are far more likely to see the importance of involving you in the process once a label comes on board. Beyond that, the more you do, the clearer a definition you have of yourself, your audience, the better able you are to communicate just what’s so great about you to potential labels. “I don’t think it’s the major’s job to develop bands any more,” Barb says. “I think it’s the major’s job to promote artists capable of selling millions of records, not thousands. When a band comes to a label they should come equipped with as much as they possibly can; a vision of where they’re going and what they want to accomplish. In the old days the labels called the shots – the more developed you are on your own, the more able you are to call your own shots.”

“It’s evolved,” says Nori. “Basically, you don’t get as much money in an advance and recording budgets are down. You know the way that Sum 41 was signed – send down a really good demo, maybe an EPK and generate a lot of interest? That won’t cut it anymore. Labels want to see an Alex-isonfire; that the band’s exploding in their territory and that there’s real concrete evidence that it’s connecting with their market, whoever that is.”

With an increasing number of Canadian indie artists getting major international attention it certainly seems that calling your own shots is becoming the order of the day, but doing so, and with who, comes down to what the best fit for your band is. “One of the first things I’ll figure out,” Nori adds, “is if this band understands who they are and what they want. Are they going to say I really want fame and fortune, and I really want to be on a major label, and the next thing out of their mouths is ‘but I’m not willing to change anything I’m doing’? You’re signing a deal with a giant company that’s in the business of making money through music. Don’t lose sight of that. That’s what they want. And if you have a problem with that then that’s not where you should go. Is it your desire to be very protective of the kind of music you want to do and have the freedom to do it? If your priority is to do music in a way that you have the freedom to do it in whatever way you want? Then, a lot of times, majors aren’t where

you should be.” The type of criteria you have for yourself should guide you to the kind of deal that’s right for you. It will also determine whom your team will approach and how they’ll do so.

Finding the best place to be will involve a fair bit of work. You want to be with a label that will continue to work with you over time. Both the majors and the indies are taking a serious look at new ways to get you and your music out there, there’s an opportunity to step up and bring more to the negotiating table, in the hopes you can walk away with more than artists have in the past. But it’s about more than getting the largest advance.

“Getting a lot of money up front isn’t always the best thing to do,” Barb says. “There are a lot of other things they should be concerned with. It’s about compromise and what the most important things are for each artist: some people are really good live so they might want to have more tour support. Some might be really on top of digital stuff and sometimes giving that right up to the label isn’t always the best thing to do.”

Avoid Wishful Thinking...

“I’d like to see more bands understand that you’re entering into a contract with a company who’s business is to make money – to also be in the business of making great music, that’s a bonus. They’re in the business of making money and will do it in entirely different ways than maybe you would imagine, or that you’d want to do. There’s nothing wrong with it; it’s just understanding it.”

Just because something looks great on paper doesn’t mean it is. Don’t take anything for granted. I know it should be obvious, but don’t just read everything you sign, understand it. Don’t hesitate to ask a million questions until you do. Do the math when it comes to commitments for tour support, what goes toward your debit balance with the label and what doesn’t, what that big pile of money looks like you’ll be making by your seventh record actually means. As far as wishful thinking goes, options are as good a place to start as any – still one of the big things to consider when you’re signing a deal. Having an eight record deal with ever increasing royalty rates and advances may look great on paper, but if your record stinks up the joint you won’t ever get to see that money. And even if you do, you’ll probably be worth more than what’s promised.

Always bear in mind that record companies exist to make money. It’s a simple fact. Eventually the level of their commitment to any act, regardless

DEAN MARKLEY'S UNIVERSITY OF
VIRTUOSITY

THE SCHOOL OF HARD ROCK

**Malmsteen
& Markley:
A Neo-Classic
Combination!**

**YJM's
CRASH
COURSE**
Play With
Precision
& Power
PLAY LOUD!

**Unleash
The Fury**
With Markley's
**NEW Yngwie
Signature
Ball-End Strings!**

**TOP
GUITAR
PLAYERS PICK
DEAN
MARKLEY!**

*Yngwie J.
Malmsteen*
Guitar Virtuoso,
Living Legend

**String
Attack!
From
Bach^{to}
Rock!**

**MARKLEY
STRINGS
MAKE THIS
MAESTRO'S AXE
SCREAM!**

NOW AVAILABLE!



For ordering the NEW Yngwie J. Malmsteen Signature Series Strings

WWW.DEANMARKLEY.COM



of how compelling they are is going to rub up against that fact. Typically, deals are structured so that the company has as few obligations as possible. So if things don't go so well, they don't have to spend too much time and energy and money flogging a flop. At the same time they want to have as many options as possible to pick up successive albums should things go well and you sell huge out of the box.

Now, before you go getting your back up, you should realize that making money is not the reason most people get into the record business. As anyone will tell you, there is far more money to be made in other ways – arms manufacturing, lucrative government contracts, and oil for instance; sometimes all three at the same time. The thing is; most people got into this business because they love music. It's easy to forget that when you and the label are arguing over some point protocol or cash, but it is true.

The deals you make initially have longstanding consequences. Early mistakes can haunt you for a very long time. Regardless of the company you're dealing with, you need to have a firm idea of just what you're getting into. There are advantages to signing in Canada, says Chris Taylor. "Canadian labels tend to take time to develop and nurture their artists." They have the ability to take maximum advantage of you're the Canadian market."

You need to think beyond Canada, however, from the beginning. If you're signing to a major they will likely want to sign you to the world – so that they have first dibs on you in other territories. "Look at the artist rosters and the history of success – particularly internationally – as it is very hard to make a living just selling records in Canada," says Taylor. In some cases, too, you might want to be in a position to take things market by market. If you do have interest from other territories, he continues, "You might do separate deals with separate territories to get champions in each market."

If The Commitment And Excitement Is Not There, It's Not There...

The idea of a champion is something to keep in mind during the courting phase, as Greig Nori explains: "I think you have to pay very close attention to the person who's signing you and what their position and success at the label has been." Knowing who they've signed and how the projects have done will give you an idea of what kind of leverage they have with the company and whether there is likely to be support from farther up the food chain. "I really want to meet the president. I want to hear the president's opinion of the band A&R is about to sign – I need to find that out very quickly. If A&R is jumping up and down and wants to sign you, ask them 'can we have a meeting with the president?' If you start getting a bunch of excuses, there's no priority there."

The more you know about a label going in, the better off you are. Nasty surprises are never welcome, but it's up to the artist to avoid them, to weigh the opinions of management and your lawyer, and to see things as they are. How much commit-

ment and interest a company has is reflected clearly in the type of deal they'll offer. Given the amount of space here, we can only scratch the surface here. "There are so many types (of deals) it is hard to be brief: full on record deals, where the label owns everything forever; license deals where the masters may revert to the artist at some period; pressing and distribution deals, where the artist does most of the work..." Every deal is different – there's a lot on the table. Increasingly so, as both labels and artists attempt to fathom the best way to proceed in what's become a volatile marketplace. The process can be frustrating.

It doesn't help that it often takes what seems to be a long time to get a deal done. Bureaucracy, delays, and indecision – all can potentially jeopardize a deal – but the reality is that it takes time. It's the nature of reaching a consensus. "Six months is not an uncommon length of time," says Steve Blair. "A couple of months to decide I really want to do this, a month on the deal memo, and another couple of months on the long form."

When you have interest from multiple labels it may force those who aren't entirely certain to step up and decide. Although usually an ideal position for the artist to be in there is a potential drawback to a bidding war, says Barb – when the money starts getting out of proportion with reality. "Sometimes the deals get pushed way too high and it alienates the label or the publisher a little bit. It's a job, and nobody takes anything personally, or shouldn't, but it's all about compromises."

It helps to know what you're willing to give up in concrete terms going in. Whatever the substance of the deal, no matter how good it looks on paper, it's important to weigh the pros and cons of any potential agreement realistically. Be certain that the compromises are actually compromises and that the level of commitment is apparent. Again, not everything that sounds good is. In some cases, says Nori, negotiations might go off-track based on fairly major deal points, that aren't necessarily immediately obvious. "Stuff that the bands, probably, don't realize is happening, but would become very clear to a manager," he explains.

"How much excitement there is at a label is often reflected in the deal. If they're willing to give you two firm, then you know they must be really psyched about this band if they're going to commit to two records." Not as good, but fairly standard is to see two records, with the label having an option on the second. "But," he says, "then I've seen things come through like; 'okay, we want to count your existing EP' – that you already released, that you've sold a few thousand of – 'as the first record.'" Essentially, re-releasing your EP and making the real, first, major label record, an option. Maybe we got a really excited A&R guy, but I can see right there that they're offering an extremely shitty deal."

As we mentioned earlier, things can look fantastic on paper that don't necessarily mean much in the long run. You can hold out for creative control, minimum marketing commitments and a million other things, but ultimately if the people who signed you don't think your record is commercially viable, or up to the same par as your last one, it won't make a difference. I recall sitting in a label's office in New York listening to Moist's then US lawyer and label president go at it. The band was holding out for some kind of minimum marketing



"Look at the artist rosters and the history of success – particularly internationally – as it is very hard to make a living just selling records in Canada. You might do separate deals with separate territories to get champions in each market."

– Chris Taylor, Sanderson Taylor

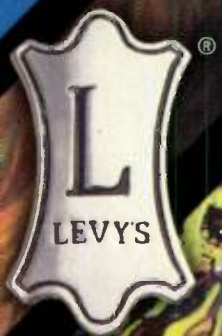
commitment and during the conversation we got the impression that the label really didn't want to commit to what we were asking for. Of course that just made us want them to commit all the more. To be fair, we weren't asking for too terribly much in the general scheme of things, but we felt pretty strongly about it. At least until the head of what would soon be our American label caved and told us in no uncertain terms that if they weren't willing to spend far more than what we were asking for, the record won't go anywhere anyway.

Ultimately, if the commitment isn't there it isn't there. Greig points out that's not necessarily a reflection on the artist: "I generally like to be up front and honest with the band about it; 'there's no indication that you're a shitty band, it's just that somebody there does not have the leverage to have gotten the right people interested in you and this is a great sign of the way things would be in future if you stayed with this label.'" Having a deal go off-track is frustrating, regardless of the reasons, but far better than getting locked into something that isn't right for either party. Again, communicating your vision effectively and honestly is important on both sides. If the commitment isn't there, on the part of the artist or label, it doesn't help anyone to proceed. The point is not to do a deal at any cost, but to do a deal that will help take you to the next level. It's always a gamble: the trick is to be brutally honest with yourself and never to bet what you can't afford to lose.

With the industry coming to grips with an evolving marketplace, and increasing competition for the average consumer's entertainment dollar, there's more on the table than ever. The bottom line is shifting. How that affects the expectations of labels, artists, and how traditional partnerships between them might change is something we'll look at in Part II...



Kevin Young is a Toronto-based freelance writer and musician.



THE BEST DRESSED PLAYERS

WEAR

LEVY'S GUITAR STRAPS

At music stores everywhere.



Chris Wilson M17NT-002

Cindy Alexander MFRF2-005

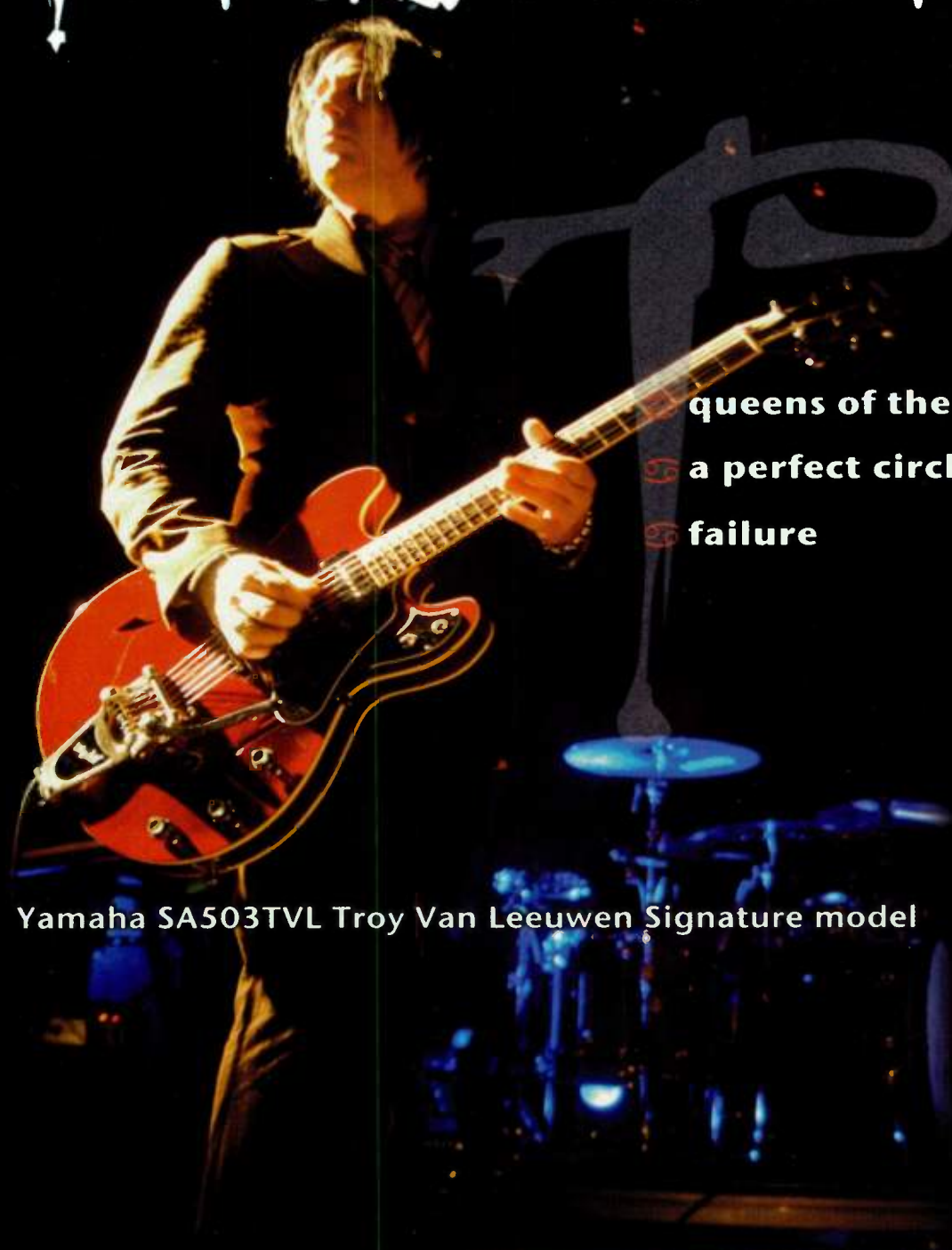
Andy Childs MSJ26-15

www.levysleathers.com



**YAMAHA
GUITARS**

Troy Van Leeuwen



queens of the stone age

⊗ a perfect circle

⊗ failure

Yamaha SA503TVL Troy Van Leeuwen Signature model

 **YAMAHA**
Yamaha Canada Music Ltd.

www.yamaha.ca

PM&A
Pro Music and Audio Division

World Radio History

For some musicians there's an undeniable romance to New York, but for Shaw, living there was more about logistics and he never felt particularly inspired by being there, or that he was part of some larger, artistic family. But his responsibility for taking care of a large Brooklyn loft space drew him back whenever he tried to leave for any length of time. Los Angeles was a different story. Shaw can't say exactly how or why, but he maintains the city naturally spawned what Metric does and fully supported them. "That was where the band got kick started. Since leaving LA we haven't really lived anywhere. I have a place in Toronto now, which is where we built the studio and we made *Live It Up*, but other than making the record there I haven't really been there."

It's equally difficult for Shaw to pin down exactly when Metric started; "It's impossible to say," he says. "Emily and I have known each other for eight or nine years and have been

making music for most of that time. The year that we actually called it Metric was probably 2002." Clearly, perpetual motion suits them well. When not working with Metric, both Shaw and Haines perform and record with fellow Toronto indie favourites, Broken Social Scene, but there's never a question of which project comes first. "Metric is the first priority," Shaw explains, "Because Metric can't exist without me, whereas Broken Social Scene can."

On *Live It Out*, the band's sound isn't immediately definable in terms of their influences, or past efforts, but that's not to say it isn't extremely well-defined. There are familiar elements woven into the sound, but never blatantly. Their sound, Shaw says, is not the result of emulating something else, but just what happens between he and Haines in the writing and recording process. "As the years go by," he says simply, "Emily's become a more interesting keyboard player and I've become a more interesting guitar player."

In the band's bio, Haines mentions thinking a fair bit about Pink Floyd while making the record. Though Metric's compact arrangements might seem a bit of a leap from the kind of lengthy self-indulgence Floyd are known and loved for, there are definitely elements of that sensibility on the record. By turns aggressive and delicate, Metric's dynamic arrangements and edgy delivery provide fertile ground for interplay between Shaw's guitars that showcase their distinct chops without being overly flashy. In addition, Haines' candid lyrics, like Floyd's, invite repeated listens. She also mines some similar ground; calling the absurdities and hypocrisies of the world as she sees them, but with a more personal touch, reflecting her concerns and those common to her audience, without ramming an agenda down the listener's throat.

It's not hard to get Metric – hear the music; see the band – the appeal is obvious and there's no question they have something unique. It's also not hard to get *Live It Out*. Haines and Shaw's long collaboration is immediately evident and there's depth as well as good, old-fashioned pay off.

When I caught up with the two they had just arrived at their hotel in San Francisco, just a few hours before a sold out show. Unfazed by the pace of touring, they sound as at ease with their evolving sound as they are about the inevitable pressures of following up a successful debut...

Technically, Shaw, tells me, *Live It Out*, is Metric's third record, but to him, it actually feels like their second. For Shaw it was a lot to take on; stepping in to take the responsibility as producer always comes with its share of stress, particularly after the success of 2003's *Old World Underground*, *Where Are You Now*. But, he says, the pressure didn't play negatively in the studio. "In the making of the record, I really enjoyed it being our second record. The first one was more like, 'I don't know what we're doing. I don't know whom we're doing it for. I have no idea what to expect.' Now I know who we are. I know what the band identity is. I know who our fans are. I know what they like and what they don't like. It's much easier to make a record that way." Beyond understanding the context of what they do, Metric have had a chance to hone their chops on a series of exhaustive tours, and it shows on record. *Live It Out* has the immediacy and up-front quality that makes you want to see the band live. It's lean and in your face in places, lush in others, and never strays too far from the band's live sound. "I would try to record as much as possible at all times," he says. "It's a big place in the sense that there's lots of rooms; the guitar amps were in the kitchen, the bass amp in the closet down the hall."

