

**CANADIAN
MUSICIAN**

www.canadianmusician.com

CM

HOME RECORDING 2007

**Tips On Design & Acquiring
Essential Gear**

GRADY

Live Off The Floor



**BEDOUIN
SOUNDCLASH**

STORYTELLING & THE PRODUCTION PROCESS

**LICENSING YOUR MUSIC
TO FILM & TV**

STEVE PITICCO

**Canada's In-Demand
Country Guitarist**

PUT YOURSELF IN THE SPOTLIGHT



**Film & Television
Production**

**Entertainment
Management**

**Audio Engineering
& Production
and DJ Arts**

WE FOCUS ON YOUR SUCCESS



INSTITUTE
TREBAS
INSTITUTE

CALL NOW:

Toronto **416-966-3066** ext. 20

Montreal **514-845-4141** ext. 200

Apply online: www.trebas.com

149 College Street, Toronto
550 Sherbrooke St. West, Suite 600, I

Canada's premiere college of digital entertainme

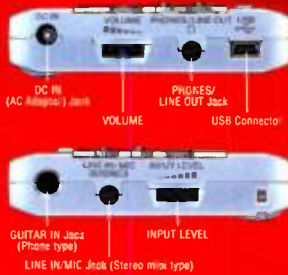


4 TRACKS IN THE PALM OF YOUR HAND!

Introducing the ultimate micro multitrack studio for guitarists.



- Ultra portable, pocket size!
- 4-track playback, 32 V-Tracks
- Multi-FX onboard; dedicated guitar input
- Built-in tuner and microphone
- 253 rhythm patterns built in
- USB port for easy data transfer
- Loads and plays MP3 files
- SD Card slot for recording media, 128MB card included



Powerful FX, including COSM[®] amp models



Bonus! Built-in mic for instant recording



Runs on AC or batteries for ultimate portability



Soft case included



MICRO BR

DIGITAL RECORDER **COSM** **USB** **SD**

CANADA'S ELITE ENTERTAINMENT ARTS SCHOOL

LEARN FROM THE INDUSTRY'S BEST

Metalworks Institute is the educational creation and natural extension of world renowned Metalworks Studios. Recognized for an unprecedented ten consecutive years as "RECORDING STUDIO OF THE YEAR" *1998 - 2007* at the prestigious CMW Canadian Music Industry Awards. The state of the art campus facilities, located adjacent to the studio complex, have set the standard for entertainment arts education in Canada.

Our exclusive partnership with Metalworks Studios and Metalworks Production Group provides unique insights into the entertainment industry, capitalizing on over 25 years of award winning real world experience.

Many of the brilliant artists and producers we've been fortunate enough to work with have created some of the world's most memorable music. The strong relationships we enjoy with the top management companies and talent agencies, as well as leading record, film and publishing companies, have allowed us to be a part of that story. *Join us as we utilize our history to empower your success.*

2007 - 2008 PROGRAMS

TWO YEAR PROGRAMS

- Professional Sound & Business - Live Production Major
- Professional Sound & Business - Studio Production Major
- Professional Sound - Audio Production Major

ONE YEAR PROGRAMS

- Audio Production & Engineering
- Show Production & Event Management
- Entertainment Business Management

 digidesign Pro School


Institute of Sound & Music Production

3611 Mavis Road, Mississauga, Ontario L5C 1T7
905.279.4000 • Toll Free 1.866.783.2200

WWW.METALWORKSINSTITUTE.COM

CONTENTS

September/October 2007, Vol. XXIX, No. 5

FEATURES

34 BEDOUIN SOUNDBLASH

by Karen Bliss

Street Gospels, inspired by a grittier side of urban life, is an exercise in crafting the songs your way and getting what you want in production. The band and Producer Daryl Jenifer speak candidly about conflict, agreement, and getting the work done.

38 GRADY

by Kevin Young

A Cold Cup Of Poison is Texas-style raw. Featuring the recent addition of drummer Billy "Thunderball" Maddox, the band recorded at Willie Nelson's Pedernales Studio. Also check out the Austin, TX scene from the Canadian perspective.

42 STEVE PITICCO

by Levon Ichkhanian

Canada's busiest country guitarist is known for his chicken-pickin' chops. Read on about his down-to-earth musicality.

44 HOME RECORDING 2007

by John Klepko

Read on for practical advice about the importance of designing your space and selecting gear ... plus some ways around having to spend the big bucks.

48 LICENSING FOR FILM & TV

by Lonny Knapp

How to get your songs published with frank advice from the Music Supervisors, the Composers, the Biz people, and the Producers.

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
Hemme Luttjeboer
- 26 KEYBOARDS
Mark Lalama
- 27 BASS
Mark Egan
- 28 PERCUSSION
Seppo Salminen
- 29 WOODWINDS
Bill McBirnie
- 30 BRASS
Al Kay
- 31 DIGITAL MUSIC
Paul Lau
- 32 VOCALS
Paula Shear
- 58 WRITING
Luther Mallory
- 59 RECORDING
Chris Tedesco
- 60 LIVE SOUND
Michael Kerwin
- 62 BUSINESS
Jason Klein



**ROCK
ENROLL**

START IN NOVEMBER, MARCH OR JULY

HARRISINSTITUTE.NET



www.canadianmusician.com

EDITOR
MICHAEL FILER
mfiler@nor.com

ASSISTANT EDITOR
KATIE VANSLACK
kvanslack@nor.com

CONTRIBUTING WRITERS
KAREN BLISS, MARK EGAN, LEVON ICHKHANIAN,
AL KAY, MICHAEL KERWIN, JASON KLEIN, JOHN
KLEPKO, LONNY KNAPP, MARK LALAMA, PAUL
LAU, HEMME LUTTJEBOER, BILL MCBIRNIE, ETHAN
RISING, SEPP SALMINEN, PAULA SHEAR, CHRIS
TEDESCO, KEVIN YOUNG

ART DIRECTOR
LANA BUTLER
lbutler@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

BUSINESS MANAGER
LIZ BLACK
lblack@nor.com

COMPUTER SERVICES COORDINATOR
GORANA BROWN
gbrown@nor.com

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

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 6% 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



NEUMANN.BERLIN
▶ THE MICROPHONE COMPANY

40 Years
U87 Anniversary

▶ The U87 Anniversary Set coming September 15th

For more information please take a look at www.neumann.com or contact your local Neumann distributor.

▶ What do you associate with the U87? Tell us in a video message.

We will randomly select one winner from the 87 most interesting entries to visit us in Berlin, tour our headquarters and the production line to see how the magic gets into every U87. To participate, simply send a video file (max. 30s) by email or MMS to: My-U87-Message@neumann.com. Please include your name, your country and email address. Closing date: 31st December 2007. All information and eligibility requirements may be viewed at www.neumann.com.

Distributed in Canada by Sennheiser Canada Inc., 221 Labrosse Avenue, Pointe-Claire, Quebec H9R 1A3 1-800-463-1006 www.sennheiser.com

Enjoy live.