Luckily, when Shaw returned to Toronto after two years of touring *Old World*, the space that would ultimately become Metric's studio, The International Chemical Workers Union, became available. When Metric was coming to the end of the album cycle on *Old World*, in the summer of 2004, Shaw got a call from the person he'd been subletting the space from several years earlier. "As ideas were solidifying on where to go and how to make a record, he just called me out of the blue. I kind of knew we wanted to do it ourselves and I've always wanted to

Metric
by Kevin Young



Metric



build a studio." The space allowed the band to set up and record on their terms, limiting the pressures of stretching their budget and watching the clock in someone else's studio. "It's one of those rare places where you can make music and it's big enough for lots of people to live." Chemical Worker's series of interconnected rooms also allowed for the kind of isolation that enabled Shaw to get what he wanted recorded. With the exception of some editing at Studio Plateau in Montreal, Shaw says the bulk of the work took place in the east end Toronto loft. "I did, sort of, a pseudo endorsement deal with a company called Metric Halo – they make converters – and so they set me up with a rig. I was just using that and a G4 laptop and Logic. We did do it all digital, but everything I used in terms of preamps and such is really old, vintage stuff."

From the beginning of recording in January 2005, the studio doubled as home for Shaw, and the Metric rhythm section when they were in town from Oakland. "They'd come up for a couple of weeks at a time, do three or four songs." All in all, he explains, from tracking to mastering the process took from January to August, with the band touring for roughly three months during that time. From the sound of the record, however, touring didn't distract from the process at all. If anything, stepping out of the studio and onto the stage may have helped the band capture their stage sound in the studio. That was the idea, Shaw says. Feeling that Metric's sound on their last record wasn't necessarily as representative of the band live as it could be was something they wanted to address on *Live It Out*. The result, Shaw says, is definitely more representative of the band's stage sound and maintains a certain spare DIY quality that adds to both its immediacy and charm.

People have a tendency, particularly with second records, to want to pigeon-hole the sound immediately. *Live It Out* may be aggressive, but there's plenty of room spared for drastic dynamic shifts. The album definitely takes the listener

Metric Gear Studio

Emagic Logic Contol
Event 20/20 monitors
4 Glyph hard drives
Roland CR-5000 drum machine
Korg Electribe drum machine
2 Neve 33122a pre/EQs
Universal Audio 6176
2 EL8 distressors
2 Siemens pre/EQs
HHB tube EQ
Altec 1612a compressor
Ampex MX10
Metric Halo 2882 + DSP
Metric Halo 2882
Metric Halo ULN2
Behringer Eurorack MX3242X
2 Behringer patchbays
2 NTP 179-100 EQs
4 Quad eight mic pres
2 Groove tube "brick" mic pres
2 Samson servo 540 reference amps
Yamaha CP60 piano
Crescendo harmonium
2 Baby Blue Bottle mics
2 Oktava ML319 mics
Oktave ML52
10 SM 58/57
AKG d12
Sennheiser shotgun mic
Audio-Technica 4050
Emu PK6 (grey)
Supro guitar amp
Fender vibro champ
Traynor ES10
Misc. guitar pedals

Touring

Fender Twin Reverb
Fender Super Reverb
Belltone tube amp
Ampeg SVT vintage bass amp
Ampeg 8 x 10 bass cab
Pork Pie Custom drum kit
Sequential Circuits Pro One
Emu PK6 (black)
Fender P-Bass
Fender Jaguar
Fender Telecaster
Gibson ES150
Supro Reissue
Misc. FX pedals

on a trip. "For me it's hard to judge anything until I'm really near the end. I think it's amazing that people can write records and know the order before they even record them, but I think you end up recording a song a certain way because it's track 3. I've never worked like that ... finish everything and then it will all make sense." And it did, not only to Shaw, but also to John O'Mahony, who mixed the record. After the final night of mixing Jimmy and John stayed up and listened to the record until 6 or 7 a.m. After agreeing on "Empty" as the lead off track, they each made a list of the remaining songs and swapped ... they were exactly the same.

Aside from bringing abundant chops to the project, Shaw felt O'Mahony's style truly suited the records dynamics. "I think he constantly wants to be beaten up by his own mixes." Known for his work with Andy Wallace, he and Jimmy share a history that predates *Old World*. "Years ago, when we were making Metric's first effort, *Grow Up And Blow Away*, in Brooklyn, I was mixing the record myself," Shaw recalls. "After the first day I went up to the studio and said 'I think I'm in a little over my head. I had never worked a console before and it was an 80-channel board and I'm not really sure what the fuck I'm doing.'" O'Mahony, who was working nearby, stepped in to help out.

Although shouldering the responsibility for the record might have concerned Shaw a bit initially, the process of making *Live It Out* was reasonably comfortable. Still, no record gets made without some amount of pain and suffering along the way, particularly when one member of the band is sitting in the producer's chair. "When it got down to the wire in the mixing studio, there were moments. We would end up screaming at each other, but nothing was ever a bad vibe – It's your life and you're going to argue about things." Shaw's style of production probably helped maintain or keep strife to a minimum; his preference is to fill the producer role as 'the guy who makes it all happen' rather than the guy who tells everyone what to do, all the time. The band got behind him because someone had to have the final word and there was rarely a time when they couldn't reach consensus. "I can't really remember that many times when things weren't working. At least we felt like they were working while we were doing them." Not to say there wasn't some head scratching along the way. It often takes time to find direction in the recording and a few songs – recorded early on in the process – needed to be redone down the line. "It wasn't a big deal," Shaw explains. "What I regret is my inability to see that the tracks just weren't happening and that they needed to be done again. I sat there and fiddled with them for weeks, did a million guitar tracks and erased them all, but I never

really felt like there was a moment where the microphones were on and somebody wasn't delivering."

Overall, the tendency to navel gaze and agonize over direction that typically accompanies following up an acclaimed record, didn't seem to be an issue. What does rankle a bit are the obligatory round of comparisons between *Old World* and *Live It Out*. "I suppose that's bound to happen, but for some reason I didn't expect that at all. I expected that people would have expected us to grow and change, whereas I'm finding that a lot of people wanted us to stay the same. It's not that the fan reaction is negative," he continues, but it is more radical than he'd thought it would be. "I thought I was making the record people were expecting and it turned out I was making the record that makes people go ... 'Whoa. Wow.' I think bands that don't grow are destined to make two records and leave. You can't tell direction from a single point – you can only tell direction from the line between one point and the next." Metric needs to push their boundaries as musicians, he says. "We sort of knew what we were going to do on *Old World* when we went into the studio. Because it wasn't our home, we had to walk in and just lay it down, as we knew it. There was not much room for experimentation."

Although both records took roughly the same amount of time to record, the band had the luxury of spending more time experimenting this time around. Some of which involved fine-tuning the role Emily Haines' keyboards played in the mix. "Emily's an extremely talented player." *Old World* was often pegged

as a synth-y record, he continues, "On this one I wanted to make the keyboards more textural." It's not a matter of fewer keyboard tracks, or a subordinate role, but a new treatment; one that showcases knack for adding tracks that step out to showcase her chops, without being needlessly showy. Her approach on the keys seems similar to her vocals; walking a fine line between aggressive rawness and haunting delicacy, only giving a moment's notice before heading in either direction. Her deft synth touches and pads add sparkle, complement Shaw's frenzied licks and add to the momentum and steady power of Winstead and Scott Key's foundation.

The seeds of the band's songs often start with Haines' or himself, says Shaw. "But it's not a Metric tune until we're all done," he explains. "A lot of songs start as Emily ballads and we put a rocking beat behind it, jack it up by 40 BPM, add ripping loud guitars and, all of a sudden it's a Metric tune." Not everything gets this treatment, of course, notably "Ending Start". "This one," he says fondly, "actually stayed as a ballad and a Metric tune." He tracked the song last, knowing it would be deeper on the record and, with the rest of the record in the can, he'd be able to take it where he wanted to. "Emily writes, like, a million songs, all the time. That was one that

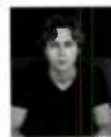
was never supposed to make it into the Metric world, but I just wouldn't let it go." Though it may not have been an immediate choice, it is a high point of *Live It Out*, and steps out beautifully at just the right moment.

Haines covers a fair bit of ground both as a songwriter and player on *Live It Out*, but unfortunately, by the time Shaw passes the phone to her, there's little time left to cover too much ground with Haines. The pace of the day is catching up and she only has time for a few questions and has to wrap up...

While studying Electro Acoustics at Concordia University in Montreal she got into analog synthesis, but she downplays the impact that had on her sound. "Actually, what I do in the band is quite square compared to what I was doing at school." Her take on the Metric process is equally matter of fact. She says there's no specific motivation that causes her to write. "It's just observational, whatever comes in, whatever I see. I really try not to think about it too much. I think the reason I'm so prolific is that I don't think about it too much, or analyze it. It's what I do. It's like breathing."

The bottom line is that she is exceptionally good at distilling those observations into a few choice words, referencing larger events, without losing that personal, observational quality. "There's nothing that we've ever written about that's been explicitly about one thing – it's broader themes." Necessarily so, with all that's happening in her fast paced life and the world at large, there's a lot to take in. Too much, probably, to go into much depth here anyway, but she can tell me what she thinks the role of the artist in times like these. Her lyrics, like the band's arrangements, don't waste any time getting to the point they're often blunt, but well considered. "Art is to help people interpret what's happening in a less cognitive way – I don't have any answers for anybody, but I don't have blinders on and I think a lot of things that are upsetting to me are, with people our age group and younger than us, it's the way we're feeling – the personal and the political are kind of interchangeable in that way."

The personal and political also tend to get a bit muddled in the music industry, but Metric seem at ease with themselves, each other, and at home on the road. A good thing, as their current bout of touring isn't slowing down yet. Not surprisingly, the pace of the road doesn't faze them, but then everything they put their hands to seems to be an extension of the same irresistible momentum that drives their music.



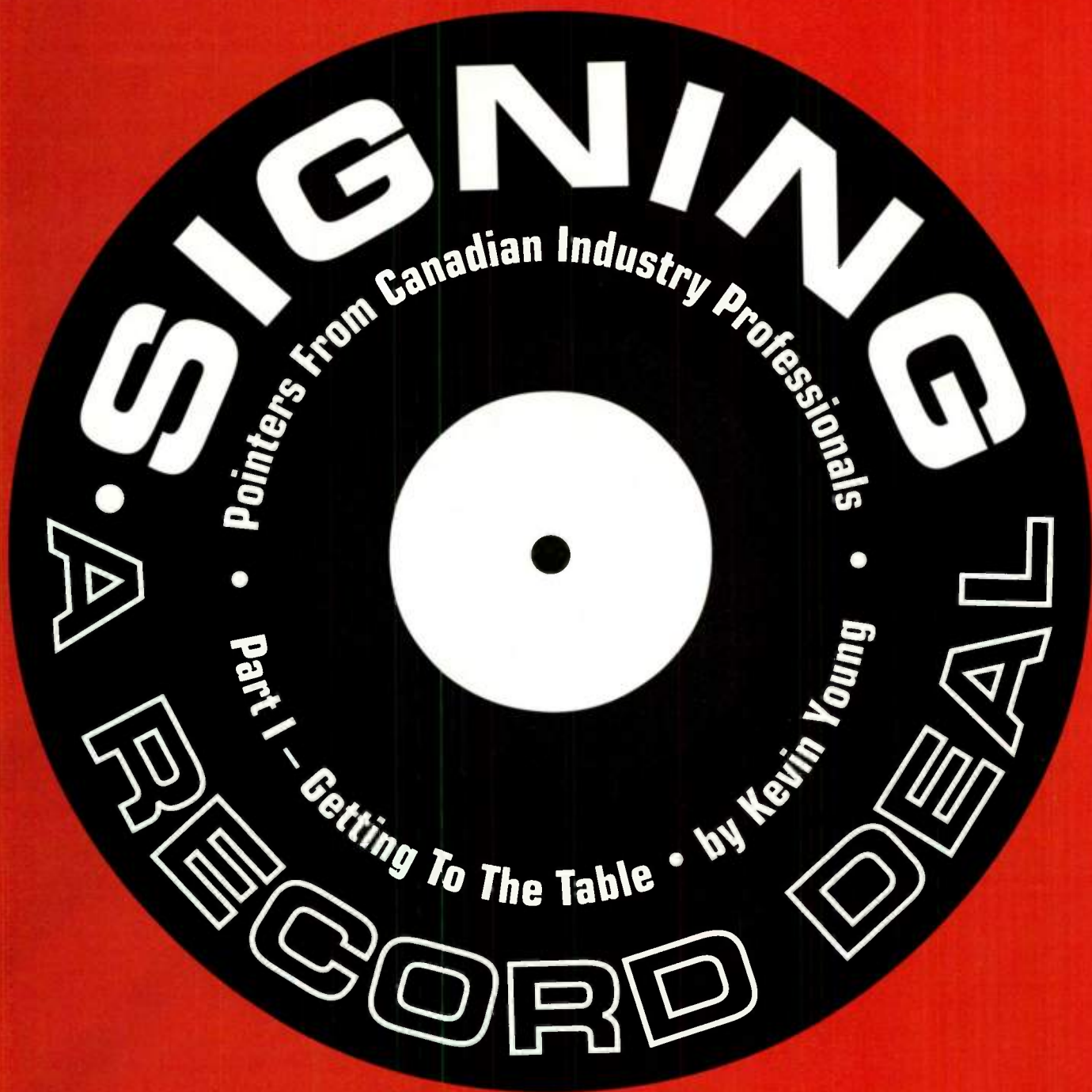
Kevin Young is a Toronto-based freelance writer.

Check out Metric online at...

www.ilovemetric.com

www.lastgangrecords.com





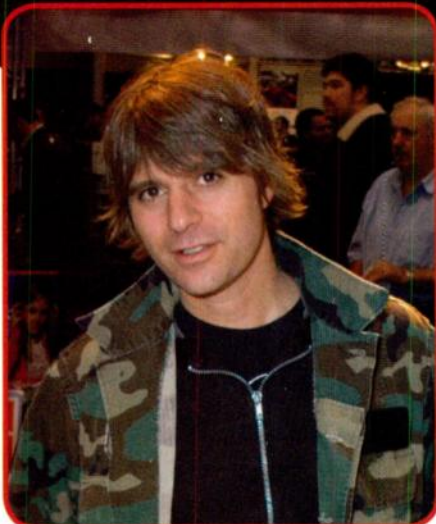
*"God, grant me the serenity to accept the things I cannot change
An entertainment lawyer with the clout to change the things he can
And a management company that knows the difference – and can keep
me from making a right, royal pain in the ass of myself to all concerned."*

The process from discovery to deal has no set time limit and getting signed is just the start of getting yourself out there. Everyone has different expectations as to what an artist should get out of a deal – some realistic and some way off base. It's a speculative business. There are no guarantees of success for any of the participants, but big investments all round – time, money, trust, reputations. Even with little in the way of financial commitments on the table everybody involved has risked something. Over the past few years much has changed in terms of what companies are willing to invest, and what artists expect in return, but it's hardly all doom and gloom. Some things have changed, but declining CD sales, a changing market, more competition for consumer entertainment dollars will make for interesting times. It may take some time for the dust to settle as the model changes, but already those changes are creating some exciting new opportunities. Still, the anatomy of the process of negotiating a record deal, from first contact to finished deal, is basically the same. So too are many of the things that can derail negotiations along the way. As ever, knowing exactly what you're getting into is important, as is showing potential partners – including your lawyer, your manager, and your potential label you're worth the effort. Ultimately, the kind of deal you get will depend partially on the clout you have, partially the negotiation strength of the people representing you, and partially on how strongly the people on the other side of the table feel about your potential.

In this article we're going to talk to some industry insiders about how the courting process and the substance of modern deals are evolving. Each of our panelists has more than their fair share of negotiating experience as well as demonstrably good ears. But before we get to them we thought it might be fair to take a look at this from

"It's evolved. Basically, you don't get as much money in an advance and recording budgets are down. You know the way that Sum 41 was signed – send down a really good demo, maybe an EPK and generate a lot of interest? That won't cut it anymore."

– Greig Nori, Manager of Sum 41



the artist's perspective. Specifically to see what a self-managed, unsigned artist wants out of a deal and what they think the best way is to get it...

Enter Rose Perry, singer/songwriter/guitarist for London, Ontario's Anti-hero (www.anti-hero.ca). We chose her based solely on the fact that she managed to be both professional and persistent when contacting CM and was well spoken – no more, no less. Four years ago Rose formed her own independent label, HER records. She's proud of the fact that Anti-hero funds, promotes and books itself, so much so that she's not in a hurry to rush into any sort of deal unless it suits her...

"We are not actively seeking to be signed to another independent label. We are perfectly content with how things are going for us. We managed to get onto the Vans Warped Tour 2005, are currently touring across Ontario, receiving regular radio play and press coverage, have some great instrument sponsors, and have been selected to showcase for Canadian Music Week 2006."

Rose is pretty clear; she doesn't want to sacrifice the band's freedom, or integrity, to sign with anyone. She feels that often more importance is placed on an artist's marketability than raw talent and maintains that she wants to cut a deal on her own terms. Fair enough. Maybe a bit idealistic, but who isn't, wasn't, or would like to be?

Getting Your Vision Across...

The reality is, no matter whom you sign with, there will be things in your deal that will irritate you. In some cases these are industry standards that there's little hope of fighting – whether your albums are flying out the door or not. In others, they might be worth fighting, but either way, you should ally yourself with a team that will help you pick your battles wisely and carefully. The more experience at the table, the better – you need knowledgeable, passionate, management. They're the buffer zone between you and everybody else. Trust is key in this relationship, regardless of where you are in your career. They're your guardians and should be able to protect you from others, but also from yourselves, and hopefully, a passion for what you do that's exceeded only by your own.

Meet Greig Nori, manager of Sum 41. He's been with Sum since the beginning, when they were roughly 16 years old. He produced their first EP, fought like hell to get them signed and produced their last two records. To say he'd invested a fair bit of himself in the band is an epic understatement. Early on, to best position the band, he made a co-management deal with Netzwerk Management. "When that first album of Sum 41's started blowing up, I didn't know what I was doing and so I went to them. I didn't have the experience to do it on my own," he says.

Also in your corner, a good entertainment lawyer: Chris Taylor is both highly respected and successful. Not just as a lawyer, but as co-founder of Last Gang Records (Metric, Death From Above 1979). Your lawyer will interpret and negotiate your deal. "But the work starts before the deal is sent over," he says. If possible, I try to put my client in a stronger bargaining position by getting as many interested parties to the table as possible."

Looking across the table we have the label. But there's also an increasing number of other potentially interested parties – a good thing



"Getting a lot of money up front isn't always the best thing to do. There are a lot of other things they should be concerned with."

– Barb Sedun, EMI Publishing

that, in the opinion of some, is only going to get better, but more on that later. As a start we'll be talking to Steve Blair, head of A&R for Warner Canada, and Barbara Sedun of EMI Publishing. Remember, although we may be looking across the table initially, ultimately you need the people you're negotiating with in your corner as well. Negotiations are sometimes tense and adversarial, but ideally everyone wants to get the job done. Nothing helps in your relationship with your label like having everyone involved feel as if they have something creative invested in the project. It doesn't matter if it's an indie label, a major, a publishing company, or a company that wants to use your name, likeness, and music to sell cereal, cell phones, or MP3 players.

From the standpoint of the label, A&R is the driving force to get an act signed. "We make first contact," Steve Blair says. "It's our decision to move ahead with an artist or not. I can only speak from Warner's standpoint, but we are very involved in how the deal is structured and what money is going where." Good A&R, he continues, also have a plan that spans from signing until twenty-four months after the record is released. "Of course nothing is perfect and you'll deviate, but you have a vision anyway. That vision is created prior to signing, through the courting process," he says. It develops as the label gets a sense of the artist's vision, how they can fit into it, and if there is an actual fit between the parties. The better and more fully that vision is communicated, the less likelihood there is for misunderstanding down the line. As for how to best communicate your vision, it varies artist to artist. Great songs and great personalities are key, but even when you have that labels may not bite for one reason or another. Sometimes it takes a lot of work to find the right way to get noticed and set the hook.

For Greig and Sum that was a bit of a challenge initially. "We did a series of demos. We sent to Canada first – no one bit. We sent them



out to the States – no one bit. We did a second set and tried to improve the songs – still nothing,” says Greig. At that point he realized he needed to find a way to communicate both the music and another selling point of the band, their personalities and dynamic.

“So we went out and videotaped all this funny shit that they do and turned it into a short movie, of what characters these guys are, sent out the same songs with it, and it ended up sparking interest everywhere.” Following that up with a weekly residency at the old Ted’s Wrecking Yard on College St. in Toronto allowed the band to showcase to a variety of A&R on home turf. Once they had the industry’s attention they could make a choice based on the company they got the overall best gut feeling from. It also allowed Nori to carve Canada out of the deal and offer it – as he’d promised – to Aquarius Records, the first label that actually saw the band’s potential when he sent out the first demos. A classy move and likely one they couldn’t have made without the bargaining power he’d amassed.

Granted, artists now have far more options available to promote themselves more effectively, and are almost expected to offer up sonically superior demos and slicker packaging. But the basics that attract people’s interest haven’t changed. Strong material and star power is always key, but there’s more to it than that. Chris Taylor sums it up simply: “drive, determination, and honesty.”

On stage and on record is where the dynamic of your band may first come across, but it has to come across beyond that. Barb Sedun has worked with an impressive list of acts over the years. An absolute passion to make it is one of the main things she looks for. “We want to be involved with people who live, breathe, and eat their music. It’s the only way.”

If you have two bands – one has never left their rehearsal hall and one who is touring, recording, has a fan base, and is Internet and marketing savvy – which would you choose? You want to see a band functioning as a real band as opposed to kids in a rehearsal space not ever playing live, not ever having done anything,” Barb says. That hasn’t



“We make first contact. It’s our decision to move ahead with an artist or not. I can only speak from Warner’s standpoint, but we are very involved in how the deal is structured and what money is going where.”

– Steve Blair, Warner Music Canada

“We are not actively seeking to be signed to another independent label. We are perfectly content with how things are going for us. We managed to get onto the Vans Warped Tour 2005, are currently touring across Ontario, receiving regular radio play and press coverage, have some great instrument sponsors, and have been selected to showcase for Canadian Music Week 2006.”

– Rose Perry, Anti-hero



changed. The more you’ve done, the better a position you’re in. Period. Regardless of whether or not there’s less money available, less risks being taken or not. “When a label hears something they think is great they’re gonna go for it, regardless, but if they hear something they think is okay, but not completely sold, the more the band has done the more likely it is to push the label over the top.”

If you’ve already grown your career and fan base, then people are far more likely to see the importance of involving you in the process once a label comes on board. Beyond that, the more you do, the clearer a definition you have of yourself, your audience, the better able you are to communicate just what’s so great about you to potential labels. “I don’t think it’s the major’s job to develop bands any more,” Barb says. “I think it’s the major’s job to promote artists capable of selling millions of records, not thousands. When a band comes to a label they should come equipped with as much as they possibly can; a vision of where they’re going and what they want to accomplish. In the old days the labels called the shots – the more developed you are on your own, the more able you are to call your own shots.”

“It’s evolved,” says Nori. “Basically, you don’t get as much money in an advance and recording budgets are down. You know the way that Sum 41 was signed – send down a really good demo, maybe an EPK and generate a lot of interest? That won’t cut it anymore. Labels want to see an Alex-isonfire; that the band’s exploding in their territory and that there’s real concrete evidence that it’s connecting with their market, whoever that is.”

With an increasing number of Canadian indie artists getting major international attention it certainly seems that calling your own shots is becoming the order of the day, but doing so, and with who, comes down to what the best fit for your band is. “One of the first things I’ll figure out,” Nori adds, “is if this band understands who they are and what they want. Are they going to say I really want fame and fortune, and I really want to be on a major label, and the next thing out of their mouths is ‘but I’m not willing to change anything I’m doing’? You’re signing a deal with a giant company that’s in the business of making money through music. Don’t lose sight of that. That’s what they want. And if you have a problem with that then that’s not where you should go. Is it your desire to be very protective of the kind of music you want to do and have the freedom to do it? If your priority is to do music in a way that you have the freedom to do it in whatever way you want? Then, a lot of times, majors aren’t where

you should be.” The type of criteria you have for yourself should guide you to the kind of deal that’s right for you. It will also determine whom your team will approach and how they’ll do so.

Finding the best place to be will involve a fair bit of work. You want to be with a label that will continue to work with you over time. Both the majors and the indies are taking a serious look at new ways to get you and your music out there, there’s an opportunity to step up and bring more to the negotiating table, in the hopes you can walk away with more than artists have in the past. But it’s about more than getting the largest advance.

“Getting a lot of money up front isn’t always the best thing to do,” Barb says. “There are a lot of other things they should be concerned with. It’s about compromise and what the most important things are for each artist: some people are really good live so they might want to have more tour support. Some might be really on top of digital stuff and sometimes giving that right up to the label isn’t always the best thing to do.”

Avoid Wishful Thinking...

“I’d like to see more bands understand that you’re entering into a contract with a company who’s business is to make money – to also be in the business of making great music, that’s a bonus. They’re in the business of making money and will do it in entirely different ways than maybe you would imagine, or that you’d want to do. There’s nothing wrong with it; it’s just understanding it.”

Just because something looks great on paper doesn’t mean it is. Don’t take anything for granted. I know it should be obvious, but don’t just read everything you sign, understand it. Don’t hesitate to ask a million questions until you do. Do the math when it comes to commitments for tour support, what goes toward your debit balance with the label and what doesn’t, what that big pile of money looks like you’ll be making by your seventh record actually means. As far as wishful thinking goes, options are as good a place to start as any – still one of the big things to consider when you’re signing a deal. Having an eight record deal with ever increasing royalty rates and advances may look great on paper, but if your record stinks up the joint you won’t ever get to see that money. And even if you do, you’ll probably be worth more than what’s promised.

Always bear in mind that record companies exist to make money. It’s a simple fact. Eventually the level of their commitment to any act, regardless

DEAN MARKLEY'S UNIVERSITY OF
VIRTUOSITY

THE SCHOOL OF HARD ROCK

**Malmsteen
& Markley:
A Neo-Classic
Combination!**

**YJM's
CRASH
COURSE**
Play With
Precision
& Power
PLAY LOUD!

**Unleash
The Fury**
With Markley's
**NEW Yngwie
Signature
Ball-End Strings!**

**TOP
GUITAR
PLAYERS PICK
DEAN
MARKLEY!**

*Yngwie J.
Malmsteen*
Guitar Virtuoso,
Living Legend

**String
Attack!
From
Bach^{to}
Rock!**

**MARKLEY
STRINGS
MAKE THIS
MAESTRO'S AXE
SCREAM!**

NOW AVAILABLE!



Introducing the NEW Yngwie J. Malmsteen Signature Series Strings

WWW.DEANMARKLEY.COM



of how compelling they are is going to rub up against that fact. Typically, deals are structured so that the company has as few obligations as possible. So if things don't go so well, they don't have to spend too much time and energy and money flogging a flop. At the same time they want to have as many options as possible to pick up successive albums should things go well and you sell huge out of the box.

Now, before you go getting your back up, you should realize that making money is not the reason most people get into the record business. As anyone will tell you, there is far more money to be made in other ways – arms manufacturing, lucrative government contracts, and oil for instance; sometimes all three at the same time. The thing is; most people got into this business because they love music. It's easy to forget that when you and the label are arguing over some point protocol or cash, but it is true.

The deals you make initially have longstanding consequences. Early mistakes can haunt you for a very long time. Regardless of the company you're dealing with, you need to have a firm idea of just what you're getting into. There are advantages to signing in Canada, says Chris Taylor. "Canadian labels tend to take time to develop and nurture their artists." They have the ability to take maximum advantage of you're the Canadian market."

You need to think beyond Canada, however, from the beginning. If you're signing to a major they will likely want to sign you to the world – so that they have first dibs on you in other territories. "Look at the artist rosters and the history of success – particularly internationally – as it is very hard to make a living just selling records in Canada," says Taylor. In some cases, too, you might want to be in a position to take things market by market. If you do have interest from other territories, he continues, "You might do separate deals with separate territories to get champions in each market."

If The Commitment And Excitement Is Not There, It's Not There...

The idea of a champion is something to keep in mind during the courting phase, as Greig Nori explains: "I think you have to pay very close attention to the person who's signing you and what their position and success at the label has been." Knowing who they've signed and how the projects have done will give you an idea of what kind of leverage they have with the company and whether there is likely to be support from farther up the food chain. "I really want to meet the president. I want to hear the president's opinion of the band A&R is about to sign – I need to find that out very quickly. If A&R is jumping up and down and wants to sign you, ask them 'can we have a meeting with the president?' If you start getting a bunch of excuses, there's no priority there."

The more you know about a label going in, the better off you are. Nasty surprises are never welcome, but it's up to the artist to avoid them, to weigh the opinions of management and your lawyer, and to see things as they are. How much commit-

ment and interest a company has is reflected clearly in the type of deal they'll offer. Given the amount of space here, we can only scratch the surface here. "There are so many types (of deals) it is hard to be brief: full on record deals, where the label owns everything forever; license deals where the masters may revert to the artist at some period; pressing and distribution deals, where the artist does most of the work..." Every deal is different – there's a lot on the table. Increasingly so, as both labels and artists attempt to fathom the best way to proceed in what's become a volatile marketplace. The process can be frustrating.

It doesn't help that it often takes what seems to be a long time to get a deal done. Bureaucracy, delays, and indecision – all can potentially jeopardize a deal – but the reality is that it takes time. It's the nature of reaching a consensus. "Six months is not an uncommon length of time," says Steve Blair. "A couple of months to decide I really want to do this, a month on the deal memo, and another couple of months on the long form."

When you have interest from multiple labels it may force those who aren't entirely certain to step up and decide. Although usually an ideal position for the artist to be in there is a potential drawback to a bidding war, says Barb – when the money starts getting out of proportion with reality. "Sometimes the deals get pushed way too high and it alienates the label or the publisher a little bit. It's a job, and nobody takes anything personally, or shouldn't, but it's all about compromises."

It helps to know what you're willing to give up in concrete terms going in. Whatever the substance of the deal, no matter how good it looks on paper, it's important to weigh the pros and cons of any potential agreement realistically. Be certain that the compromises are actually compromises and that the level of commitment is apparent. Again, not everything that sounds good is. In some cases, says Nori, negotiations might go off-track based on fairly major deal points, that aren't necessarily immediately obvious. "Stuff that the bands, probably, don't realize is happening, but would become very clear to a manager," he explains.

"How much excitement there is at a label is often reflected in the deal. If they're willing to give you two firm, then you know they must be really psyched about this band if they're going to commit to two records." Not as good, but fairly standard is to see two records, with the label having an option on the second. "But," he says, "then I've seen things come through like; 'okay, we want to count your existing EP' – that you already released, that you've sold a few thousand of – 'as the first record'." Essentially, re-releasing your EP and making the real, first, major label record, an option. Maybe we got a really excited A&R guy, but I can see right there that they're offering an extremely shitty deal."

As we mentioned earlier, things can look fantastic on paper that don't necessarily mean much in the long run. You can hold out for creative control, minimum marketing commitments and a million other things, but ultimately if the people who signed you don't think your record is commercially viable, or up to the same par as your last one, it won't make a difference. I recall sitting in a label's office in New York listening to Moist's then US lawyer and label president go at it. The band was holding out for some kind of minimum marketing



"Look at the artist rosters and the history of success – particularly internationally – as it is very hard to make a living just selling records in Canada. You might do separate deals with separate territories to get champions in each market."

– Chris Taylor, Sanderson Taylor

commitment and during the conversation we got the impression that the label really didn't want to commit to what we were asking for. Of course that just made us want them to commit all the more. To be fair, we weren't asking for too terribly much in the general scheme of things, but we felt pretty strongly about it. At least until the head of what would soon be our American label caved and told us in no uncertain terms that if they weren't willing to spend far more than what we were asking for, the record won't go anywhere anyway.

Ultimately, if the commitment isn't there it isn't there. Greig points out that's not necessarily a reflection on the artist; "I generally like to be up front and honest with the band about it; 'there's no indication that you're a shitty band, it's just that somebody there does not have the leverage to have gotten the right people interested in you and this is a great sign of the way things would be in future if you stayed with this label.'" Having a deal go off-track is frustrating, regardless of the reasons, but far better than getting locked into something that isn't right for either party. Again, communicating your vision effectively and honestly is important on both sides. If the commitment isn't there, on the part of the artist or label, it doesn't help anyone to proceed. The point is not to do a deal at any cost, but to do a deal that will help take you to the next level. It's always a gamble: the trick is to be brutally honest with yourself and never to bet what you can't afford to lose.

With the industry coming to grips with an evolving marketplace, and increasing competition for the average consumer's entertainment dollar, there's more on the table than ever. The bottom line is shifting. How that affects the expectations of labels, artists, and how traditional partnerships between them might change is something we'll look at in Part II...



Kevin Young is a Toronto-based freelance writer and musician.



THE BEST DRESSED PLAYERS

WEAR

LEVY'S GUITAR STRAPS

At music stores everywhere.



Chris Wilson M17NT-012

Cindy Alexander M-PRF-005

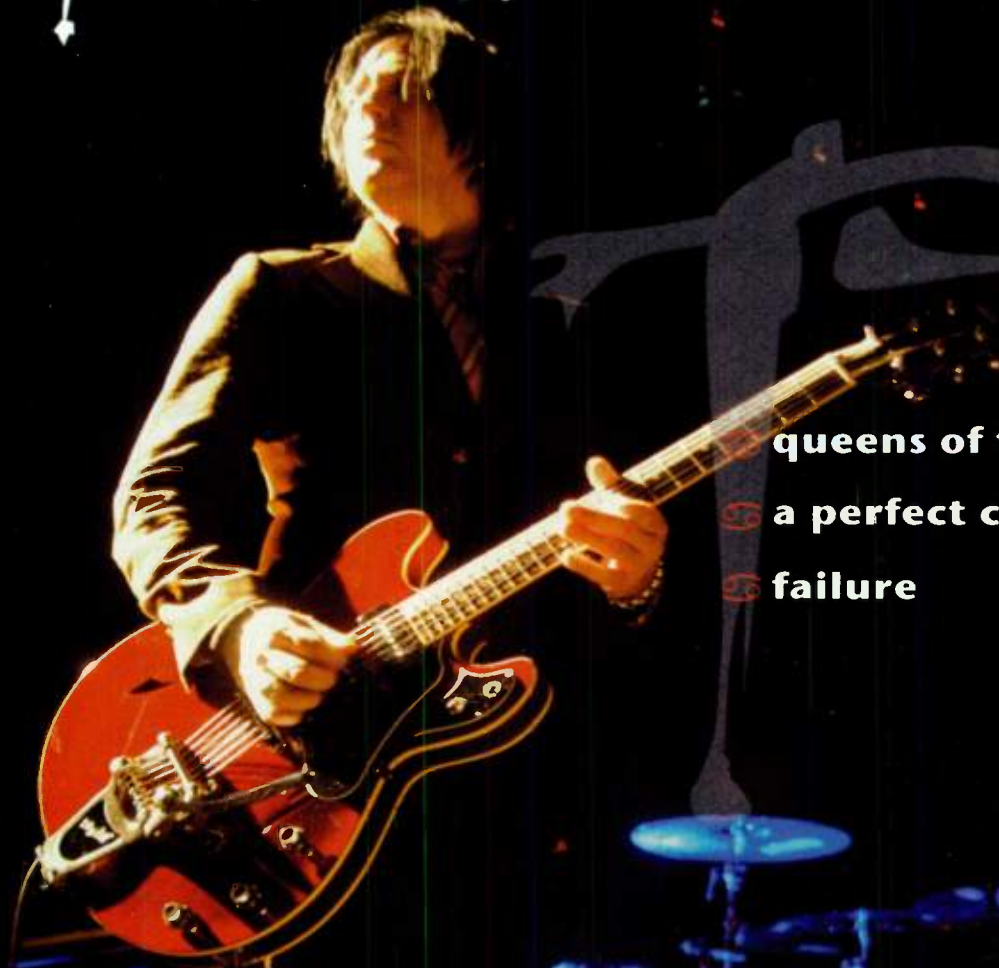
Andy Childs M-126-15

www.levysleathers.com



**YAMAHA
GUITARS**

Yan Leeuwen



queens of the stone age
a perfect circle
failure

Yamaha SA503TVL Troy Van Leeuwen Signature model

 **YAMAHA**
Yamaha Canada Music Ltd.

www.yamaha.ca

PM&A
Pro Music and Audio Division

World Radio History

Learning anything new is always daunting at first. As a musician, there are plenty of avenues you can pursue to further your education. Whether you enjoy learning at home at your own pace, or being pushed and guided by a teacher in private lessons, you have to decide which methods are best for you. So how do you know what will work for you? There's only one way to find out ... try as many options as you can to see what will work best for you personally.