OPERA LIVE 210

- ▶ 10" Woofer
- ▶ 1" Compression driver
- ▶ 200 Watts/RMS
- ▶ 120 dB max.
- ▶ 312 x 550 x 280
- ▶ Weight 13 kg

OPERA LIVE 202/205

- ▶ 200 Watts/RMS
- ▶ 12" or 15" Woofer
- ▶ 1" Compression driver
- ▶ 120/121 dB max.
- ▶ 406 x 650 x 350
- ▶ Weight 16,5 kg/17 kg

OPERA LIVE 402/405

- ▶ 300 Watts/RMS
- ▶ 12" or 15" Woofer
- ▶ 1" Compression driver
- ▶ 128 dB max.
- ▶ 406 x 650 x 350
- ▶ Weight 18 kg/19 kg

SUB 12

- ▶ 12" Bandpass Subwoofer
- ▶ 400 Watts/RMS
- ▶ 40 - 150 Hz
- ▶ 127 dB max.
- ▶ 360 x 520 x 500
- ▶ Weight 19 kg

SUB 05

- ▶ 15" Bandpass Subwoofer
- ▶ 400 Watts/RMS
- ▶ 30 - 150 Hz
- ▶ 129 dB max.
- ▶ 430 x 600 x 550
- ▶ Weight 27 kg

SUB 15

- ▶ 15" Bandpass Subwoofer
- ▶ 800 Watts/RMS
- ▶ 40 - 120 Hz
- ▶ 133 dB max.
- ▶ Digital audio processing
- ▶ 430 x 600 x 600
- ▶ Weight 32 kg



MAIN SPECS OPERA LIVE SERIES

- ▶ Powered loudspeakers for professional audio applications.
- ▶ Integrated audio controller - active crossover and phase correction for maximum performance.
- ▶ Bi-Amp output stage with higher acoustic pressure and bass response.
- ▶ Soft clip limiter for highest operational safety.
- ▶ Built in feedback resistance.
- ▶ 4 x M10 flying points - multifunctional housing - angled for floor monitoring - ease in use.

MHES Collaborates With CMW & CODJA

The 3rd Annual Music and Home Entertainment Show (MHES), formerly TMX, is moving its location downtown to the Metro Toronto Convention Centre. MHES will be held from March 8-9, 2008, 10 a.m.-6 p.m. daily.

The Metro Toronto Convention Centre is located at 255 Front St., W., with the show being held in Hall A. This location is easily accessible by public transit, rail, and major highways. A wide variety of fine restaurants, accommodations, and entertainment venues surround it. Organizers chose the Centre for its exhibit space, seminar and demonstration areas, and easy load-in area.

MHES has finalized a collaboration agreement with Canadian Music Week (CMW), which takes place at The Royal

York in Toronto March 5-8. CMW attracts music industry luminaries and artists from around the world and showcases over 400 bands to an audience of 50,000 music fans. MHES and CMW will be cooperating on marketing to maximize attendance and exposure for both events.

In association with the Canadian Online DJ Association (CODJA), MHES will present DJ Showcase 2008 at MHES, which will feature exhibits and seminars on DJ equipment, technology, and business. The DJ Showcase replaces the long-running annual Canadian DJ Show, *Entertainer's World*.

CODJA represents over 2,000 DJs from across Canada and assists its members with their marketing and business skills.

Sass Jordan performed at last year's show.



Blackie & The Rodeo Kings performed at last year's show.



The 2nd MHES was held at the International Centre and saw double the attendance over the first year, therefore, organizers are expecting a 50 per cent attendance increase again for the 2008 show. The seminar program saw great success as well with over 700 people signed up. An expanded seminar program is being planned for this year's show with more topics relating to the home entertainment segment of the market, such as home theatre and video games.

For more information, contact: Music and Home Entertainment Show, 416-278-6194, 905-641-3471, FAX 905-641-1648, info@mheshow.com, www.mheshow.com.

Doug "Doc" Riley Passes Away

Composer, arranger, and keyboardist, Doug Riley, AKA "Doctor Music," has passed away on Monday, Aug. 27.

After headlining a jazz and blues festival, he was on a plane in Calgary preparing to return to his home in Little Pond, PE when he died suddenly of a massive heart attack. "He sounded totally fine the last time I talked to him," says his wife Jan on TheStar.com, referring to their conversation on Sunday. The Canadian music industry icon was 62.

"What can you say about that guy? He's a Canadian gem. What a loss. The kindest, gentlest man you'd ever meet in your entire life. His kids, Ben and Jesse, are as nice as he was. Great kids, great family," comments Tom Sczesniak.

"He's a brilliant technician who could play everything from Tchaikovsky to Thelonious Monk and then could get down and rock 'n' roll and play to blues too," said David Clayton-Thomas on TheStar.com. "He's irreplaceable. There's only one Doc Riley."

He collaborated on over 300 recordings with artists such as Moe Koffman, Molly Johnson, Jake Langley, Natalie McMaster, Plácido Domingo, Ringo Starr, Gordon Lightfoot, Anne Murray, Sylvia Tyson, Dan Hill, and Bob Seger. He also wrote over 2,000 jingles and arranged music for TV programs in the late '60s and '70s. Riley formed the Toronto Sound Recording Studio and served as Musical Director of the Famous People Players for over 20 years. He also started the PEI Jazz Festival in the '90s, and won Jazz Organist of the Year continuously from 1993-2000 at the annual Jazz Report Awards. He was awarded the Order of Canada in the fall of 2004. In 2006 he toured throughout Canada and the US with Michael Burgess of Les Misérables and his Doug Riley Quartet. His latest release was *Strike*, which was recorded with Tyler Yarema and John Roby.

"It's a big loss," says Bill King. "He was a thread through the whole Canadian music industry."



CR

Indelible

Guitar Straps

Make your mark

CRIMINAL MINDS
DENE - DO NOT CROSS

THE BEST DRESSED PLAYERS
WEAR
LEVY'S GUITAR STRAPS

www.levysleathers.com

4th Annual FAR-West Conference



Tammy Frederick



James Linderman

Tammy Frederick's Voice Studio's Fall Workshop Series

New fall workshops have recently been announced for Tammy Frederick's Voice Studio, which will all be held at the studio: 327 Kingston Rd., Toronto. The four workshops are: Making Your Songs Sing, What Do I Do Now?, Singing Workshop, and Interactive Songwriting Workshop.

Making Your Songs Sing is a performance-intensive workshop hosted by Tammy Frederick. Held on three Sundays in October, there will be performances each week. Attendees will build confidence, stage presence, and learn how to connect with the audience. This will be held on Oct. 15, 21, and 28, from 1-4 p.m. on each Sunday. This is \$150 plus GST for the three-day workshop.

What Do I Do Now? addresses the concerns of musicians who are not sure what the next step is in their careers. Hosted by Tara Shannon on Nov. 11, from 2-4 p.m., she will teach attendees what steps they can take to get their careers moving. This is great for musicians who have a demo or an album produced, and for those who are and who are not gigging. This is \$50 plus GST.