There are five avenues that you can take to become musically educated: self-taught, private lessons, public and high school programs, post-secondary education and private institutes. Before you decide which would be best for you, you should first ask yourself what your goal is as a musician. Do you want to perform, compose, teach or just be able to strum an acoustic guitar around a campfire? Do you want a career or do you want to study for self-improvement? Are you already a professional musician looking to expand and enhance your technique?

If your goal is to learn for your own gratification then perhaps you should consider the self-taught method. There are many resources available for this approach including the Internet, books, DVDs, CDs, CD-ROMs, sheet music, computer applications and even instruments that are designed specifically for students. This is also a great way for someone to learn who may not have enough time or resources for lessons, and it allows you to see if that passion for music is really there before you spend money on professional lessons. You could even look into renting an instrument before buying it, that way you will know if you would actually make use of the one you buy. Some students find that DVDs are great as you can hear the lesson as well as see it being performed.

This method is ideal only if you keep that perseverance and drive to keep learning. Jeff Salem, drum/percussion teacher of Jeff Salem's



BRUCE GORDON

"It's essential to continue learning. Without it there's no growth process as a musician. Teaching has been a very valuable tool for me to rediscover my own learning process and at times has led me to new approaches to my own playing. Lately I've been putting myself in as many different musical situations as possible with as many different types of players as possible. Performing with Blue Man Group has been an incredible leap forward for me in terms of honing my listening skills and heightening my musical awareness. Going into new situations with an open ear and an open mind is one of the best learning experiences music can offer."

— Bruce Gordon, bassist, formerly of I Mother Earth and now Toronto's Blue Man Group. (www.bassgordon.com)

Music Education

Don't Become An Old Dog — Learn Some New Tricks!

by Katie VanSlack

Music Studio & TIPS (Total Integration Percussion Studies) suggests some downfalls to the self-taught method, "I'm not saying that there's anything against being self-taught. I just think that if somebody is studying with a teacher, the results are going to be quicker if the student is focused. Someone who's self-taught should have that motivation and be inspired to want to learn. But then there's always the question, 'I'm not sure if I'm doing this right, I need a teacher to point out if there is any sloppiness in my playing.'" If you find that you're constantly looking for ways to become inspired to learn and to be creative, or questioning your technique, then perhaps a teacher would be able to open your eyes to some new techniques.

Salem says that by having a teacher instead of being self-taught will offer you constant feedback so you won't develop bad habits early that could cause problems later. He also stresses that it is a great networking opportunity in learning to talk to another musician, whereas if someone is self-taught, they don't learn this valuable skill that is a major component of working with others in the industry. "Private lessons are one-on-one. You get instant feedback. Where the group/seminar thing, sure you get information you can take home to work on, but

MUSIC CAMPS

Music Camps are a great way for kids and adults to continue their music education through the summer with highly trained teachers who have a desire to be there. Summer Music Programs Canada is a site that has a list of workshops and programs throughout Canada. Visit www.excel-ability.com.

A few examples of camps include:
Interprovincial Music Camp,
www.imcontheweb.org
International Music Camp,
www.internationalmusiccamp.com
Guitar Workshop Plus,
www.guitarworkshopplus.com

Music Education

having that personal trainer can really guide you and help to set personal goals. Somebody that is taking private lessons is encouraged to be responsible and to not just be a lazy musician."

If you decide that lessons may be more beneficial, take a look at the local music stores in your area, any bulletin boards that you pass, the Yellow Pages under Musical Instruction and the Internet for teachers. Keep in mind that you should find one that offers the qualities that you're looking for. Would you benefit more from a laid-back, relaxed environment, or a strict, disciplinary environment? Salem says that because everyone is different, he is strict but sincere in his teaching methods. You should be walking out of your lessons with confidence. If you feel as though your teacher is either too strict, or not strict enough, talk to them and make productive suggestions that suit your needs. After all, it's your education and your money.

Instead of just calling a potential music teacher and only being concerned about how much lessons are, consider what you would actually be paying for. Start by doing research about who you may be studying with, what kind of education they had and get referrals about their teaching. Faye Shearer, Director of Music Education at Long & McQuade, says that teaching skills are different than playing skills. Someone may be able to play like Jimi Hendrix, but could have zero teaching skills. A teacher should enjoy seeing a student progress from one stage to another and should set realistic goals for their students. Shearer says that the teacher will also achieve greater results if they show an interest in the student as a person. "The skills for a music teacher are the same as any other teacher, that involves being passionate about what they are doing and being able to relate it to the student in each developmental level."

Salem says that before he adds another

student to his roster he always invites them to his studio. This way it gives the student (and their parents if it's a younger student) a chance to meet the teacher to get a feel of what they're getting into. He suggests that if you're new to the area and the referral route isn't an option, just try one lesson to see if your personalities match. He says that a good music teacher is one who is consistent with everything from the teachings, the methods they use, their personality and the students. "If you've had two hours of sleep and you crashed up your car, don't bring that element into the teaching room with the kids, they'll get that." He says that a good music teacher will be prepared for the lesson, remember last week's lesson, make notes, set goals and will have their own curriculum. They should have a structure, be sincere, be a good

listener and be reliable. They should make you walk out feeling good and confident with positive feedback. He lets the parents know how the student is doing and will sometimes invite the parent into the lesson to keep them in the loop. He adds that if a student starts lessons at a young age, the teacher should be careful, as they can plateau. "What happens is they do that for such a long time that it becomes stale ... you've got to make it fun."

Shearer suggests that when you're signing up for lessons with a teacher, you should make sure that you're not committed to anything longer than six months in case



DOMENIC TROIANO

SCHOLARSHIPS

Many scholarships are available for the aspiring musician. One new scholarship is the Domenic Troiano Guitar Scholarship,

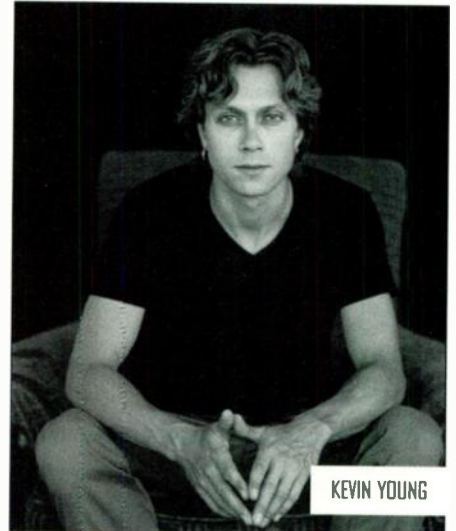
named in honour of the late Domenic Troiano, Canadian guitarist in The Mandala, Bush, The James Gang and The Guess Who. This annual scholarship grants \$1,500 to a Canadian guitarist who is pursuing post-secondary guitar education in any university, college or private institution guitar program. For more information, visit www.domenictroiano.com.

www.scholarshipscanada.com, offers a variety of Canadian college and university scholarships.

www.campusaccess.com, has many Canadian student loan programs.

www.Canada.gc.ca, has a list of government grants such as: Canada Study Grants (CSGs) and the Canada Millennium Scholarship Foundation. Look under "E" in the "A to Z Index" for education.

The Canada Council for the Arts is a national agency funded by Parliament and reports to it through the Minister of Canadian Heritage. They offer grants and services to professional Canadian artists and arts organizations in the field of dance, media arts, music, theatre, writing, publishing, interdisciplinary work, performance art and visual arts. Application details can be found at www.canadacouncil.ca.



KEVIN YOUNG

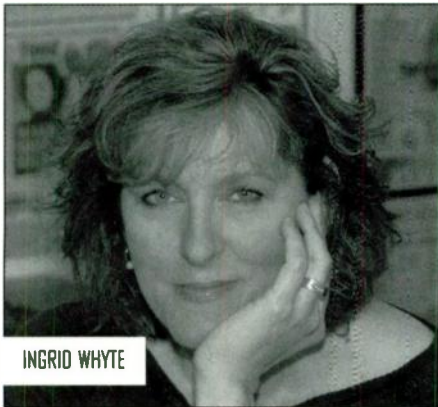
you're not happy with the teacher. This will help prevent a negative experience. If you're just starting off, and you found a teacher you like, Salem suggests that you should stick with one teacher for at least a couple years, from two to five, to get a proper foundation on your instrument, development technique and confidence. "I don't think it's good in your early development to have a lot of teachers because everyone has a different approach." He explains that the price for private lessons varies upon location and the teacher's experience, but the average range is about \$30 to \$50 an hour.

Because each teacher has a different approach and perspective, should you ever consider studying with another teacher? If so, at what point should you move on? Shearer says that if the student and teacher are a good match then the relationship can continue for years. "At some advanced levels some teachers feel that it's good that the student experiences another teacher because every teacher has their own way of expressing music and students can often benefit from another mindset." Kevin Young, a contributing writer to *Canadian Musician* and former music teacher himself, states that, "A good teacher will know when it is time for a student to move on and support that decision."

If you're still in high school and are lucky enough to have a music program, take advantage of it. Salem says that a lot of kids nowadays don't want to take concert band



JEFF SALEM



INGRID WHYTE

drumming because they think it's boring. He says he tries to tell them, "I don't understand why you don't take music - it's a relatively easy credit. You already know about the instrument and you're only going to learn more about it. You'll also learn more about percussion and theory. Once school is finished and you want to learn theory, you have to pay for it."

Unfortunately, Shearer says that a lot of music programs have been affected by government cutbacks and now music education depends on the board. There are students taking music on their lunch break instead of as a class. "It's unfortunate because I think it's a really valuable part of any child's education."

"A lot of programs are being cut; we don't have enough specialist teachers in the schools. We don't have enough instruments for many of them and we don't have enough programs," states Ingrid Whyte, Executive Director of the Coalition for Music Education in Canada (CMEC). CMEC advocates the importance of music education through research and initiatives. Funding is a very major issue as music contributes to students' development in their self-confidence, self-respect and their

ability to work well with people. "It's contributing to a student's ability to learn better, work more effectively in groups, it's creating a sense of community in a time when we have so many problems in some of our major cities." The CMEC commissioned a study in 2005 about the state of music education across Canada. They also create programs such as Music Monday, which is an annual event that encourages people across the country to celebrate the importance of music. On the first Monday of May, all participants perform the song "A Little Music", composed by Chris Tait. CMEC will be leading Music Monday with a concert at the National Arts Centre in Ottawa, ON on Monday May 1, 2006.

Whyte says that the 2005 edition of Music Monday struck a chord with many people and this year they are expecting three times the participation as there was last year. "It's sort of a self-interest from the communities, because everything is being made available for free through our Web site, www.coalitionformusiced.ca. It is accessible to everyone and anyone and we are getting a lot of interest from the schools again who are really excited about participating again this year." So initiatives such as this can be easily implemented into schools. Salem advises that if you can find programs that benefit the whole school then perhaps the funding can come from the school or the general funding account. "It's



AL KOWALENKO

really up to the teacher because they can easily do fundraising programs."

In order to help preserve music education in schools, teachers need to continue promoting their courses, similar to how associations like the CMEC and Musical Industries Association of Canada (MIAC) promote music education. MIAC provides annual funding through their Music Education fund to the CMEC and The Canadian Academy of Recording Arts and Sciences' (CARAS) Band Aid program. The Band Aid program provides \$10,000 grants in the form of musical instruments to schools that are in need of funding. MIAC also donates

ORGANIZATIONS & ASSOCIATIONS

- Canadian Music Educators Association (CMEA), www.musiceducationonline.org
- Ontario Music Educators Association (OMEA), www.omea.on.ca
- Music & Entertainment Industry Educators Association (MEIEA), www.meiea.org
- The Saskatchewan Registered Music Teachers' Association, www.srmta.com
- Music for Young Children, www.myc.com
- The National Association for Music Education (MENC), www.menc.org
- Coalition For Music Education In Canada (CMEC), www.coalitionformusiced.ca
- Music Industries Association of Canada (MIAC), www.miac.net
- Canadian Amateur Musicians Association, www.cammac.ca
- The Foundation to Assist Canadian Talent On Records (FACTOR), www.factor.ca
- The Canadian Independent Record Production Association (CIRPA), www.cirpa.ca
- The Canada Music Fund (CMF), www.canadianheritage.gc.ca
- The Ontario College of Teachers, www.edu.gov.on.ca/eng/teachers/faq-teachers.html

Video Editing
 DVD Authoring
 Audio Mastering
 Media Duplication
 Graphic Design
 Digital Printing
 Custom Packaging
 Pro-Media Distributors

CD cdr
 VHS dvd
 DVD R
 audiocassette

accudub inc.
 multimedia services

toronto • canada

tel. 416.504.5262

toll free 1.888.322.2838

accudub.com



Sales, Rentals and Installation.

Servicing the
 Entertainment Industry.

- Drapery
- Lighting
- Audio
- Rigging
- Staging
- Electrical

78 Mack Ave. Scarborough, ON M1L 1M9

Telephone: 416-694-8980

Fax: 416-694-2979

Toll Free: 1-877-695STAGE

www.ontariostaging.com



Music Education

the MIAC Show. "Our goal is to get more music educators out to the show to participate and to help get them into the strain of what we are trying to do." Says MIAC's Executive Director, Al Kowalenko. He says that MIAC supports projects and workshops to give the public more access to music. The association also has a Retailer Committee that is promoting music lessons at a retail level and for the stores to get more involved in the educational side of music. They also have many music education connections on their Web site, www.miac.net.



VIVIAN CLEMENT

the proceeds from its annual Charity Golf Tournament to the CMEC, which raised about \$5,000 for the association in 2005. They also provide complimentary booths to any allied groups that are educated related at

Although the MIAC Show is not open to the general public, they do encourage music educators to come to the show. "The show represents the entire range of music products in Canada from all the manufacturers and distributors that participate. So it's important for educators to come in and see the array of products so they can be updated on new developments, new technology, new types of packages that might be available for school boards," says Kowalenko. "We also provide seminars that educators would be interested in." Attendees may find other allied associations and groups that are doing various promotional projects for music education. It's a great opportunity to see what's going on in the industry, to see what the new products are like and see what kind of services and organizations are out there. Kowalenko says, "The association has a mandate to support music education right across Canada and to try to get the public to participate in music. Our slogan is, 'Make music for life.'"

WORKSHOPS & SEMINARS

Workshops and education seminars are held frequently at retail stores like Long & McQuade and Tom Lee Music. Ask your favourite music retail store if they offer educational workshops and seminars.

Trade shows are a great source for seminars and workshops and often have top industry professionals leading the lecture. A list of upcoming trade shows and conferences is available at www.nor.com/events.

Here's a list of some upcoming events that you may want to check out:

ARIA (Alberta Recording Industry Association),

www.aria.ab.ca

Canadian Music Week, www.cmw.net

East Coast Music Awards, www.ecma.com

MARIA, www.manitobamusic.com

Music Industry Association of Nova Scotia,

www.mians.ca

Music Newfoundland and Labrador, www.musicnl.ca

New Music West, www.newmusicwest.com

North By Northeast, www.nxne.com

PMIA, www.pmia.org

Songwriters Association of Canada,

www.songwriters.ca

South By Southwest, www.sxsw.com

SRIA, www.saskrecording.ca

Toronto Music Expo, www.torontomusicexpo.com

Western Canadian Music Awards,

www.westerncanadianmusicawards.ca

Winterfolk, www.winterfolk.com



McGill

Schulich School of Music
École de musique Schulich

Canada's finest university music program, in a world-class educational and research institution.

Located in downtown Montréal, one of North America's most beautiful and vibrant cities.

Undergraduate, graduate and diploma programs offered.

Admissions Office
Schulich School of Music
of McGill University
555 Sherbrooke St.W.
Montreal, QC H3A 1E3

www.mcgill.ca/music

Don't gamble with your copyright protection!

Protect your copyright with the
Songwriters Song Depository.

To order your Song Depository form,
call toll free
866-456-7664 or download it from
www.songwriters.ca/services



Songwriters
Association of Canada

CHASE SANBORN



If you want to fully concentrate on musical studies, perhaps post-secondary education is an option. Many colleges and universities offer music programs that fully ensconce musicians in their instruments. Class settings focus on many different instruments including wind instruments, percussion and stringed instruments. Musicians need to carefully research which instrument they play to see which schools offer programs that pertain to them. Schools will also vary in terms of what styles of music they teach. Although most universities and colleges generally tend to focus on classical or jazz, there are certainly some exceptions out there.

Vivian Clement, a jazz/blues guitarist that performs in the Toronto area, and music educator, stated, "Deciding on the type of education necessary will be determined by the instrument itself, as well as the aspirations of the student."

When students tell Salem that they want

"How important is it to continue your education as a professional musician? It's crucial — if you are not getting better, you are getting worse. I try to absorb pedagogy from many sources — teachers, colleagues, books, articles and clinics. Everybody has a unique perspective to offer. It's become easier to choose a school. At the time I went to school, there were only a few places offering a major in jazz (I chose Berklee College of Music in Boston). Now there are many choices. Take a good look at the faculty roster, and talk to students who have attended the school—that will tell you if the fit seems right. University or College is just a few years out of a lifetime of study, but it will be one of your most intensive learning experiences. If you earn a degree while you are learning, you will never regret having that in your bag of tricks."

— Chase Sanborn, trumpet player and author, who also teaches at the University of Toronto.

GUITAR

Sites for Lessons:

- www.riffinteractive.com
- www.folkofthewood.com
- www.guitarnoise.com
- www.cyberfret.com
- www.chordfind.com
- www.get-it-all.net
- www.classic-guitar.com
- www.powerjamms.com

Books, DVDs & Videos:

- Crash Course: Acoustic Guitar* by David Mead
- Patterns, Scales, Modes for Jazz Guitar* by Arnie Berle
- A Modern Method for Guitar: Volume I DVD* by Larry Baione and William Leavitt

Tablature:

- www.guitar-pro.com
- www.tabledit.com
- www.harmony-central.com
- www.tabcrawler.com
- www.rockmagic.net
- www.tabalorium.com
- www.map.rock.org
- www.olga.net
- www.tabster.com
- www.all-good-tabs.com

Sites to Bookmark:

- www.guitar9.com
- www.guitarpro.com
- www.guitarsite.com
- www.guitar.com
- www.roughstock.com/cowpie
- www.theguitarsite.com

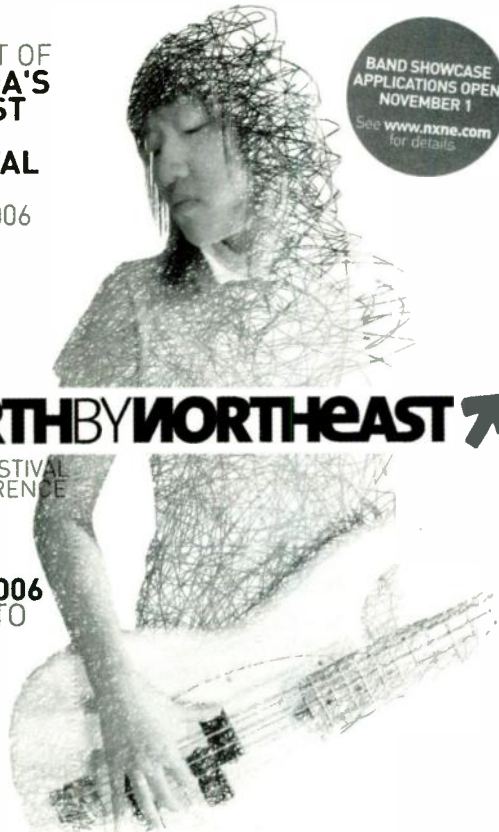
BE PART OF
**CANADA'S
BIGGEST
MUSIC
FESTIVAL**
COMING
JUNE 2006

BAND SHOWCASE
APPLICATIONS OPEN
NOVEMBER 1
See www.nxne.com
for details

NORTH BY NORTHEAST

MUSIC FESTIVAL
& CONFERENCE

8.9.10.
JUNE 2006
TORONTO



VCC — Tune in, turn pro

VCC School of Music offers professional training with its innovative and eclectic program in jazz, world, electronic, classical music and beyond. VCC faculty are many of the most sought-after artists/educators working in Vancouver's exciting, cosmopolitan music scene.

For more information call **604.871.7297**
or visit www.vcc.ca.



School of Music School of Arts, Sciences and Language Studies
Centre for Continuing Studies Centre for Technology Centre for Design
School of Hospitality and Business School of Health Sciences
Centre for Transportation Trades School of Instructor Education

Music Education

BASS

Sites for Lessons:

www.cyberfretbass.com
www.activebass.com

Books, DVDs, Videos:

Bass Guitar Chords by
Centerstream Publications
A Portrait of Jaco: The Solos Collection
by Sean Malone
Billy Sheehan: Advanced Bass Book and DVD
by Billy Sheehan

Tablature:

www.tabledit.com
www.tabcrawler.com
www.rockmagic.net
www.basstabarchive.com

to go to school to be in a rock-style band, he advises, "School's not going to get you a gig. School is going to educate you in the field that you choose to study. It's you having perseverance to get out there and network." But if your goal isn't to be in a band touring the world, but to be a well-rounded musician and possibly become a teacher, performer, composer or becoming employed in the music industry, post-secondary education is the route to follow.

First you need to set your short term and long-term goals, and try to find a school that will allow you to accomplish them. Young says that you should ask yourself the following questions: How much does the school focus on your area of interest? Is it the genre of music that you wish to specialize in? How much do they focus on performance vs. composition? How much practice space is there? What gear do they have? What ensembles and venues do they have for performance opportunities? Salem suggests that you should also consider the reputation of the school and how many years they have been in operation. Find out who has studied there and try to get feedback to see if students liked the program, if it was organized, if they liked the teachers and that they got something out of it.

Of course there are many other career options out there that don't focus on solely

being a musician. Anything that is closely related to music also offers career choices. Some of those career options include recording engineer, live sound engineer, manager, publicity and marketing, film and television production, sound designer, etc. Another option to pursuing these careers is private institutions. Unlike colleges or universities, private institutions offer you the chance to further focus exactly what you study in some of the previously mentioned fields. Many of these schools also have in-house recording and production facilities that offer valuable hands-on experience. Private institutions also offer greater chances of getting placements in the field of your choice, which could potentially lead to employment.

If you've become an expert on your instrument and you have a desire to teach, becoming a music educator is definitely an option. Music educators work at all levels and with all types of students. You need a solid background in music and education



"I still take music lessons! On the instruments that I double, like flute, clarinet and oboe, it's important for me to keep learning. I still take sax lessons when I have the time to help me continue to get things together. I also study piano. Whatever musicians can learn about piano is great — it's the original computer for us musicians! You can't ever stop learning with music! There's too much to know!"

— Alex Dean, Toronto-based saxophonist who also teaches at both Humber College and the University of Toronto.

fundamentals. To teach at the elementary or high school level, you must have a permanent or Interim Certificate of Qualification. In Ontario the Ontario College of Teachers issues these certificates to those who have completed a Bachelor of Education Program, which can be attended and achieved in many music colleges and universities. Requirements to teach at the post-secondary level vary from each institution. To be a music supervisor/

DRUMS/PERCUSSION

Sites for Lessons:

www.salemdrum.com
www.drummerscorner.com
www.drumsdatabase.com
www.alternativeculture.com/music/rhythm.htm
www.drumbum.com
www.powerjamms.com

Books, DVDs, Videos:

The Drumset Musician: The Musical Approach to Learning Drum by Rod Morgenstein and Rick Mattingly
Ultimate Beginner Tech Start Series:
Drum Programming Basic by Lee Levin
RUSH — Legendary Licks for Drums DVD
by Jamie Borden

Tablature:

www.tabcrawler.com

Sites to Bookmark:

www.drumset.com

consultant you should have successful experience as a music teacher and an advanced degree is often needed. A doctoral degree or equivalent training is needed to be a music professor and successful experience as a professor is needed to be a university music school administrator. To be a private teacher a degree is not always needed, however, you should have the equivalent training.

To teach in public or private schools you should enjoy working with children. There are usually teachers at the post-secondary level who specifically teach performance, theory, composition, history and education. There may also be specialization in the areas of church music, music therapy, commercial music and more. Most music education programs teach a variety of music skills as the elementary and secondary levels require that the teacher is educated in a variety of instruments and vocal techniques. Child developmental courses are also taught during college training, as teachers need to understand child development. Vocal music teachers work with both individuals and groups to develop their vocal techniques. Instrumental music teachers also work with individuals and groups teaching beginning, intermediate and advanced techniques in small ensembles, band or orchestra rehearsals.

The sooner you start participating in musical activities and programs, the better.

VOCALS

Sites for Lessons:

www.vocalist.org.uk/voicetraining.html
www.exploreyourvoice.com
www.singingiseasy.com
www.singingvoicelessons.com

Books, DVDs, Videos:

Harmony Vocals by Mike Campbell
& Tracee Lewis
Great Singers On Great Singing
by Jerome Hines
The Ultimate Practice Guide for Vocalists DVD
by Donna McElroy

KEYBOARDS/PIANO

Sites for Lessons:

www.gopiano.com
www.playpianoonow.com
www.hearandplay.com
www.musicandyou.com

Books, DVDs, Videos:

Total Keyboard Wizardry by Jordan Rudess
100 Ultimate Blues Riffs for Piano & Keyboards
by Andrew Gordon

Accelerate Your Keyboard Playing DVD by Dave Limina

Tablature:

www.tabcrawler.com



“I’ve Already Earned \$50,126 Using TAXI and My Little Home Studio.”

Matt Hirt – TAXI Member

Is your music good enough to make money?

I was pretty sure mine was too, but I didn’t have a clue how to make great connections. I’m just not good at playing the “schmoozing” game. And even if I was, I had little chance of meeting the right people.

I needed a way to market my music, so I joined TAXI and the results were nothing short of incredible.

Now, all I have to worry about is making great music. The people at TAXI do an amazing job of hooking me up with opportunities that I would never uncover on my own.

I’ve already cut deals for more than 70 of my songs, and they’re getting used in TV shows like *Dateline*, *Law and Order SVU*, and *The Osbournes*. And yes, I’m making money.

I was kind of surprised that the recordings I make in my little home

studio were good enough. I guess size really doesn’t matter;-)

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.

If you joined TAXI and never sent in a single song, you’d still get more than your money’s worth just by going to their convention. It’s three days of incredible panels loaded with some of the most powerful people in the music

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.

Don’t let your music go to waste. Join TAXI. It’s the best service on the planet for people like you and me – they really can turn your dreams into reality if you’re making great music.

Do what I did. Call TAXI’s toll-free number, and get their free information kit. You’ve got nothing to lose, and a whole lot to gain!



TAXI[®]

The World’s Leading Independent A&R Company

1-800-458-2111

Music Education

It's ideal that you've been participating in music programs since you were in elementary school, and at the latest, high school. In any case, if you desire to be a music educator, try to be as involved in as many music programs as possible. If you wish to be a private teacher then you must be a specialist on your instrument.

Any music teacher must have the ability to work with people, an ambition to continually study and improve, a desire to teach others, an inspirational and patient personality, leadership qualities and musical talent.

You should have a broad cultural background, extensive music knowledge, keyboard skills, knowledge of the national standards for music education, have performing skills on one instrument or vocals and have skills in teaching. Before you consider going to college to become a teacher you should be able to read music and have private instruction in piano and your primary instrument or vocals.

If you've been in the music industry for an extensive period of time, you're already well aware that in music you never truly stop learning – especially when becoming a teacher! Salem advises, "We are students for life, there are always new things for us to learn." He says that he goes to trade shows, clinics, buys books and resources and if somebody's in town he'll go

BOOKS, VIDEOS & DVDS

www.musicbooksplus.com has over 7,000 titles. By selecting the category you're interested in a list of top five sellers will be displayed.

www.musicroom.com has a wide selection of sheet music, books, tuition books, music software, instruments and accessories.

www.amazon.com allows users to browse by media type, subject and has a search bar for specific searches. www.classical.net features over 3,400 CDs, SACDs, DVDs, Book reviews, as well as 6,000 files and over 4,000 links to other classical music Web sites.

www.homespuntutapes.com has a variety of resources sorted by instrument and styles as well as an artist directory and music forum.

www.hotlicks.com has an array of instructional videos from rock guitar to drums and percussion.

to their master class. "It's being open-minded to that and staying current with today's music." Shearer says that teachers should continue to educate themselves also by going to seminars and workshops, using the Internet as a resource and being involved with teacher associations. "It's wanting to be involved in education and having a passion for that."

Music has, in some way, inspired us all. It is an emotional outlet that can create an array of feelings from euphoria to despair. Self-expression is what allows a person to grow, and connect with another. Young gives this piece of advice to all inspired and growing

SEARCH FOR TEACHERS, SCHOOLS & ONLINE EDUCATION

www.musicstaff.com

www.teachlist.com

www.privatelessons.com

www.nyu.edu/classes/gilbert

www.8notes.com

www.ibreathemusic.com

www.educationindex.com

www.musicstudy.com

www.sheetmusicl.com

www.musicarrangers.com

www.cums-smuc.ca

artists, "There will always be someone better than you. There will always be someone who has yet to reach your level, but may yet surpass you. Confident, competent and gracious players are far more welcome in any situation than a fantastic player who makes it their business to be the resident expert in every gig."

So never feel like it's too late to learn something new. Take the chance and realize that your knowledge has and always will be in your hands.



Katie VanSlack is Editorial Assistant for Canadian Musician.

AMERICAN FEDERATION OF MUSICIANS OF THE US AND CANADA
1896
UNITY • HARMONY • ARTISTRY

- PROTECT YOUR GIGS
- PROTECT YOUR RECORDINGS
- COLLECT YOUR ROYALTIES
- HELP YOU GET GIGS
- THE UNION - SERIOUS BENEFITS FOR SERIOUS MUSICIANS

AMERICAN FEDERATION OF MUSICIANS OF THE US AND CANADA
75 THE DONWAY WEST, SUITE 1010
DON MILLS, ON M3C 2E9
PHONE: 1.800.INFOFED (1.800.463.6333)
EMAIL: afmcan@afm.org
OR VISIT THE WEBSITE: www.afm.org
www.goPROmusic.com

**AFM
Canada**

**WE ARE THE
MUSIC**



PHOTO: Neil Bivertyn www.rtswebtv.com

"In today's music scene, your look and your sound is everything! I make no exceptions when it comes to the gear I use because aside from looking great on stage, Sonor drums deliver the best tone-to-tension ratio, making them feel good and sound amazing in all musical settings."

Dave Langguth
Nelly Furtado / Independent

Dave plays Sonor Delite Series Drums, 600 Series Hardware and Giant Step Series Pedals.



BECOME ONE WITH YOUR DRUMS!

www.sonor.com

Distributed in Canada by Coast Music (a division of Jam Industries Ltd.) www.coastmusic.com

Tossing Around Ideas With The Salads

by Chuck Dailey

writing

“**T**hat tambourine kicks a lot of ass!!” ...I never thought I’d say that but I just did. And I meant it. I am writing this while I am at EMAC in London working on our next Salads record with producer Dan Brodbeck. The tambourine was his idea, and apparently a great one, even though the group’s initial reactions were as follows: “But this song is so f’n heavy!” “Yeah man, tambourine is brutal” ... Grant grabs the tambourine and starts dancing like a freak in a disco band. Someone else bravely pipes up “Well ... we might as well try it.” Brodbeck replies, “I think tambourine is great, I don’t care, we’re trying it!!” This is a common conversation while finishing up a song and trying to make everyone in the group love it equally. We consider The Salads to be a very democratic rock band. Communicating ideas happens very freely, everything is considered, everyone listens, and everyone decides what is best. If we hated the tambourine we would have found something better, but it worked and we moved on.



One of the greatest benefits of collaborating is that you learn how to accommodate other people’s styles with your own. From day one I realized that everyone that contributes is going to brand the song with his or her own sound. Collaborating with a group literally means “a working relationship involving critical individual responsibility and group responsibility with collaborators adding to the value of work of others.” Depending on whom you write with, this can be an awesome experience. Getting inside another person’s style, or an entire group of people’s heads unanimously and in real-time, is extremely powerful and completely unique to the group writing with one another. Add one guy; eliminate one guy, and the sound changes immensely. To keep growing like this we’ve attempted collaboration with many different types of players and writers. We took a stab at Country/Bluegrass with two of the greatest country players we know. We did a hip-hop track with Skitz. Learning how to make room for his enormous rhythmic sound was extremely rewarding. Our history of these sorts of collaborations is very long. Given that you know how to accommodate other styles with your own, that also means that you can learn from other styles much easier as you integrate the sounds.

Over the next few weeks we’ll be working with an extremely soulful singer/songwriter/pianist named Joel Parisien. I look forward to the result of melding our sounds together. We’ve planned for production with Darren Pfeiffer, from Goldfinger, on the same song. Finally, we’ll add a seventh collaborator to the track when all six of us eventually end up at Brodbeck’s beautiful studio, EMAC, in London. We are all very excited about learning new things from each other.

Most of the songwriting I have done has been with The Salads or has been geared to performing with my band. We’ve been playing with each other on and off since grade school and have been writing songs together since our very first rehearsal. The incredible thing is that the techniques we realized and used for writing

in that first fateful pre-pubescent year in Grade 7 haven’t changed much at all.

My best suggestion to any writer is to never stop working at your abilities. I went to Humber for Jazz, Dave went to GIT in Hollywood, Grant and Darren are both busy session dudes. We are all teaching or learning more about our own instruments every day and, in addition to this, still use our original grade school philosophy: to have fun and play hard. We have more experience to draw from than ever before and have just as much fun. Our main goal has always been to connect with the most massive crowd attainable, so we need to have as many tools as we possibly can to achieve that goal. The more knowledge that we have, the more choices we can make musically, the more people show up at gigs. It’s important to have a wide collection of sounds at your disposal, because if we kept utilizing the same old methods we’d be bored and so would our fans. It’s way more fun to try tons of new stuff and see what you can rip on and what you cannot. A word of caution – don’t be the music theory police. A good understanding of the rules of music is a great thing – if you also know that it’s all right to break them.

Of course, all I have given you here is a peek into songwriting within The Salads. Everything you need to know about songwriting can be found right in your own music collection. Study the work of your favourite artists to find out what they are doing. Use what others have discovered and build on it. Don’t fret that your group will end up sounding like someone else – your band will always sound just like you. No one else has your band’s voices, your group’s experiences, or your collaborative and uniquely individual talents. Now that we have that out the way – back to banging my head to the punk rock tambourine!

Chuck D is bassist for The Salads. Find them online at www.thesalads.com.

Anatomy of a Killer Demo

Part 2 – Production

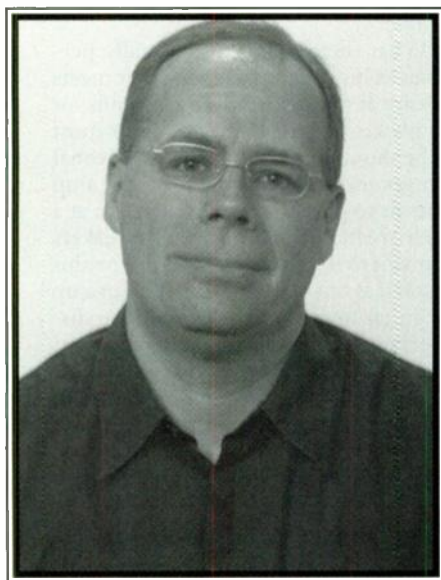


recording

by James Linderman

Last issue we went over some of the elements of pre-production and what to do to prepare your song for the studio when making a great demo is your end goal.

If you have not already delivered your pre-production materials to the studio ahead of time, here is what you want to be walking in the door with on your first day of recording.



1. C.O.W.S. – Cows are your “chords over words” charts, which are your lyric sheets with the chord names placed over the words they change on. Remember to include your chords for intros, bridges, instrumental solo breaks and outros.

2. Bar Charts – Charts of just the chords marked out in bars like this; Intro/Am7/Fmaj7/C/G. This chart also shows a tempo designation with the exact metronome speed you would like the song recorded at.

3. Recordings of your Songs – These are your guitar/vocal or piano/vocal recordings of your songs or the ghost tracks you will be recording to, if you were able to do them before hand. Also bring in any MP3 or .wav files of drum loops or any other recordings of parts you gathered from pre-production that you would like the musicians to reference as they record your demo.

4. CDs of songs by professional artists that have production on them that you think

might relate to your project and might help illustrate the sounds you are going for.

A session usually begins with establishing the click track and recording the ghost guitar/vocal or ghost piano/vocal as outlined earlier. If you have rehearsed these with a metronome or better still can walk into the studio with them already recorded as an MP3 on a CD, this should not take long.

Beyond the ghost tracks, which will be discarded later, the most common order for recording the actual tracks of a demo is often as follows.

1. Drums or Drum Loop
2. Bass
3. Piano or Rhythm Guitar
4. String Pad or B3 Organ
5. Lead Vocal
6. Background Vocals
7. Lead Guitar or Keyboard Fills and Solos
8. Percussion

Each instrument and voice should take its place in the mix much like how their players would assume their positions on a stage.

For instance, by panning each instrument by increments, to the left and right in the mix you can create one of a number of common stage setups.