The Singing Workshop, also hosted by Frederick, will teach attendees how the voice works, how to eliminate breaks, and the key to increasing range and flexibility. For \$75 plus GST, attendees will learn proper breathing, posture, how to maintain a healthy instrument night after night, and how to warm up the voice. This will be held on Nov. 18, from 1-4 p.m.

James Linderman will host the Interactive Songwriting Workshop. This is a hands-on workshop that will give attendees practical tools that's needed to write a song anytime. Offering individual and group work, everyone will walk away with a song in hand. This will be held on Nov. 25, from 10-5 p.m. for \$150 plus GST.

For more information visit:
www.tammyfrederick.com.

The 4th annual Folk Alliance Region – West (FAR-West) Conference will be held from Nov. 2-4, at the Hilton Vancouver Washington hotel.

Acoustic music performers, presenters, promoters, music media, and radio personnel will gather for three days of business conferences, education, interaction, and juried and private artist showcases. Over 48 juried showcases will be presented on the main stage as well as at multiple late night stages, providing the chance for booking agents, managers, publicists, and manufacturers to connect with artists. The private "guerilla" showcases will take place on the hotel's designated music floors. Artist cooperatives, record companies, presenters, and radio programmers organize these private showcases.

Another feature at FAR-West is the "Best of the West" Awards, which honours musicians and others in the folk community whose talents and efforts have established them as true leaders over a period of time. There is an award for the performer category and one in the non-performer category.

Attendance reached over 400 in 2006, and is expected to be even stronger this year. Advance registration, if postmarked by Oct. 12, is \$155, and \$185 at the door. Special band rates are available.

For more information visit: www.far-west.org.



Canadian Music Notes Hits Yahoo

A new place for singers, songwriters, musicians, writers, reporters, and everyone else involved in the Canadian music industry has been set up to share news: Canadian Music Notes. This is not a place to post gig listings or musical events, rather it's a place to post CD releases, awards, new products, services or events that benefit Canadian music people, to share tips, or to announce accolades that you or someone you know

has received. Anyone can join this group and all postings are moderated. The only rule is that the post must have something to do with someone or something in the Canadian music industry. To post a message, e-mail it to canadianmusicnotes@yahoogroups.com. If you have a questions forward it to rmmandassociates@rogers.com. For more information visit: <http://launch.groups.yahoo.com/group/canadianmusicnotes>.

CMW 2008 Showcase & Indie Awards

With an excellent turn out in the spring of 2007, musicians are looking ahead to the Canadian Music Week (CMW) 2008, which will be held from March 5-8, in Toronto.

Make sure that your band is recognized at next year's show by applying today for the Showcase series. All entrants will receive one free year's subscription to *Canadian Musician*, and will receive one complimentary delegate pass to the TUNEUP 2008 Conference. All bands must pre-register for the TUNEUP Conference by Jan. 18, 2008.

All genres are accepted for the Showcase series, and all must be submitted through Sonicbids. The deadline is Oct. 31, but if you apply before Sept. 30, you could win a Les Paul BFG Electric guitar, courtesy of Gibson Guitar. All bands will be notified of their status by Dec. 8, and all accepted bands will have the opportunity to be featured in the New Music Spotlight on CMW's home page with a link to your Sonicbids EPK.

Past Showcase headliners include:

Wolfmother, Neverending White Lights, Alexisonfire, Bedouin Soundclash, Three Days Grace, Fefe Dobson, Ian Thornley, Fat Boy Slim, Barenaked Ladies, Jewel, Bif Naked, Daniel Lanois, Alanis Morissette, Gordon Lightfoot, Mudvayne, Priestess, Soulfly, Rascalz, Moka Only, Tegan & Sara, Matt Mays & El Torpedo, and many more.

Representatives of an independent artist/group or duo can submit nominations for the 8th Annual Independent Music Awards, AKA The Indies, which will be held on March 5, 2008. Applications must be completed on Sonicbids no later than the posted deadline. National Selection juries of 10 professionals from the retail, recording, and live sectors will nominate five contenders in each category. The top five will then have their photo and audio streamed on the CMW website for the general public to vote on. The winners will be announced at the Indie Awards presentation.

For more information visit:
www.cmw.net.

10th Atlantis Music Conference & Festival

Atlanta, GA
September 19-22, 2007
atlantis@atlantismusic.com,
www.atlantismusic.com

Popkomm Festival 2007

Berlin, Germany
September 19-22, 2007
+49 (0) 30-3038-3009,
FAX +49 (0) 30-3038-2149
info@popkomm.de, www.popkomm.com

35th San Francisco Blues Festival

San Francisco, CA
September 28-30, 2007
415-979-5588
www.sfb Blues.com

NEMO Music Festival

Boston, MA
September 28-30, 2007
617-348-2899, FAX 617-348-2830
kristin@nemoboston.com,
www.nemoboston.com

Billboard Regional Mexican Music Summit

Los Angeles, CA
October 1-3, 2007
646-654-4660
bbevents@billboard.com,
www.billboardevents.com

Billboard Dance Music Summit & Vegas Music Experience

Las Vegas, NV
October 5-10, 2007
646-654-4660
bbevents@billboard.com,
www.billboardevents.com

Celtic Colours International Festival

Cape Breton, NS
October 5-13, 2007
902-562-6700, 877-285-2321
info@celtic-colours.com,
www.celtic-colours.com

3rd Annual Amp Show

Los Angeles, CA
October 6, 2007
818-992-0745
lioni@ampshow.com, www.ampshow.com

21st Ontario Council of Folk Festivals (OCFF)

London, ON
October 11-14, 2007
613-560-5997, 866-292-OCFF, 613-560-2001
info@ocff.ca, www.ocff.ca

Gospel Music Association (GMA) Academy In Nashville

Nashville, TN
October 12-13, 2007
615-242-0303, FAX 615-254-9755
www.gospelmusic.org

2007 Western Canadian Music Awards

Moose Jaw, SK
October 18-21, 2007
204-943-8485, FAX 204-453-1594
info@wcmw.ca,
www.westerncanadianmusicawards.ca

Toronto DJ Festival 2007

Toronto, ON
October 21, 2007
416-841-6224, FAX 905-814-0121
f.zhou@torontodjfestival.com,
www.torontodjfestival.com

KoSA Cuba

Havana, Cuba
October 21-28, 2007
514-482-5554, 800-541-8401, FAX 514-483-2226
info@kosamusic.com, www.kosamusic.com

Billboard Mobile Entertainment Live Fall 2007

San Francisco, CA
October 22, 2007
646-654-4660
bbevents@billboard.com,
www.billboardevents.com

The Next Big Idea: The Future of Branded Entertainment

Los Angeles, CA
October 29-30, 2007
646-654-4660
bbevents@billboard.com,
www.billboardevents.com

2007 DJ Cruise For Mobile Entertainers

Ft. Lauderdale, FL
Pre-Cruise Conference: October 29-31, 2007
Cruise: November 1-5, 2007
515-986-3300, FAX 515-986-3344
mb@mobilebeat.com, www.mobilebeat.com