The map for an R&B song I recently mixed looked like this:

- Drums in a stereo pan close to centre
- Bass in mono just off centre to the left
- Rhythm guitar in a stereo pan just beyond the drums
- String pad and B3 organ pad in a stereo pan far left and right
- Lead vocal, recorded stereo but panned very close to centre
- Background Vocals each in mono panning one left just beyond the bass and the other two tracks panned right just beyond the rhythm guitar.
- Lead Guitar or Keyboard Fills and Solos recorded stereo and panned exactly as the lead vocal
- Percussion recorded mono, dead centre.

The obvious way to make a track more or less prominent in a mix is to adjust its volume but more specifically, it helps to give each instrument a small boost in the EQ at a frequency that accentuates that instrument's best quality.

However, it is not a good practice to attempt to EQ each track so that it sounds like a full range dynamic recording unto itself but so that it provides a small and distinctive contribution to the entire mix.

In this kind of mix it is not uncommon for the acoustic guitar to be EQed so that on its own it might sound a bit thin or perhaps even tinny or for a bass drum to be EQed quite flat or for a snare to sound a little bit boxy, when monitored on its own.

Here are some settings I jotted down from an R&B mix I just finished with fairly successful results. They were done with the 20-band graphic EQ in Sony Sound Forge 7.

- Kick Drum boost @ 80 Hz
- Floor Tom boost @ 225 Hz
- Rack Toms boost from 320 to 640 Hz
- Snare boost @ 320 Hz
- Bass Guitar boost @ 160 Hz
- Acoustic Guitar boost @ 450 Hz
- Electric Guitar boost @ 900 Hz
- Piano boost @ 1.3 kHz
- String Pad boost @ 1.8 kHz
- Female Vocal boost @ 2.5 kHz

Next month, in our last installment of this three-part series on building the perfect beast of a demo, we will look at adding compression and reverb to our mix, and also look at what is involved in the post-production process.

James Linderman lives and works at theharmonyhouse, a music lesson, songwriting and recording pre-production facility in Newmarket, ON. James writes songwriting articles and music book reviews for The Muse's Muse Web magazine, www.musesmuse.com (3 million readers monthly), Canadian Musician magazine, Songwriters magazine, Professional Musician magazine, Songwriters of Wisconsin International and The Dallas Songwriters Association. His writing is also featured in the James Linderman Wing of the library at www.songu.com. James has a Canadian University and American College education in music theory and composition and is also pretty good at making up songs and playing the guitar. Contact James at theharmonyhouse@rogers.com.



EQ: Friend Or Foe?

by Jim Yakabuski

This has been pondered many times as we've reached for that knob or slider. If you've worked for the same act or show for a long time, you will find a certain EQ that sounded good at one time just isn't cutting it anymore. You add a little more of this, and cut a little more of that, and then everything theoretically sounds a little better.

I've seen channel EQ where all four bands are boosted or cut more than 6 or 9dB. What are you really saying about the sound of that instrument or vocal? What works well in this situation is getting back to ground zero (0dB of boost or cut that is). If you find that you've boosted all four bands of a channel quite a lot, try flattening all four boost knobs and then turn up the gain. From this new starting point you might need to add just a touch of one or two of the four bands and maybe cut a little of another. The old EQ might have been what you'd been looking for, but you've found yourself in an EQ war you can't escape from.

The same is true for system EQ. You may find that your system's main EQ looks more like a photo of the Rocky Mountains than the way it did when you pulled it out of the box. Flat EQ is not necessarily the answer, but a start to getting back on track. Start by flattening your graphic or parametric EQ, but be careful, as if your EQ was pretty cut up you'll now have a considerable gain increase. Then, use whatever method you use to retune the PA. You may have to adjust crossover levels with this new flat graph, but that's okay. Get the system sounding as good as you can with a completely flat graph and then notch out a few hot spots here and there. This is something that needs to be done periodically. It will help with your gain structure and keep things running smoother.

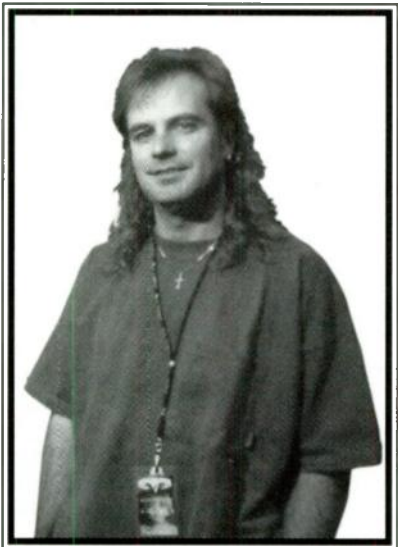
Before you reach for the EQ, remember to ponder some other options. You may not have the best mic for the job on certain instruments, or you crossover settings may be unbalanced. One common mistake is have certain zones of the PA Louder than they should be, or certain components, such as the low mids, turned up too loud in the offstage zone of the PA. EQ is a very handy tool and very few PAs will sound exactly right from day to day without a touch up. But use it wisely, and it can be your friend instead of your foe.

Guitarists, Lend Me Your Ears

It's easy to fall into the trap of thinking that the sound coming out of a guitar player's speakers at the microphone is exactly the tone he is trying to achieve. It may be closer to the truth to say that most of us don't know what the guitar sound is like right at the point where the speaker meets the microphone because we usually don't stick our heads that close to a screaming speaker. All we have as a reference is the sound that reaches our console through the mic.

What the guitar player usually perceives as his sound is the tone that meets his ears at the place where he stands, or the pocket he moves around in for most of the show. He generally will make tonal changes and level adjustments to the amp controls to please his ears, which are at a much greater distance from the speakers than where the mics are placed. For this reason it is not enough to simply turn up the guitar mics in the PA, and upon discovering the sound is not quite right say, "this is how he wants his rig to sound or he wouldn't have EQed his guitar speakers this way."

What you should do, especially the first few times you are soundchecking a new band, is walk up on stage and have a listen to how the rig actually sounds from where he is hearing it. It is usually considerably darker and warmer than what is going into those guitar mics. If you only have to move the position of the guitar mics in relation to the speakers, then your life is easy and you're done. More likely you will have to also go back to the mixing board and EQ a little bit until things sound more like they did on stage. The point is that the guitar player has spent countless hours getting the sounds he wants from his rig, and if you were to ask him how he wants his guitar to sound, he would most likely ask you to come on up and have a listen. So it's a good idea to beat him to the punch and get an earful of what he is hearing, so you have the reference to make his guitar sound the same through the PA as it does on stage.



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

Not your ordinary **POP FILTER!**

Innovative design and professional engineering have led to the creation of Air Pressure Dispersion Technology™ - the most effective method for ensuring pop-free recording - available exclusively from Music Accessories.

NEW!
Split Screen
Pop Filter

Thanks to A.P.D.T.™ (Air Pressure Dispersion Technology), our Split Screen Pop Filter eliminates unwanted explosive 'P' and 'B' consonants to satisfy the most discriminating customer.

Opening between screens disperses air (relieves pressure)

Our pop filters are engineered to perform.



1st screen
diffuses air



2nd screen
diffuses any
remaining air
pressure and
passes full-range
vocals

Also Available:

**STUDIO
RACKS**



**RACK
ACCESSORIES**



**POWER
PRODUCTS**



**RACKMOUNT
STORAGE**



**QUIET
COOLING**



The Music Accessories Difference
Innovative products that solve problems for
musicians, sound engineers and DJs
music-accessories.net

For a Dealer in your area, contact Middle Atlantic Canada at 888-766-9770

World Radio History

**MUSIC
ACCESSORIES**
by Middle Atlantic Products, Inc.

Single Or Jingle? Turning Songs Into TV Commercials

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

"Ain't singin' for Pepsi
Ain't singin' for Coke
I don't sing for nobody
Makes me look like a joke"
- Neil Young, "This Note's For You"

When Neil Young released this song in 1988, his position was echoed by other well-known artists who were disdainful of the use of their songs in television commercials. But it seems that the anti-corporate sentiment that was once prevalent in rock music circles has softened in recent years. Many composers (along with their publishers) are now only too happy to receive the large paycheques and the extra exposure that come with licensing songs for use in motion pictures or television, radio and Internet advertisements. Much-loved tunes from classic rock artists like Led Zeppelin and Sting are featured prominently in ad campaigns for luxury automobiles like Cadillac and Jaguar. Moreover, some artists' entire careers have launched as a result of their licensing songs for commercial spots. Moby is an example of an artist who has achieved a high level of exposure through the sale of his songs to television commercials. Every one of the songs featured on his 1999 album, *Play*, has been licensed for use on a commercial for one company or another. Yet Moby has still been able to maintain his credibility as an artist. So, to many, the concerns Mr. Young cited above may seem a bit outdated at this point. But in fact the synchronization of songs for particular commercial uses is still very much a live issue in the negotiation of music publishing agreements. The scope of the restrictions which may be placed on the licensing of a songwriter's compositions in the agreement is a heavily negotiated point.

Some composers, those in the "indie" or punk genres, for example, request that certain restrictions be put in place in their publishing agreements over the type of products or causes that their songs may be associated with. When a songwriter, especially one who is also a recording artist with a high profile, has firm political or religious beliefs, these belief systems are very often tied up with their artistic identity and public image. It is

therefore important that the songwriter and publishing company have an open dialogue as to which causes are at odds with the songwriter's identity, and what image the artist is trying to convey to the public. The parties will want to discuss this point before signing any publishing deal, so that the composer's integrity may be protected through proper wording in the agreement, and so that the publisher has a clear idea of how to promote the songs in a way that is consistent with the writer's particular image.

Of course, music publishers want as much latitude as possible in the ability to place their songwriter's compositions in television, Internet and radio commercials (not to mention to use them in motion pictures and as cover recordings). This obviously allows the publisher to recoup a songwriter's advance faster and turn a profit much more quickly. Nevertheless, most composers generally ask that their consent be obtained before their publishing company is able to exploit a given song for commercial purposes or in association with political causes. A typical clause may look something along the lines of the following:

"Publisher must obtain Composer's written consent prior to the use of any Composition in any advertisement relating to political campaigns, social causes, alcohol, tobacco, or intimate personal hygiene products, or any use in a motion picture which has been granted a rating of "R" or "X". Such consent shall be deemed granted if Composer does not respond within five (5) days after receipt of a written request from Publisher for such use."

It is easy to understand why many songwriters would be concerned about the use of their songs for political campaigns and certain social causes. These usages relate to sensitive topics, particularly for an artist who is known to have particular political leanings. Take Bruce Springsteen, for example. Ronald Reagan attempted to use Springsteen's "Born In The USA" as a theme song for his 1984 re-election campaign because he thought the song was meant to be a patriotic song and a tribute to American life. (In fact, the song was about the negative effects of the Vietnam War on America, and Bruce publicly questioned whether Reagan's campaign team members had actually spent any time



listening to the song lyrics.). Similar concerns lie with artists who hold strong beliefs for social causes. k.d. lang, a longstanding vegetarian, would undoubtedly want the right to vet any use of her songs in meat-related commercials. Indeed, her professional reputation would suffer tremendously if "Constant Craving" were to appear in a McDonald's commercial. Yet another example might be a songwriter who is an advocate of anti-violence campaigns: such an artist would probably not want his or her song placed in a movie scene that had the effect of glorifying violence. At the other end of the spectrum, a politically right-winged songwriter would not likely want his or her music associated with left-leaning causes. The possibilities are endless. It is therefore important that if a songwriter or artist is intent on preserving a particular image, he or she should highlight such concerns with the publisher before the deal is concluded.

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.

HARRIS



INSTITUTE

SOUND MUSIC INDUSTRY EDUCATION

Harris Institute is a pioneer and leader in the fields of audio production and music industry education. The Toronto based private college was selected in the US as one of Mix Magazine's "Finest Media Arts Institutions" and its graduates are in leading positions throughout the music industry.

Founded in 1989, the college specializes in comprehensive one-year Diploma Programs in Recording Arts Management (RAM) and the Producing/Engineering Program (PEP).

Full-time programs feature entrepreneurial and business training, are taught by an award-winning 57 member faculty and start in March, July and November.

Harris Institute has established an unprecedented partnership with the University of Paisley in Glasgow, Scotland. Harris graduates are eligible to earn BA Degrees in Commercial Music or BSc Degrees in Music Technology at the University of Paisley in 8 months with tuitions waived.



PEP

PRODUCING/ENGINEERING PROGRAM

Comprehensive one-year Diploma program in the art, technology and business of audio production.



RAM

RECORDING ARTS MANAGEMENT

Comprehensive one-year Diploma program in music industry entrepreneurial and business skills.

**CONTINUING EDUCATION
WEEKEND COURSES**



PDP

PROFESSIONAL DEVELOPMENT PROGRAM

The 20 courses available include . . .

The Music Industry with Bob Roper
Introduction to Pro Tools with Charlie Balderston
Popular Culture with Kim Clarke Champniss
Producing/Engineering with Doug McClement

Introduction to Logic Pro 7 with Don Garbutt
Artist Management with Heather Pollock
Songwriting with David Baxter
Final Cut Pro with Rick Clarke . . . among others

SCHEDULING AND TUITION INFORMATION: 416.367.0178 or pdp@harrisinstitute.com

118 Sherbourne Street
Toronto, ON, Canada
M5A 2R2

HARRISINSTITUTE.COM

e: info@harrisinstitute.com
p: 416.367.0178
f: 416.367.5534

They're Listening...

And they're paying attention Big Time!

North America's top A&R Directors are at your fingertips at Canadian Music Week's **TUNEUP 2006**



**ROGERS™
MEDIA**
Presents

Celebrity Interview



Alan Parsons
Fabled Artist - Producer

Celebrity Interview & Performance



Dennis DeYoung
Former Singer, Songwriter,
Producer of STYX

TUNEUP 2006

CONFERENCE

Canadian Music Week

March 1- 4, 2006

Toronto • Canada

Hall of Fame Producer



Bob Ezrin

Award Winning Producer



Steve Lillywhite

If you're Serious about music, **TUNEUP 2006** is where it's at. The music conference designed to help new and experienced artists hone their skills in both the business and artistic aspects of their careers.

TUNEUP 2006 gives you the opportunity to meet major players in the industry face-to-face.

Scheduled programming includes workshops, panel discussions, demo critique sessions, clinics, mentor sessions, keynote presentations and trade exhibits.



We acknowledge the financial support of Canada's private radio broadcasters as well as the Government of Canada through the Canada Music Fund for this project

EYE WEEKLY



International Trade
Canada

Commerce International
Canada



The SOCAN Foundation

For more information visit

www.cmw.net

or call (905) 858-4747



Shure E4



Shure Incorporated has recently released a new model of earphones, the E4. This is a sound-isolating device that is equipped with high definition drivers and tuned port technology. These two features create a wide frequency soundstage with highs and extended bass. Each set comes with a high-energy/low mass micro-transducer that provides wide-frequency stereo sound, accuracy, and isolation from outside noise. They fit comfortably in the ear for a tight seal and secure fit.

The E4 earphones have sensitivity at 1 KHz and are rated at 122dB SPL/mW, while the impedance is 110 ohms or 1 K. It has gold-plated stereo output connectors with a 1/8" plug and comes with 61" of cable.

For more information, contact: SF Marketing Inc., 325 Boul. Bouchard, Dorval, PQ H9S 1A9 (514) 780-2070, FAX (514) 780-2111, info@sfm.ca, www.sfm.ca.

Radial's Updated JDI Duplex Stereo Box



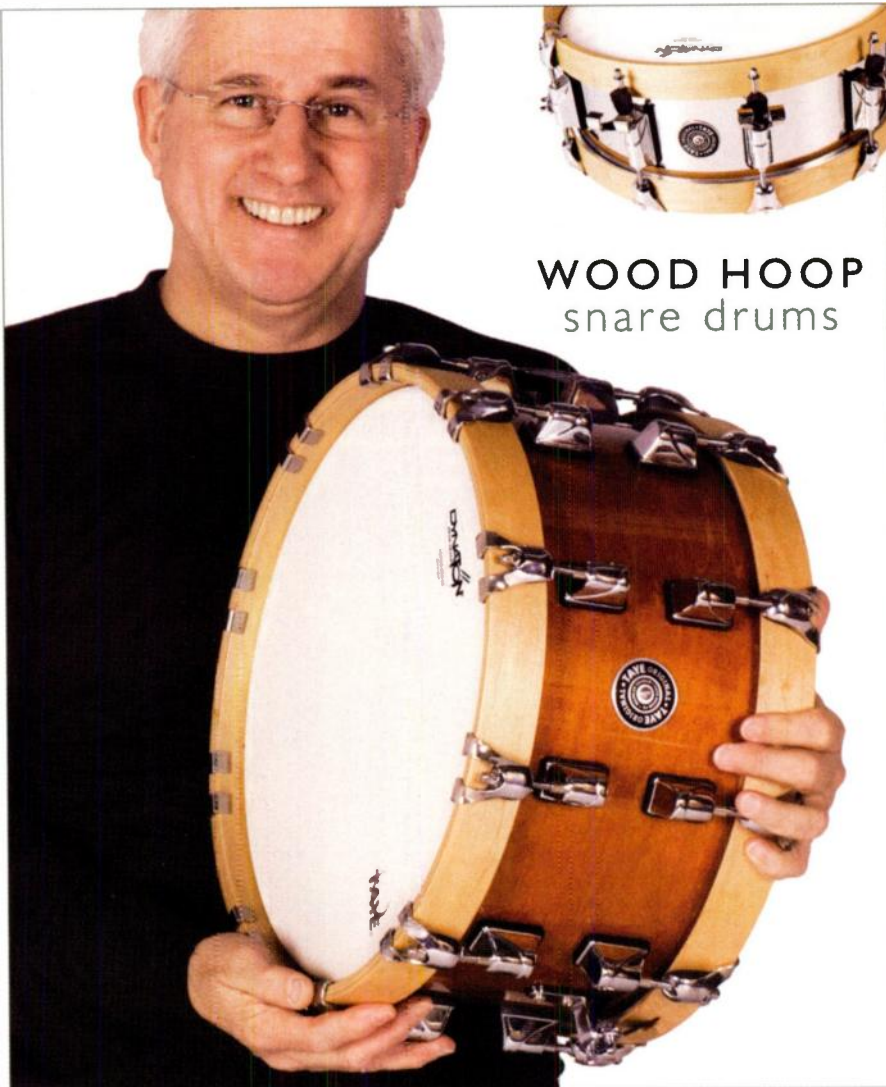
Radial Engineering has recently released an upgrade to its Radial JDI Duplex stereo direct box with the Radial JDI Duplex mk4 stereo direct box. This newest release now includes -10dB RCA connectors and +4dB XLR inputs.

The Radial JDI Duplex has two Jensen Audio transformers that are flat from 10 Hz to 40 kHz with virtually no phase distortion. Because this stereo box is 100 per cent isolated, it produces greater than 90dB of noise rejection.

It is housed in a 14-gauge steel body and all of the connectors and switches are protected by a unique bookend design. The input panel has a pair of 1/4" and RCA inputs and thru-puts. The Radial JDI Duplex has a Merge function that provides passive mix to convert the in/thru routing into a stereo to mono mix function. Each channel has a 10 kHz low-pass filter and a 15dB pad for greater source control. There is also a switch on each channel to select the XLR male input. This introduces a 20dB pad to allow a high output of +4dB line level to interface into snake systems and splitters without needing an external attenuator. The rear panel features the XLR inputs and outputs as well as the polarity and reverse ground lift.

For more information, contact: Radial Engineering, 1638 Kebet Way, Port Coquitlam, BC V3C 5W9 (604) 942-1001, FAX (604) 842-1010, info@radialeng.com, www.radialeng.com.

www.canadianmusician.com



WOOD HOOP
snare drums

I am proud to present our new Taye Wood Hoop Snare Drums – stunningly beautiful with a very special sound. We make our extra-heavy 14-ply Wood Hoops using only Genuine North American Sugar Maple for strength, beauty, and unparalleled performance. Our new articulated claw hook design not only completes the classic look but allows very quick head changes. *Taye Wood Hoops - difficult to ignore.*

Ray Ayotte – President, Taye Music Inc.



GREAT SOUNDING DRUMS

CHINO CALIFORNIA • VANCOUVER CANADA • 1 909 628 9589 • WWW.TAYEDRUMS.COM • INFO@TAYEDRUMS.COM



Korg Expansion Options

Korg Canada has recently announced the expansion option for the Professional Arranger series keyboards, Latin & Latin Dance.

The expansion is available as both an expansion board, the PaX-EXB02, for the Korg PaIX and PaIXPro on version 2.0 or higher, and as an expansion card, RMC-PCM03 for the Pa80 on version 3.06 or higher.

The Groove Sampling feature captures live performances as Korg's time-slice technology allows the tempo to be varied in a ± 30 BPM range. The groove samples provide the basis for 32 new Latin styles including Cuban, New York, Spanish and Euro beats. The Latin & Latin Dance also includes 18 Master Drum Kits with a variety of Latin percussion instruments. Seven new Latin instrument sounds were also added.

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



XL
SHEER
MAGNETISM

BEST-SELLING D'ADDARIO XLS attract you with their powerful magnetism and keep you coming back for their DISTINCTIVE, BRIGHT TONE AND SUPERB INTONATION.

D'Addario
CANADA
Exclusive Canadian Distributor • www.daddariocanada.com

D'Addario
www.daddariotrump.com

Mirage B \flat Trumpets



Mirage has recently released two new B \flat Trumpets, the BDTR150 and the BDTR200.

Researchers at Mirage visited factories and did testing by music educators and service technicians, to develop a line of instruments that they say are superior. The models have been modified to meet the high standard of materials, and the durability needed in Canadian conditions.

The BDTR150 B \flat Trumpet is lacquered and has nickel silver valves. It has a first valve thumb hook and an adjustable third valve slide ring. It also has a 0.460" medium large bore and comes with a carrying case and two mouthpieces.

The BDTR200 B \flat Trumpet is lacquered and has Monel valves. It also has a first valve thumb hook and a fixed 3rd valve slide ring. Similar to the other model, it has a 0.460" medium large bore and a 2nd brace on the tuning slide assembly. It also comes with a carrying case and two mouthpieces.

For more information, contact: Counterpoint Musical Services, 2650 John St., #24, Markham, ON L3R 2W6 (905) 415-0515, FAX (905) 415-9232, counterpoint_musical@compuserve.com, www.counterpointmusic.ca.



Application deadline is February 1st
for classes starting in September 2006



Fanshawe College Recording Industry – Digital Applications post-graduate program

- enhance your existing degree or diploma
- acquire advanced audio & video post-production skills
- immerse yourself in a highly focused/intense curriculum
- train with hands-on classes in our studios and labs
- collaborate on projects with other College departments
- explore the art and technology of post-production
- balance creativity with deadlines

For more information, contact
Steve Malison (519) 452-4181
smalison@fanshawec.ca



www.fanshawec.ca/communication

World Radio History



SMALL
in size,

LIGHT
in weight,

BIG
transparent sound.

ACOUSTICUBE IIA



ALPHA



COMPACT 60

**AER..THE PERFECT ACOUSTIC
AMPLIFIER FOR EVERY OCCASION!**

Wes-Can Music Supplies Ltd.
7788 132nd Street, Units 5 & 6, Surrey BC V3V 0H5
Tel. 1-800-661-9960 Fax 1-800-600-6646 Email salem@direct.ca

Yamaha AES620



Yamaha Canada has recently released a new electric guitar, the AES620 that blends vintage lines with modern features.

The AES620 has a flamed Maple top on a Mahogany body and Rosewood on Mahogany neck with Abalone fret markers. There are 22 frets on the 628 mm scale. It features Yamaha's original AES Bridge, a Seymour Duncan JB pickup with an Alnico humbucker. You'll have total control through the front volume, rear volume, master tone and a 3-way pickup selector switch. This electric delivers anything from fat, punchy tones to eloquent, solo sounds. The AES620 is available in charcoal grey, faded burst, royal blue and translucent dark red.

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

GIVE YOUR SOUND AN

EDGE

George L's

"One stands alone... in tone.

George L cables."

Rob Balducci -

"George L's sound great...

Very cool, there is no soldering required!"

- Neil Zaza

"It's my favorite cable ever made for guitar."

www.georgels.com

- Eric Johnson

Cables Strings Pickups



Aria SB-1000RI



Aria has recently released the updated version of the original SB-1000, the SB-1000RI bass guitar.

Similar to the original, the SB-1000RI is fitted with the original B.B. Circuit. The active electronics have a low noise level, making a great match for the MB-1E Double Coil pickup, which has a clear pure tone. Another great feature this electric bass has is the 5-ply Maple and Walnut, heel-less neck through body design. The heel-less cutaway allows smooth and easy access to the highest frets.

The SB-1000RI has an Ash top, Ebony fingerboard, Gold hardware and an Oak finish. The scale length is 34" with 24 frets. Controls that are on the bass include Volume, Tone, Tone Select Rotary Switch, Bypass Switch and LED.

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



Free Product Information

Get Free Information on the products and services advertised in this issue. The advertiser will send the information directly to you.

Pg.	Advertiser	Ad#	Pg.	Advertiser	Ad#
51	ACCUDUB.....	4225	61	MIDDLE ATLANTIC.....	4704
68	AER (WES-CAN).....	3981	13	MUSIC MANUFACTURING SERVICES.....	4085
56	AMERICAN FED. OF MUSICIANS.....	4372	53	NXNE.....	4614
17	BOSS (ROLAND).....	4706	51	ONTARIO STAGING.....	2823
64	CMW.....	4697	8	PAISTE (YAMAHA).....	4623
66	D'ADDARIO CANADA.....	4448	24	PAUL REED SMITH.....	4543
45	DEAN MARKLEY.....	4691	18	OFF SET (POINT TECHNOLOGIES).....	4695
13	DOUGLAS COLLEGE.....	4699	14	RECORDING ARTS.....	4603
70	ERNIE BALL (CHARLIE ARGALL).....	4299	7	RODE (ADI).....	4624
6	ERNIE BALL - MUSIC MAN (MOL).....	4300	52	SAC.....	4707
67	FANSHAWE COLLEGE.....	4693	16	SAGA - BLUERIDGE.....	4708
14	FENDER (PARAMOUNT).....	3113	72	SAGA - GITANE.....	4532
68	GEORGE L'S.....	4660	77	SENNHEISER.....	4533
79	GENZ-BENZ (B&J MUSIC).....	4504	21	SHURE - PGX (SF MARKETING).....	4617
63	HARRIS INSTITUTE.....	4701	57	SONOR (COAST).....	4698
80	HARTKE (OMNIMEDIA).....	4705	15	TANGLEWOOD (SF MARKETING).....	4710
73	IBANEZ (EFKAY).....	4700	71	TASCAM (TEAC).....	4620
19	INTELLITOUCH (ONBOARD).....	3831	65	TAYE DRUMS.....	4714
11	INTERNATIONAL ACADEMY OF DESIGN.....	4702	55	TAXI.....	4385
18	JOHN PEARSE.....	4692	9	THD (WES-CAN).....	3999
47	LEVY'S LEATHERS.....	4694	2	TREBAS.....	4715
3	LINE 6 (SF MARKETING).....	4709	53	VANCOUVER COMMUNITY COLLEGE.....	4711
52	MCGILL UNIVERSITY.....	4703	48	YAMAHA - SA503TVL.....	4712
4	METALWORKS.....	4605	75	ZILDJIAN.....	4713

OPTIONS

January-February 2006

- Go to www.canadianmusician.com and click on "PRODUCT INFO"
- Circle numbers requested and include your contact info, FAX this page to: (905) 641-1648
- Circle numbers requested and mail this page including your complete contact info to: Reader Service, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3
- Give us a Call at 1-877-RING-NWC (746-4692)



Mel Bay FAQ About Guitars

Mel Bay Publications has recently released three books by John LeVan that focus on the frequently asked questions (FAQ) about guitars. There is one book on each bass, electric and acoustic guitar care and setup.

Each book has a chapter that focuses on tools and materials to use, general maintenance, adjusting the neck, adjusting the action at the bridge, adjusting the action at the nut, adjusting the pickups and setting the intonation, the top 10 signs of a problematic guitar, other upgrades and repairs and other training resources. LeVan made all the photographs, diagrams and sketches.

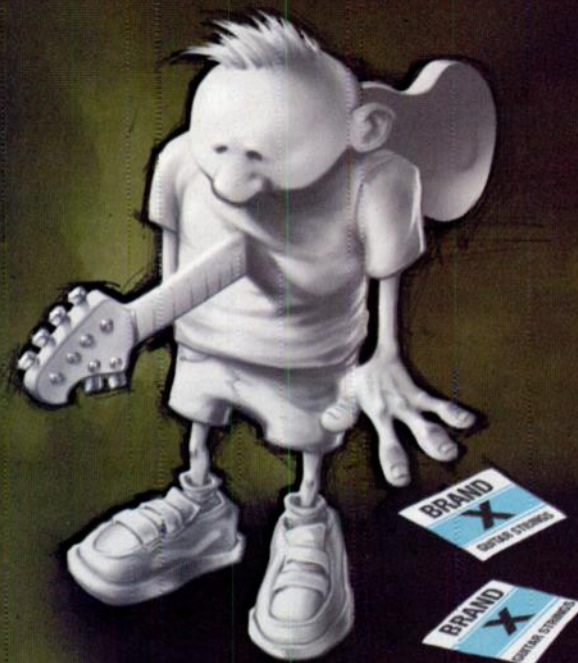
In 1985 LeVan began his guitar repair career by training with a variety of manufacturers such as Taylor Guitars and Tom Anderson Guitarworks. In 1997, he launched www.guitarservices.com and his Guitar Services Workshops. The workshops provide hands-on training for numerous types of guitar repair. Today he has his own guitar repair business in Nashville, TN that began in Auburn, CA.

For more information, contact: Mel Bay Publications Inc., 4 Industrial Dr., Pacific, MO 63069 (800) 863-5229, FAX (636) 257-5062, email@melbay.com, www.melbay.com.

Your Axe Knows the difference.

Use SLINKYS

WWW.ERNIEBALL.COM



Charlie Argall
Music

TEL: (877) 488-1645
CHARLIEARGALLMUSIC@BELLNET.CA

Roland V-Synth Version 2



Roland Canada Music Ltd. has recently released the V-Synth Version 2. This new system adds new features to the V-Synth such as new analog-modelled oscillators, a new set of patches, Sound Shaper, Rhythm Kit and Multi-Step Modulator. It also features a large LCD touch screen.

The new patches and programming wizard allows all patches to instantly change tone. They can be customized with the new Sound Shaper function by selecting your sound type, such as pad, bass, lead sound, etc. This function guides you through while making complex editing simple.

The new oscillators onboard offers a choice of three different types: PCM powered by VariPhrase, external audio processing and analog modelling. While the Version 1 V-Synths offered nine types of wave forms, Version 2 adds three new oscillators: SuperSaw, for making sawtooth waveforms, Polyphonic Feedback Oscillator, for screaming sounds and X-mod (Cross Modulation) Oscillator for creating clangorous distorted timbres.

V-Synth Version 2 features two COSM processors for warping sounds. It has all of the traditional filters and now includes voice-independent guitar amp modelling and the Side Band Filter, which can add metallic pitch. This will allow you to create rhythmic chords from a drum loop. You can even go retro with the TB-303 filter, a WaveShaper or Resonator. There is also separate reverb, chorus and MFX (Multi-effects) for global effects.

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.



RECORD ▶ MIX ▶ BURN ▶

Capture your art anytime, anywhere with eight tracks of CD quality sound. The **DP-01FX/CD** Digital Portastudio™ is so easy to use that your drummer can probably run it*.

Do workstation-style editing, add effects and mix down without having to deal with a bunch of complicated menus.

Burn your masterpiece to a CD with the built-in CD+RW drive (or pipe it to a computer via the super-fast USB 2.0 port).

Check out all three DP Series Portastudios at your TASCAM dealer today. Or get complete info including application guides from our web site.

Creativity has never been easier. Or more affordable.

*This claim does not apply to drummers with double kick drums. ©2005 TASCAM, a division of TEAC America, Inc. All Rights Reserved.

TEAC CANADA
5939 Wallace Street, Mississauga, L4Z 1Z8
Ph. (905) 890-8008 Fax (905) 8900-9888



DP-01FX/CD

All DP-01FX features plus a built-in CD+RW drive

**NEW
ULTRA-LOW
PRICE**



DP-01

1/4" TRS mic/line inputs
Real analog controls
40 GB hard disk



DP-01FX

Adds balanced XLR mic inputs with phantom power and tons of digital effects



TASCAM

www.tascam.com

World Radio History

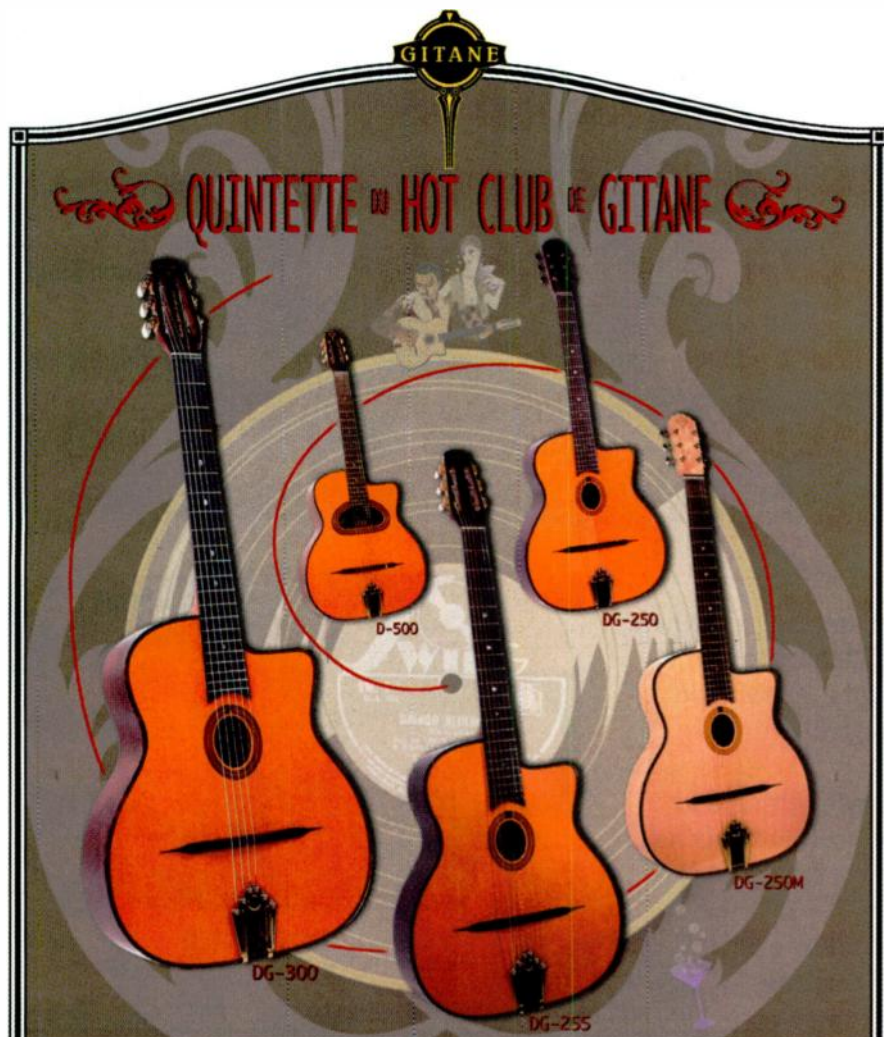


Garrison Guitars AG-300 Series

Garrison Guitars has recently released a new series of acoustic guitars, the AG-300 Series. Like the other AG Series, this 12-string acoustic features the Griffiths Active Top Brace. It replaces all of the guitar's top braces and bridge plate with a single glass fibre unit. This single unit method provides more unified vibrations and increases bass response, volume and sustain.

The AG-300 Series has Quilted Ash top and headstock veneer and Ash back and sides. The neck is Nato and the fingerboard and bridge are Rosewood. The fingerboard and headstock binding is ivory colour abs, while the inlays are MOP. The rosette has multi layer rings and the tuners are die cast chrome. The bridge pin is an ivory colour with a black dot and the pickguard is black. The AG-300 Series has a cutaway body with EQ option and is available in red, blue, green and black. Left hand models are also available.

For more information, contact: Garrison Guitars, PO Box 13096, St. John's, NF, A1B 3V8 (709) 745-6677, FAX (709) 745-6688, info@garrisonguitars.com, www.garrisonguitars.com.



"I've loved this music for so long and to get all of my favorite features on one guitar is so great."



John Jorgenson,
Frets Magazine Fall 2004

Any Django fan or Gypsy Jazz guitarist will be thrilled to have five classic Maccaferri-style guitars to choose from. All with traditional sound and style coupled with modern improvements. With the first strum or blazing run you will know that they also have the characteristic barky twang and cutting mid-range that truly defines Gypsy Jazz. Look no further for that impossible-to-find original and get your hands on the next best thing — a Gitane!

Dealer inquiries invited!
Phone: (650)588-5558 • www.sagamusic.com
Email: lilliana@sagamusic.com



Vater Percussions Slick Nut



Vater Percussion has recently added a new accessory to its product line, the Vater Slick Nut.