Percussive Arts Society International Convention (PASIC)

Columbus, OH
October 31-November 3, 2007
580-353-1455, FAX 580-353-1456
percarts@pas.org, www.pasic.org

The Hollywood Reporter, Billboard Film & TV Music Conference

Los Angeles, CA
November 1-2, 2007
646-654-4660
bbevents@billboard.com,
www.billboardevents.com

Montreal Drum Fest 2007

Montreal, QC
November 9-11, 2007
888-928-1726
angelillo@videotron.ca,
www.montrealdrumfest.com

Touring '07: The Billboard Touring Conference & Awards

New York, NY
November 14-15, 2007
646-654-4660
bbevents@billboard.com,
www.billboardevents.com

50th College Music Society (CMS) National Conference

Salt Lake City, UT
November 15-18, 2007
406-721-9616, FAX 406-721-9419
cms@music.org, www.music.org

Billboard R&B Hip Hop Conference & Awards

Atlanta, GA
November 28-30, 2007
646-654-4660
bbevents@billboard.com,
www.billboardevents.com

Midwest Clinic 61st Annual Conference

Chicago, IL
December 18-22, 2007
847-424-4163, FAX 847-424-5185
info@midwestclinic.org,
www.midwestclinic.org

2008 International Association For Jazz Education (IAJE) Conference

Toronto, ON
January 9-12, 2008
785-776-8744, FAX 785-776-6190
info@iaje.org, www.iaje.org

42nd Midem Annual Music Market

Cannes, France
January 26-27, 2008
+33 (0) 1-4190-4460, FAX +33 (0) 1-4190-4450
info.midem@reedmidem.com,
www.midem.com

East Coast Music Awards (ECMA)

Fredericton, NB
February 7-10, 2008
902-892-9040, FAX 902-892-9041
ecma@ecma.com, www.ecma.com

MBLV '08 (Mobile Beat Las Vegas)

Las Vegas, NV
February 12-14, 2008
515-986-3300, FAX 515-986-3344
mb@mobilebeat.com, www.mobilebeat.com

2008 International Folk Alliance Conference

Memphis, TN
February 20-24, 2008
901-522-1170, FAX 901-522-1172
fa@folk.org, www.folk.org

Canadian Music Week (CMW) 2008

Toronto, ON
March 5-8, 2008
905-858-4747, FAX 905-858-4848
info@cmw.net, www.cmw.net

The 7th Annual Billboard Music & Money Symposium

New York, NY
March 6, 2008
646-654-4660
bbevents@billboard.com,
www.billboardevents.com

The Music & Home Entertainment Show (MHES)

Toronto, ON
March 8-9, 2008
877-746-4692, FAX 905-641-1648
info@mheshow.com, www.mheshow.com

In a dozen years, the KoSA International Percussion Workshop has become much more than a musical event. It has become an increasingly pure EXPERIENCE... a rare moment in time that leaves both participants and guest artists changed forever.

**Are you ready?
Are your students ready?**

KoSA 12 launches:

Aug. 6-12, 2007

Johnson State College,
Vermont / USA

www.kosamusic.com



Memo Acevedo • Carmine Appice • Joe Bergamini
Billy Cobham • Jim Chapin • Mike Clark
Mario DeCutiis • Dom Famularo • Rich Holly
Arnie Lang • Marco Lienhard • Mike Manieri
Aldo Mazza • Allan Molnar • Dafnis Prieto
John Riley • Lou Robinson • James L. Royle
Jeff Salisbury • Michael Spiro • Rajna Swaminathan
Rick Van Horn • Glen Velez • Michael Wimberley
She-e Wu • Gabriel Guerrero/piano
Fernando Huergo/bass ...and special guests

THE ONE



INTRODUCING THE **SE ONE**

Video demo available on our website
prsguitars.com/seone

PRS PAUL
REED
SMITH
GUITARS
www.prsguitars.com

© 2007 PRS Guitars Photography by Marc Quigley

Lifting

by Hemme Luttjeboer

The art of transcription or lifting is the highly subjective modus operandi of notating music. What you hear and how you write it down for other musicians to read is a very interpretive process. Ideally, your years of playing experience and familiarity in various styles of music contribute to your skills and your level of success. Whether schooled or unschooled, you too can transcribe. The ability to notate music to a high level is a studied art that takes time and diligence. However, a good background in the machinations of creating an arrangement, knowing how to read along with an understanding of the rudiments and syllabus of music, is almost a requisite.

I make a living as a music transcriber, arranger, and engraver. With over 200 books in publication with all the top US companies such as Warner Bros. Publications, Hal Leonard, Music Sales, Mel Bay, and Alfred Publishing, I'd like to share my approach and experiences with this challenging alternative to making a living as a musician.

Over the past 18 years I have listened to and transcribed thousands of tunes in various styles. Everything from metal (shredders to grunge), country, hip hop, fingerstyle, ragtime, jazz, classical orchestration to big band; whatever the musical situation, I was up to the challenge. I initially used a no. 2 pencil to document my scores and graduated to computer software in 1997. With each upgrade, great opportunities presented themselves. Today, aside from transcription projects, I am hired for my skills as an engraver/typographer using Finale notation software. But I began with rather primitive and archaic equipment by

today's standards. I started out using a cheap dubbing ghetto blaster that had some EQ but had the capability to play back at high speed. I recorded entire vinyl records on to my Akai reel-to-reel and then dubbed them to cassette at 1/2 speed. I would then play them back at high speed with the blaster and slow the tape down for difficult and/or speedy passages. It was very labour-intensive, but it got the job done. A few years and

ing on one instrument at a time, and notating it accordingly, I'll soon have a completed score. My CD player also has the ability to eliminate vocals from a track – a great feature when multi-guitar lines are buried. For fast phrases I can slow down the speed of the CD 50 per cent without altering the pitch. Sometimes there are those stubborn guitar lines that just need to be slowed down even further: then, I dust off my trusty Akai U4 Phrase Trainer for these.

After determining whether the guitars are in concert pitch, use an alternate tuning, or use a capo, I establish the proper key and create a vocal arrangement of the tune. This is where the form of the music is mapped out with verse, chorus, bridge, etc. Then I begin transcribing guitar parts note-for-note. Other important instruments (bass, piano, horns, etc.) are also arranged for guitar. When transcribing guitar, whether in pop, rock, country, or jazz, the sound of the instrument can determine the variable in chord construction. A heavily distorted guitar can give the illusion of a multi-fretted chord shape when all that is required is one or two fingers. A distorted guitar effect can bring out the overtones, which can affect how the music is to be written. Realizing and determining such factors play a huge part in transcribing. Eschewing pitches is one thing, but correct rhythms can be extremely tricky and time-consuming. Depending on the project at hand, everything is transcribed, regardless of difficulty. I persevere, with editing, until I am completely satisfied with the transcription before submitting it.

I've given you a simple overview of how I approach transcribing for guitar. You may have alternate methods, but, in the end, if the guy next to you can't play what you've written...

I've given you a simple overview of how I approach transcribing for guitar. You may have alternate methods, but, in the end, if the guy next to you can't play what you've written...



a few cassette players later I graduated to a Yamaha MT-120 4-track recorder. Currently I use a Superscope/Marantz PSD-230 CD player, however it's already out of production – but there are some great software applications available for transcribing as well.

A typical day of transcribing a new project begins in the morning with a focused listen of the music. Headphones plugged into the CD player works best for me. I use them instead of speakers, so I can best visualize the different instruments and where they lie in reference to the face of a clock. At times, guitars are positioned at 12, 3, and 9 o'clock; drums centre; vocals left/right, etc. By focus-

Since he first picked up the guitar in the late 1960s, Hemme B. Luttjeboer continues to decipher and unravel guitar parts. For more information about his hobby turned vocation visit his website at www.musicpaper.com.

Street Gospels Sees Light – & Dark – Of Day

BY KAREN BLISS

Bedouin Soundclash is set up in a mid-sized rehearsal room in a nondescript area of Toronto that's part warehouse, part residential, and part small business. Inside the ground level space, there's a black curtain backdrop, truncated drapes hanging from the ceiling, and soundproofing egg cartons on one wall.

The Toronto-based trio runs through two songs, the current single, "Walls Fall Down" and lead cut, "Until We Burn In The Sun (The Kids Just Want A Love Song)," both from its third and newest album, *Street Gospels*, the follow-up to 2004's *Sounding A Mosaic*, which helped to launch the reggae- and dub-influenced rock band internationally. It also saw sales close to 90,000 units in Canada, according to Nielsen SoundScan.

After being on Stomp/Warner Music in Canada, the chilled-out vibe-heavy band has decided to go with its manager Joel Carriere's Dine Alone Records, distributed by Universal Music Canada, for this album.

Bedouin Soundclash – singer-guitarist Jay Malinowski, drummer Pat Pengelly,

and bassist Eon Sinclair – had milked *Sounding A Mosaic* as far as it could. The three met in 2001 at Queen's University in Kingston, ON, and named the band after New York-raised Israeli artist Reuel "Raz" Mesinai, whose alter ego, Badawi, mixed dub and Middle Eastern influences on his 1996 album, *Bedouin Sound Clash*.

In 2001, while still in school, the band released its debut album, *Root Fire*, which features four players: the current line-up plus someone on djembe. By *Sounding A Mosaic*, they were a three-piece and cut the sophomore album at Montreal's DNA Studios with Darryl Jenifer, the bassist from legendary DC hardcore/reggae group Bad Brains, who they met through their then-manager, Paget Williams.

It would take a while, but eventually that album would yield three hit singles and earn Bedouin Soundclash a 2006 Juno Award for New Group of the Year – all the while, the third album, *Street Gospels*, was ready to go, having been recorded in February, 2005.

"We did that before anything happened with 'When The Night...,'" recounts Malinowski, referencing the feel-good song "When The Night Feels My Song" that was licensed to a Zellers department stores ad in 2005 and suddenly became a national radio hit that summer. "...*Mosaic* had come out [on Montreal's Stomp Records], but it hadn't had its re-release on Warner, so it had been out, but no one really paid any attention to it.

"Once it had a re-release, then it was in the Zellers commercial and then it started picking up while we were outside the country on *Warped Tour*. Then, everything started snowballing and it started picking up in the UK We toured there. We came back to Canada. We toured. Then, we went down to the States and we just kept touring it, so we didn't have to release it."

"It was always on the cusp of getting released," Malinowski says of *Street Gospels*. "Then, three months would go by and we'd tour some more places and we'd realize we gotta go tour there again. Finally, listening to it, we all felt it would be better to go into the studio again."

The first version of *Street Gospels* was recorded at Toronto's Signal To Noise Studios with Jenifer producing and studio owner Rob Sanzo engineering. They cut 14 songs. Money Mark, Beastie Boys collaborator and solo artist, played keyboards on some tracks. But after two years of touring, when Malinowski, Sinclair, and Pengelly finally had time to reassess and rerecord *Street Gospels*, it was February of this year and much had changed. In particular, Malinowski had written more songs.

"Where *Sounding A Mosaic* came out of practices, with me coming in with half ideas, on this record I wanted to make something determined in terms of the songs being songs, and then we could go in and make something more musically complex as a group but have the ideas determined beforehand," explains Malinowski.

"I guess I just knew thematically what I wanted to say, that all the songs have a gospel and a story to them – the *Street Gospels*. There's a non-denominational spiritual message to the whole record. All of them are somewhat stories that can be learned on the street, and I mean by that just in everyday life.

"'Nico' is obviously a street lesson. 'Midnight Rocker' is about drug use, non-judgmental drug use [laughs], but in the end I feel that any sort of reliance on substance will lead to heartache, hence 'Hearts In The Night,' tweaking out at very late-morning hours. 'St. Andrews' is another semi drug reference song."

"I think the best thing is when you can take what you need from it," he says of a



Darryl Jenifer



Bedouin Soundclash Fusses & Fights With Third Album

listener's interpretation. "That's why I try to write open-ended things and allegorical lyrics. So that song ['St. Andrews'] is about being on the street, in terms of a certain area of Kensington, St. Andrews Street. It's also a reference to a church. But it's really about getting to a crisis point in your life and seeking some sense of salvation. I wanted to make the smaller details less important than the bigger idea."

Musically and lyrically, he also says, "The vibe of it was to bring it from day time to night time. '12:59 Lullaby' is the first sort of interlude going into something that's going into the night ['Nico On The Night Train,' originally inspired by a friend's ex-girlfriend who became a stripper], so not just because the song's 'night,' but because they sound a bit darker as well."

Armed with the new material, they enlisted Jenifer again. He suggested Bedouin Soundclash come down to Woodstock, NY, to record at Flymax Studio, where he had recorded a few small projects. "I just thought [it would be good] because of the gear that was there, the vintage gear, API and Neve," says Jenifer a few days later, sitting backstage at Toronto's Rogers Picnic, where Bad Brains and Bedouin Soundclash were both on the bill. "It wasn't a recording that was digital-based. It was more analog recording, a true to honest approach to what these guys do."

"It was in a cabin," says Pengelly of the studio. "This guy, Pete [Gaigan], who was the engineer on the record, lived in this house and then he had a studio on this property and the studio was in his cabin, so we slept in the cabin."

"We were there all day," adds Malinowski.

"Generally," says Sinclair, "Darryl would end up making his way [over] between 11 [a.m.] and 1 [p.m.], and then we'd start doing stuff and usually wrap between 10 [p.m.] and 11 [p.m.]. We were up and ready to go much earlier [laughs]."

"I think we really started to get on Darryl's nerves," admits Malinowski.

The band would rise early, around 9-ish, and expect Jenifer, who lives just a few minutes away from Flymax, to be up and ready when they were.

"I tend to roll through," explains Jenifer with a laugh. "Bedouin's there. We're in the studio. We're in the spot. I live nearby. They would get up early. They're living there, so they're sitting around, and I'm there all night and I can get there at 11 [a.m.]. I left the studio at 1 [a.m.], and I gotta be back at 9?"