As a traditional wing nut needs to be threaded and could loosen or fall off during performances, the Slick Nut is a refreshing change and reduces set up and breakdown time with its easy-to-use features. To use, hold down the fastening button, put it on the cymbal stand to the desired tightness and release the button.

The Slick Nut can also be used to prevent theft by tightening the hex screw on the side of the body making it non-removable. This is a great idea for drummers who may have to leave their drum kits in a club overnight. The Slick Nut comes in the most common thread size for cymbal stands, 8 mm, and already has the top cymbal felt attached. The hex key and replacement felt are included with the Slick Nut.

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

Boxed bliss

Ibanez Artcore

eric ^{salvo} Krasno



AWD82TRD

AF10SNT

Two and a half years ago Ibanez unveiled Artcore, the first professional full- and semi-acoustic jazz boxes working players could actually afford. That made a lot of players very happy. The 2005 Artcore and Artcore Custom guitars are even better. So if the original Artcores produced happiness, the new 2005 Artcores provide full-blown, sonic bliss in a box. This bliss can be yours. It's as close as your local Ibanez dealer.

For a full Ibanez catalog, send \$5.00 for postage and handling to
EFKAY MUSIC 2165 46th Avenue, Lachine, Quebec H8T 2P1

Ibanez

ibanez.com

market place

Place Your Ad Here





Contact
Dawn Jewell
(905) 641-1512,
FAX (905) 641-1648
djewell@nor.com

Sending Your Song to Radio? You Don't Need a CD Anymore!!!

U2 ■ Shania Twain ■ Norah Jones ■ Beastie Boys
Sum 41 ■ Jimmy Rankin ■ Avril Lavigne ■ Keshia Chante ■ Velvet Revolver ■ Gob ■ Outcast ■ Usher
Gordon Lightfoot ■ Britney Spears ■ Yellowcard
Allie Keys ■ Clay Walker ■ Alan Jackson
Hilary Duff ■ Nelly Furtado ■ Gwen Stefani ■ Bryan Adams ■ Sugarcult ■ Wyclef Jean ■ Jimmy Buffett
Barenaked Ladies ■ JR Vautour ■ Lenny Kravitz

WE SEND THEM ALL TO RADIO... WE CAN SEND YOU TOO!

 1-800-557-3723
joe@rdmusic.com 

REVOLUTION AUDIO

SPARKING THE HOME STUDIO UPRISING

Win FREE recording gear at
www.revolutionaudio.ca

Software Mics Recording Gear

327 Lakeshore Rd. E.
Mississauga, ON
(905) 278-5115

Summit Sound Inc.

CD/DVD Experts

Best Quality & Price Guaranteed
Serving Indie Artists since 1974

www.summitsound.com
1.800.403.9755

Replication • Mastering • Design • Packaging

MUSICIANS WANTED FOR CRUISE SHIP GIGS
Bands, Trios, Quartets, Singers, Orchestra Musicians (good readers)
CALL US FIRST... WE'LL TREAT YOU RIGHT!

P.O. Box 371059, Las Vegas, NV 89137 702.243.7456 mmec@mmecc.com
www.mmecc.com

MINE MOLONEY ENTERTAINMENT, LLC

 **JET MEDIA AND DESIGN**

ENHANCED CDs

Bring your audio CDs to life with video, bios, photos & more.
Link to updated content from the Internet.

J.E.T. Media and Design
1-866-926-8538
www.jetmedia.ca



chalet
recording studio
20 years of Audio Excellence

* AUDIO * VIDEO * WEB *

Claremont, Ontario
905.649.1360
studio@chalet.com
www.chalet.com

2006 SONGWRITER'S MARKET



WD020

THIS EDITION INCLUDES:

- Contact information and submission guidelines for more than 1,000 music publishers, record companies, producers, booking agents, music firms, and more
 - New, informative interviews with Jonathan Brooke, Richie Havens, and ASCAP Rep. Shawn Murphy
 - Resource listings where songwriters can network and find further support, as well as five indexes to help them navigate the market listings with ease.
- Songwriter's Market helps songwriters connect with the music industry and arms them with the knowledge they need to hone their craft.
©2005, 456 pages.

ORDER TODAY!
\$31.24 CDN (Plus S/H and GST)

CHECK OUT *all our Songwriting Titles at*
www.musicbooksplus.com

music BOOKS+PLUS

23 Hannover Dr., #7, St. Catharines, ON L2W 1A3
www.musicbooksplus.com • 1-800-265-8481



MR. CAREER,
MEET
MR. LAUNCHING PAD.

Zildjian

SINCE • 1623

Looking to take your sound to the next level? Our new ZHT series breaks down the barriers of conventional sheet cymbals. In fact, they're the most musical and expressive sheet cymbals Zildjian has ever crafted. Bold. Bright. Melodic. ZHT. New alloy for new sounds. Experience them at zildjian.com.

EDUCATION

VOCAL SCIENCE PROGRAM – Attention Singers, Producers, Managers...! Save time, money and aggravation on your singing project. Sore throat? Stuffed up sinuses? Loss of energy? Or just a “prima donna” tantrum...? We can help with our accelerated **SCIENTIFIC APPROACH TO VOICE MECHANICS!** Noteworthy clients include: Raine of Our Lady Peace (Sony), Nicole Hughes of Scratching Post, Dawn Mandarino formerly of Tuuli (Linus Entertainment), Sarina Paris (EMI), and many others... **Diana Yampolsky presents The Royans Revolutionary Vocal Immersion Course!** If any singer would like to come from any province or country, we are able to offer our revolutionary Vocal Science Program (Beginner or up-and-coming artist to pro singer in 10 hours guaranteed) **DELIVERED TO THEM IN 4 TO 5 DAYS!** Also inquire about our inspirational, revolutionary and highly educational book *Vocal Science – Flight to the Universe* by Diana Yampolsky. **CALL (416) 229-0976 or toll-free at 1-888-229-TUNE (8863), www.vocalscience.com.**

EMPLOYMENT

NEED A DYNAMITE EMPLOYEE? Find the perfect person for the position you need to fill by placing a classified ad **RIGHT HERE!** Use this space to find the person who will take your company to the next level! Call Maureen Jack at (905) 641-1512, FAX (905) 641-1648 or e-mail mjack@nor.com for details.

EARN \$90/HR. TUNING PIANOS. Learn Piano Tuning and Repair at home with the **American School of Piano Tuning Home Study Course.** Tools included. Diploma granted. 1-800-497-9793.



Ontario Sales Rep (Pro & Commercial Division)

Power Group Ltd, a national sales agent and importer/distributor of leading musical instrument, professional audio and commercial audio products is seeking to add an Ontario Sales Rep – Pro & Commercial Division, to our Mississauga, ON head office.

Job Responsibilities

- Promote products and solicit orders from existing and potential customers within the territory
- Provide high level of customer service
- Champion programs that build market share and sales revenue
- Achieve and maintain sales goals
- Ensure marketing objectives are met
- Identify competitive advantages and/or disadvantages in existing or potential markets

Skills Required

- Excellent interpersonal and communication skills
- Motivated self-starter with vision and passion
- Strong people and marketing skills
- Proficient in MS Office
- Excellent command of the English language is a must
- Good presentation skills
- High level of knowledge of our products

Solid industry and business knowledge

Please submit a current resume via FAX to (905) 405-1885 or by e-mail to admin@power-music.com.



Sales Opportunity

Martin Audio is a respected UK designer and manufacturer of professional loudspeakers for use in Touring, Clubs, Houses of Worship, Arenas and commercial applications. A vacancy exists within our Kitchener, ON-based office for a sales professional to complement our small, fun loving, dynamic team in North American distribution. The successful candidate will have a proven sales track record within the pro audio industry, possess excellent interpersonal skills, a level of technical knowledge and a passion for the business. This position would suit a

person currently employed to represent quality products within Canada but who wishes the opportunity to grow with a stable, successful and expanding company into the US market.

A competitive salary and benefits package is available to the right candidate.

Applications can be submitted via FAX to (519) 747-3576 or by e-mail to rhofkamp@martin-audio.com.



Quebec Sales Rep – Musical Instruments/Pro Audio Division

Power Group Ltd, a national sales agent and importer/distributor of leading musical instruments, professional audio and commercial audio equipment, is seeking to add an outside Quebec Sales Rep for our MI/Pro Audio Division. This is a full-time employment position with salary package that includes commission, bonus, benefits and expense reimbursement. Please submit a current resume via FAX to (905) 405-1885, or by e-mail to admin@power-music.com.

Visit our Web site at www.power-music.com for detailed job responsibilities and required skills.



D'Addario Canada is a distributor of musical accessories and instruments based in Richmond Hill, ON. We are expanding again. As a result we are now accepting resumes for the following 3 positions:

Sales and Customer Service Representative (in-house sales)

Junior Office Assistant

ONTARIO Sales Representative (travelling road rep.)
 FAX (905) 889-8998, e-mail: resume@daddariocanada.com.

Sales Reps Needed – Canada Wide. We're an up-and-coming musical instrument and accessories wholesale and distribution company, searching for salespeople to represent our products. The ideal candidate(s) already reps various products and is looking for more lines to carry. Excellent commission schedule and territory protection. Please FAX resume to (905) 487-8335 attention Cliff Barron or e-mail info@keystonedistributing.com.

INSTRUCTION

www.teacher-guitar.com * **ROCK-BLUES-COUNTRY-POP&METAL* GUITAR LESSONS** (Private Classes) Music Software Lessons.

MASTERING SERVICES

Naturally Digital – Recording, Editing, Mixing, Mastering. (905) 654-5872, www.naturallydigital.ca.

MISCELLANEOUS

WANTED: Guitar Tab – Prairie Oyster Did You Fall In Love With Me or where to find. Contact Kim at (705) 323-9035, Angelasdolls@gmail.com.

MUSICIANS WANTED

EST. LABEL & MUSIC PUBLISHER NOW OFFERING PROFESSIONAL REPRESENTATION of your music to our int'l associates at MIDEM, SXSW, POPKOMM & other conferences we are attending. ABACA has over 14 years of annual Exhibiting experience, having our OWN stand at MIDEM (France). We take your CD/DVD/EPKs to shop AND include your EPK on our exciting DVD compilation sampler being hand distributed to A&R VIPs from around the world. Acts are represented over a 2-year period of time to both TV/Film and music industries. Limited space. All Styles. What are YOU waiting for? “Artist Services With Experience & Integrity.” Toll-free: (877) 731-8689 www.abaca-music.com.

OPPORTUNITIES

Now seeking Canadian musicians for industry showcasing. Free music evaluations are available now! See www.imgmusicpromotions.com for details.

FOR SALE – PROFESSIONAL RECORDING STUDIO. 7,405 sq. ft. studio custom designed by Group One Acoustics, Downtown Toronto near Queen & Broadview, perfect for most creative studio uses. For more info http://64.34.5.245/48McGee/ or contact DAVE MACEY, Sales Representative, Agency/Brokerage, (416) 359-2479, david.macey@ca.cushwake.com.

PRODUCTS

FREE SPEAKER CATALOGUE – EMINENCE - B&C - PIONEER - AUDAX - MOTOROLA and lots more. Direct mail order. Hundreds of component loudspeakers and accessories for Musical Instrument, Pro Sound, Hi-Fi, Commercial Sound and replacement. Call for catalogue, or download from our Web site. Q-COMPONENTS 638 Colby Dr., Waterloo, ON N2V 1A2 (519) 884-1140, www.loudspeakers.ca.

PROMOTION/PUBLICITY

“Affordable” business services for musicians. www.MuBiz.com.

RECORDING SERVICES

24/7 Music Studios. Own your own recording studio franchise. Equipment, support, and training provided. Visit www.247studios.moonfruit.com or call 1-800-307-8057.

MastermindStudio.ca

Great Atmosphere, Top Producers and NO CLOCKS.
 (905) 730-6874
 rob@blrentertainment.com
 paul@mastermindstudio.ca

HAVE A DEMO? BUT IT SUCKS?
WWW.REMIXMYDEMO.COM.

SERVICES

CD Duplication. Pressed \$0.69. Retail Ready \$1.29. www.dbsduplication.com. Toronto 1-888-565-8882.

WEB SITES

www.musicbooksplus.com – Features over 7,000 products that include books, instructional videos, CD-ROMs and software. Some of the areas covered are: Lighting, Staging, Concert Production, Recording, Audio Production, Instrument Technique, Voice Training, Internet Promotion ... and much more. Secured online ordering, 30-day guarantee, free electronic newsletter, monthly specials and worldwide shipping. DEALER DISCOUNTS AVAILABLE.

BOOST YOUR WEB SITE TRAFFIC. Tips, tricks and tools from Corey Rudl, one of the Internet's most successful marketing gurus. Visit Traffic Boosters at www.traffic-boosters.com.

www.MusicMaximum.com – Great Canadian Musicians!

www.learnrootsmusic.com – DVD lessons from many of Canada's best teachers in guitar, dobro, slide guitar, bass, piano, fiddle and more. Order direct online.

Handdrums and Percussion.
 www.primordialpercussion.com

Give the gift of rhythm to someone you care about
www.drumalong.com.

www.scottbynoe.com – Flamenco Guitarist.

Shelley Cousins. www.alleged-iguana.com.

 **SENNHEISER**

freePORT

Your search
for quality
and affordability
is over



All of the
legendary
Sennheiser quality,
now in a new
affordable,
wireless
product line.



www.sennheiser.ca

Sennheiser (Canada) Inc.
221 Labrosse Avenue, Pointe-Claire, Quebec H9R 1A3
(514) 426-3013 • 1-800-463-1006

World Radio History

by Karen Bliss

Eternia

Who: Eternia

Where: Toronto

What: ms. master flow

Contact: Urbnet, PO Box 10617, 998 Bloor St. W., Toronto ON, M6H 1L8 (647) 271-7736, info@urbnetrecords.com, www.eternia.ca

It's odd that no homegrown female emcee has broken through in Canada since Michie Mee two decades ago; some have tried, but name one *rapper*, not R&B singer. Toronto's Eternia has a shot. For years, she sharpened her skills and served up singles in Canada, the US and Australia, which were released with assorted drops and collabs on *Where I Been – The Collection*, but this is her first proper full-length, *It's Called Life*. And it's called great. From "Evidence", with its Beach Boys nod, the tough MC tells it like it is, who she is, through to "Family" (feat. Helixx C. & DJ Dopey), a menacing dark cut about growing up in government housing, spawned by a devil and raised by a saint, she rhymes. On these tracks, Eternia's ability to tell a story without downplaying or prettifying up is as refreshing as Eminem was when he first emerged. The album was recorded by Rez at ECTO.1 for Toronto's 3Bone Audio Inc. with various producers – DJ Merciless; Rude; Simahlak; Collizhun; Kenny Neal Jr.; and Tone Mason Inc. – and mixed by George Seara and assisted by Greg "Wondabread" Kolchinsky at Toronto's Phase One Studios, except for "Understand" which was by Tao at Da Bus Stop in Brooklyn, NY.



Art Of Dying

Who: Art Of Dying

Where: Vancouver

What: death becomes you

Contact: www.artofdyingmusic.com

Another rock band based in Vancouver that is making things happen. Without a major record label behind it, the winner of CFOX's 2005 Seeds local band competition has since scored representation from LA-based booking agency The Agency Group, and prime opening slots recently for Taproot in Sarasota, FL, and Staind, My Chemical Romance and Our Lady Peace in West Palm Beach. The still unreleased, unmastered, self-titled album is filled with potential single after single, just straight up hard rock with hooks – and without annoying histrionics. "Get Through This", available on iTunes, debuted at #48 on America's R&R's active rock chart and has about two dozen stations on the track. Guitarist Greg Bradley and bassist David Mariacci, both from Calgary, tried Toronto for a year or so before bouncing to the west coast and meeting another Albertan, vocalist Jonathan Hetherington, and making an album called *Inverse*. They meet producer Darryl Romphf, who cut his teeth with pros like GGGarth and Jack Richardson, and drummer Flavio Cirillo joins the fold. Together, they record this new offering at several BC studios – Warehouse Studios, Greenhouse Studios and Magma. It was engineered by Alex 'Condor' Aligizakis, Romphf, and Kirk McMally; and mixed locally by Juno-nominated engineer Dean Maher at Warehouse and Hipposonic Studios with assistance by Mike Cashin and Amy Worobec.



Shout Out Out Out Out

Who: Shout Out Out Out Out

Where: Edmonton

What: call call call

Contact: Nrmls Wlcm Records, 10027 - 80th Ave., Edmonton, AB T6E 1T4 (780) 993-6457, info@nrmlswlcmrcrds.com

These three pulsating indie disco-tech songs are all these boys have to shout about right now. Conceived in May of 2004, Shout Out Out Out Out – Nik Kozub (bassist for Veal and Shout Out x4 producer), Clint Frazier, Jason Troock, Will Zimmerman, Lyle Bell and Gravy (the latter two of rockers Whitey Houston) – was in the studio in December laying down its full-length album, due in the spring. Another single should be out in the meantime. Utilizing two drummers, four bass players, two samplers, five synthesizers and one vocoder, this first CD single presents alternate versions of "NOBODYCALLSMEUNLESSTHEYWANTSOMETHING". The first is bass-y and hypnotic; the other, a remix by Mocky, a Canadian ex-pat living in Berlin, has a little more kick in places. The third is the blip-clash groove of "TIIIIRED". All have cartoon-like robot vocals. The tracks were produced, engineered, and mixed by Kozub for Nrmls Wlcm, the blanket name he uses for his production/recording, club night, poster design – and record company, which is run with Troock.



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.

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

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

MULTI-PLATINUM... TONE

"I'm Proud to
Put My name on
Matt's New Rig!"

Jeff Genzler

Founder
Builder
Player



"When I need
it Heavy, My
El Diablo 100s
Deliver...!"

Matt Roberts
Lead Guitarist
3 Doors Down

Photo by McGuire



www.3doorsdown.com

GENZ·BENZ

SCOTTSDALE AZ

WWW.GENZBENZ.COM

B&J Music Ltd. • Mississauga • Ontario • 905 896 3001

World Radio History

TAKE A PIGGYBACK RIDE.



Introducing Hartke Guitar Amplification.

Yep, it's Hartke for guitar.

The Piggyback features a 60 Watt head with 12AX7 tube preamp and a matched 4 x 8" speaker cabinet. It rocks very hard and sells at an **e x t r e m e l y** reasonable price. Stop by your local Hartke dealer for a test ride. You'll see why Hartke is much more than just bass.

Hartke®

Distributed in Canada by **OMNIMEDIA** 1875 55th Avenue, Dorval PQ H9P 2W3

TEL: 514.636.9971 FAX: 514.636.5347 www.omnimedia.ca

World Radio History