The team has now worked together several times and the dynamic has changed (Jenifer and Bedouin Soundclash



GRADY

LEAN & MEAN

BY KEVIN YOUNG

A *Cup Of Cold Poison* is a lean, badass set of live-off-the-floor mayhem that owes as much to Sabbath and Zeppelin as to blues and gospel. A blend of metal bluster, punk rock speed, and straight up rock served up raw, with a bit bottom end and as few chords as possible. "We started this band with the concept of 'why play two chords when you can play one?'" says bass player, Big Ben Richardson. Austin, TX, he explains, was the perfect breeding ground to make the concept a reality. "It's a music town, not a music business town."

Deft practitioners of the one chord stomp, Grady unapologetically starts its gigs with "Ride Like Hell," a perennial Big Sugar encore favourite. No big deal, considering many Grady tunes practically scream encore track – the kind of song bands whip out, tear up, and extend to wear the audience out at the end of the night. Just the kind of thing they did at their first gig...

"It wasn't even a gig," singer/guitarist/producer Gordie Johnson says, speaking to me from the family ranch in Alberta. "We just showed up at Grossman's Tavern in Toronto; they had no music and we said 'Is it okay if we get up to play?' We didn't give a shit about being hip – we just felt like playing and we came out of it with something none of us planned."

Like that gig, Grady's first record, *Y.U. So Shady?*, wasn't meant to be a record, but it sparked people's hunger in the band. Since, Grady fed that hunger regularly at its home venue, Austin's popular Continental Club, and on

tours that have taken it across Canada, Norway for the Down On The Farm Festival, and now, back on the road to support the new record.

If there's more low-end bombast on this album, you can chalk it up to new member, Billy "Thunderball" Maddox, replacing ex-ARC Angel, Chris Layton on drums. "We went from having a guy who showed up with a kick, a snare drum, and a cymbal, to a guy who showed up with like six toms, 10 cymbals, two kick drums. I said 'hey man, run what you brung.' If you set it and I put a mic on it, you better hit it."

Recorded in Willie Nelson's Pedervales Studio, in Spicewood, TX, the album is extremely lean. After a summer of playing tracks from the record live, Richardson says, "Once we got in the studio we really knew what we were doing, and Gordie knew exactly what he wanted. We actually tracked the thing in three days. There's not a single instrumental overdub on it." Maddox' style melded well with both Richardson's playing and Johnson's recently rekindled love of metal, helping Grady both evolve and settle into its sound live and on record.

The lead track is, quite literally, a joke, told by Nelson and it sets the tone for the blunt, 12-song tour of the world-according-to-Grady that follows, covering love, lust, hope, and regret, before ending up squarely planted under the hangman's noose. It's not just the story you tell, though, it's how you tell it. And, like Nelson, Johnson and company have a way of telling a story musically

lyrically that's honest and clear, without getting too hung up on filling in every blank for you. It's something they take to the stage as well – where Johnson's old band, Big Sugar, did three-hour shows involving epic, reggae-influenced jams, Grady's live set tends to be more concise, but no less energetic, or quieter. Eut then, Grady, like Johnson and Richardson's move to Austin, was meant to be about starting over, not rehashing past glories...

Gordie Johnson: It's a different kind of ethic. Big Sugar was more of a dancing kind of rock show. Grady's more like a bare knuckle boxing match, you don't want to see it go into extra rounds, it just gets too bloody.

Canadian Musician: The new record seems to owe something to soul as well?

GJ: Yeah, I've never really got that far from my musical upbringing. I grew up near Detroit, on the Canadian side of the river, listening to Detroit radio. Quite often I'd stay up all night listening glued to my radio and listening to gospel music.

CM: It's a really lean sound – pretty much live off the floor

GJ: It's not pretty much, that is exactly it. There are no added guitar parts; I didn't fix any guitar parts later. Nothing was fixed in Pro Tools. That's how it was and that's how it went to tape.

CM: What is it about Austin that drew you there, and keeps you there?

GJ: It's not a place to get a record deal. It's not a place to schmooze and be seen. There are gigs everywhere, starting at five in the afternoon and going all night, dozens of venues, every night of the week. A lot of people know Austin from SXSW. They'll go down there and go 'wow, Austin is great,' but they don't realize that any Monday night of the year it's great like that, only you can find parking, and you don't have to know somebody at a big, fuck you, record label to get into the gig. It's a great place to start over again. Your chances of getting on the front page of the newspaper are greater if you're the local guy that plays every Tuesday night, than if you're a multi-platinum artist that comes in once every five years. They appreciate the people that bring 'em the music all the time.

CM: Has Austin influenced your production career in any way?

GJ: I had a great facility to work at in Toronto: Phase One Audio. I made all the Big Sugar records there, produced a lot of other albums there and recently did Joel Plaskett Emergency's *Ashtray Rock* there. In Austin I've got myself set up at Willie Nelson's private studio. It's like the Disney World of analog recording gear, I could build a fort out of Neumann microphones. It's incredible: big rooms, iso rooms, and a tile room natural reverb chamber, out in the hill country – nobody comes around except some of Willie's guys. There's no receptionist, there's no office. It's on the golf course. I mean, what do you want? You can see the lake from the control room. Do I feel inspired? Yes I do. Do artists feel inspired knowing that Merle Haggard sung into that mic, or Willie used that to play guitar? Yes they do.

CM: Did starting over again remind you why you started doing this in the first place?

GJ: Absolutely. There was something liberating about throwing an amp in the car, driving to the club, throwing my stuff on stage, playing, and then changing into a dry shirt in the alley – no tour buses, no guitar tech, no dressing room, or stage manager. Don't get me wrong; I love having someone else tune my guitar, but every once in a while you gotta buck up and do a day's work.

CM: Do you think being from Canada, where the distances are so great, and the touring you've done, helped make the move to starting over easier to do?

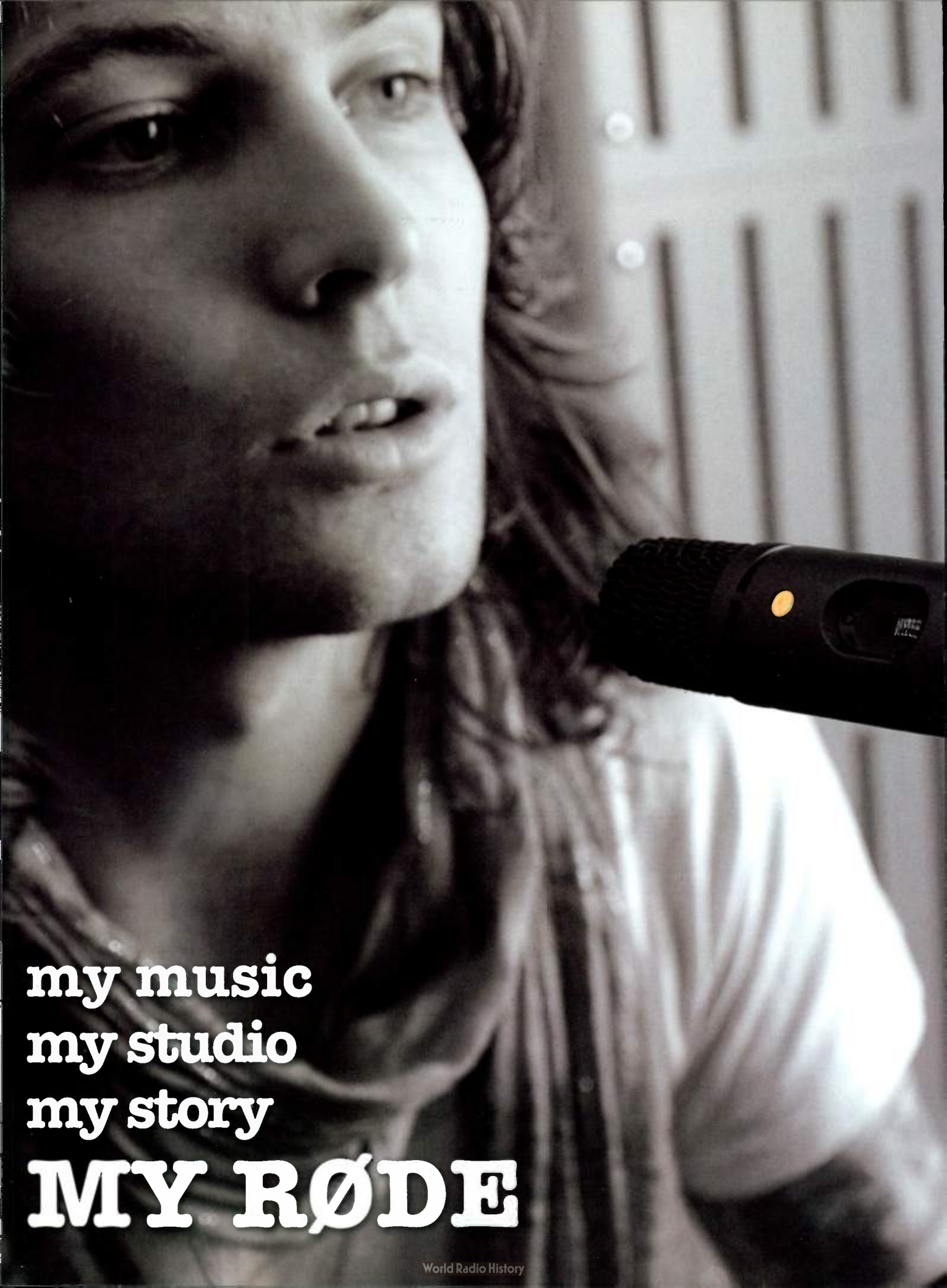
GJ: I think that went a long way to my fearlessness as far as just getting on the plane and going. Texas has that kind of size and scope to it that's reminiscent of Alberta – lots of oil, land, and cattle. There's a cultural similarity north to south, more so than east to west. I think the thing that really prepared me for it was living in Toronto for so many years. There's an inferiority complex that doesn't need to be there – Canadian cities and music scenes can stand on their own. Maybe someday people will put up their hand and acknowledge it. Montreal's making a name for itself, Toronto's always had great music, but being from there, it's like you have to be noticed somewhere else for it to count. Going to Texas was like, 'If you're here you must be good. We'll put you on the radio.' We didn't even have a record, just a demo, and we were like, 'Well, we're gonna have to put a front on this record and shrink-wrap it so people can buy it.' It's a great way to get started. Whether you get national success, or just stay local, they still love you. I didn't go to Texas to make it big in the US. I was just looking for a place on the map – whether it was Canada or the US – that I could start over again. I've been going down to Austin for years, and if you're really good, all that attention will find you anyway. So, to go chasing after it, it's a little undignified in a way. ■

A Cup of Cold Poison was released June 19, 2007 – for more info go to www.shadygrady.net.



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





my music
my studio
my story

MY RØDE

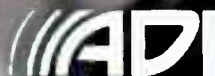
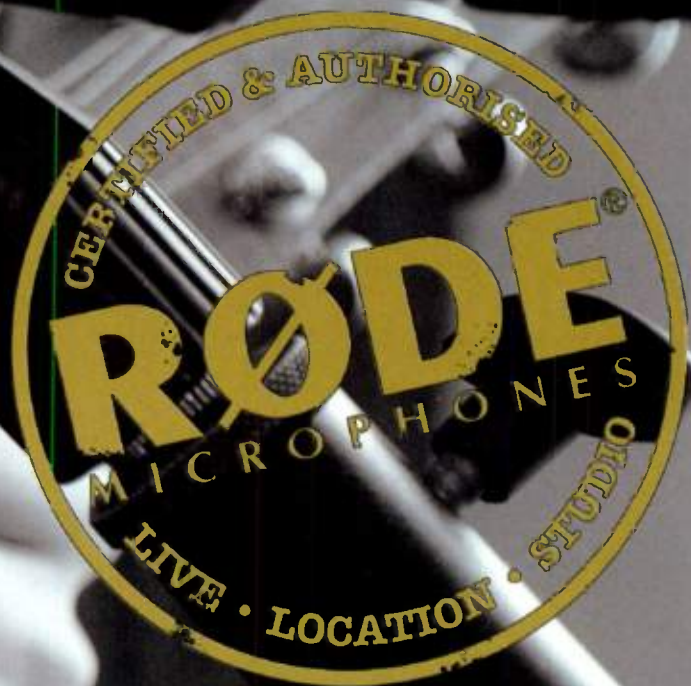
Introducing the new RØDE M3.

Designed with versatility in mind, the new RØDE M3 microphone is suitable for a wide range of applications in both studio recording and live performance. Extremely low handling noise also makes the M3 the perfect microphone for location recording and field reporting.

The M3's switchable high-pass filter enables you to cut out any unwanted low-end sources, while the three-step PAD (0,-10,-20dB) allows for the capture of loud sound sources.

With support for both 9v battery or phantom power, and a ten year warranty*, you can be sure that your M3 is ready to work whenever and wherever you are.

Visit www.rodemic.com/m3 to learn more.



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

*online registration of microphone required

World Radio History



Steve Piticco is a guitar player's guitar player, a master Telecaster picker. He possesses the gift - no matter what style of guitar player you are, you will be blown away by his musicality. by Levon Ichkhanian

Amongst his extensive touring, clinics, and recordings he has found the time to put out a new self-titled CD with guests - Don Helms on lap steel and a duet with his wife, vocalist Spike (Tracy McNaughton-Piticco) - and an instructional DVD entitled *Telecaster Master* (www3.symptico.ca/spiticco/dvd), which is truly a masterpiece, filled with performances and in-depth looks and examples of banjo-like rolls, pedal steel guitar bends, and what Piticco does best - Telecaster chicken pickin'!

Piticco started playing guitar at age 11; at age 15 he purchased a Fender Telecaster, which is the same one he plays today.

Along the journey he has garnered many awards, including the

Canadian Country Music Association's 1990/91/92/93 "Guitar Player Of The Year" citation and the title of overall "Instrumentalist" in Canadian Country Music in 1985/90/91.

The Dutch Country Music Awards (DCMA) also honoured Piticco with five "Gram Awards" (named after Gram Parsons) for the "International Instrumentalist Award" in 1993/94 and 2001/02/03.

Piticco's band since 1989, South Mountain, has also received the honor of "International Group Of The Year" from the DCMA for the years 2001 and 2003!

South Mountain consists of Don Reed, fiddle; Kurk Bernard, bass guitar and vocals; Jay Riehl, drums and vocals; and Steve Piticco, lead guitar and vocals. The band travels extensively throughout Canada, Europe, and Scandinavia.

As I did this interview, South Mountain was gearing up for its 2007 Euro-Tour.

Canadian Musician: What inspired you to pick guitar for an instrument?

Steve Piticco: My dad played guitar and still does but never

played professionally. It seems that there were always guitars and a lot of players around on the weekends that were there to jam with my dad. The first time he put a guitar in my hand, I wanted to hold it left-handed and he took the guitar from me and turned it over so that I was holding it right-handed. I still am a right-handed guitar player, but I am left-handed when it comes to writing, eating, and drinking my tea.

CM: Who were your early influences?

SP: My earliest influences would be Chet Atkins, Jerry Reed, Roy Nichols, Mike Pepe Francis, Eddie Lequire, Frank Mussey, George Gill, Merle Travis, and Don Rich. These are some pickers that are famous and a few that are not so famous – but all are and were great influences for me and I learned more off of these players from just listening to their feels and styles of playing.

CM: Did you take lessons or are you self-taught?

SP: I think I had about three lessons from a guy that was a folk guitar player who gave my soon-to-be-friend, Mike Broughton, lessons. I noticed him walking every week down the street with a guitar so I asked him, "Where are you going with the guitar?" My friend Mike steered me to his church where he took lessons and I joined them for a couple of weeks or so. I would say that from listening and watching other styles of players and executing what I heard that I was self-taught. I used to be able to hear licks on the radio and play them. I have found throughout my career as a guitar player that "the best players are better listeners."

CM: What was the motivation behind the DVD?

SP: For 20 years, players have asked me if I had a DVD so that they could pick up some of my licks and they just wanted to figure out how I do a lot of things that I do on my Tele'. The DVD that I have done has no tab or notes, but it is full of info on what I do with five camera views so that you can at least see what I am doing from each angle. I do also try my best to slow some of the faster licks down so everyone can pick them out.

CM: How do you balance your music career with your personal life?

SP: My personal life consists of me, my wife Spike, and two cats: Elizabeth and Daisy. My musical career is so unpredictable that it takes a very special person like Spike to understand it. We have such a mutual love for each other and also a mutual understanding for each other. Spike has a salon called Foxy here in Belleville, ON that keeps her busy while I am on the road. When I am at home, like today, I am without Spike as she is working, but I at least know she will be home around 7 or 8 p.m. I also have a lovely daughter Callie (20) and son Bryce (23) who are on their own and working near Ottawa.

I think that balancing our professional and personal lives for me and Spike is pretty easy, as we are on the same wavelength. We both love Jesus and are totally forgiving of each other.

CM: Whose music are you listening to currently?

SP: I listen to country music, when I can find it on the radio. CHAM 820 The Legend is pretty cool as well as AM 740 or WSM 650 late at night. As far as listening on my own to music, it is usually music that I either have to learn to write Nashville number charts to or just the radio. The

odd time I will put on some Don Williams on the turntable, or Merle Haggard.

CM: Has anyone in the guitar world caught your ears recently that we should know about?

SP: There is a young fellow in Oshawa, ON named Randy Vouture who you will hear about eventually as he is building a great reputation, and he is a great picker. Randy is about 17 years young. I have known Randy since he was 14. There are other players in Canada here that are making noise in the country vein: Paul Chapman, Ivan from Johnny Reid's band, Derek Littlejohn, David Kalmuski, Rodney Alexander, Frank Young. All of these guys are class acts!

CM: Do you have a daily practice/playing routine?

SP: Actually, I do not practice much anymore as I keep myself too busy, which is a way of practice anyhow. Almost 100 per cent of what I have ever learned was learned on stage and while going through a set or a show.

When I was a teenager and learning a lot, I never put the guitar down while I was awake. Every now and then I will pick up a flat-top and let out all that I have bundled up inside me. I should have a recorder going at that point.

CM: What's your advice for up-and-coming pickers?

SP: I think that anyone playing any instrument needs to listen first, understand, and play with feel, which can mean less is more or to just give'er all you've got, depending on who's turn it is in the band. I believe that when someone else is playing, that you can comp' to help the song feel as good as it can – and it can with playing nothing, as well, so it is a personal call. You can tell a great band that communicates by how tight it is and how the members work together. It is a gift to be able to work with guys and gals that all have the same goal in mind: "Make it sound like a song."

CM: What are your thoughts on the path that the music business is heading towards (downloading, indie CDs)?

SP: I kind of feel bad that South Mountain, the band I pick with, has not sent CDs to radio since 1996. We still produce a CD a year but just sell them at our live venues, which is OK for us, but I feel that there is a lot of music out there that the public needs to hear or be exposed to because of it being a special gift to someone who may need to hear it. The reason for not sending CDs to radio lately is that radio has changed from when we used to have top five releases in the early '90s. I do believe that there is so much great talent out there that doesn't know how to get music to the right people. I don't even have these answers, but I hope and pray that what needs to be heard, will be, by the right people. I play guitar because I honestly love it to pieces. I also have met a lot of people on my musical journey that I will never forget. ■



Levon Ichkhanian is a Toronto-based musician and freelance writer. Check out www.levonmusic.com.

Steve Pitricco

TELECASTER MASTER

CANADIAN MUSICIAN • [43]

CANADIAN MUSICIAN • [47]

CANADIAN MUSICIAN • [49]

NAME
NOM The Indie Label President

No.



Name: Tim Potocic
Title: President, Sonic Unyon Records
File Under: Indie Rock Entrepreneur

Tim Potocic, and the rest of the members of the band Tristan Psionic, started Sonic Unyon Records in 1993, almost 15 years ago. The label was started while its founders were still in university and was responsible for signing many of the bands that led the vibrant indie rock explosion of the 1990s. The label has since grown into a well recognized and award-winning label with international distribution. Sonic Unyon has released albums for such bands and artists as Hayden, The Pixies, and Treble Charger.

Although Sonic Unyon has grown over the years, it is still very much an independent label, and as such it operates on a shoestring. According to Tim Potocic, the money he receives from licensing his artist's music is essential to the day-to-day operation of his label.

"Licensing assists in the all around marketing and developing of all Sonic Unyon/Goodfellow artists," he says. "Licensing plays a key role in building our artists brands and provides the always needed cash flow. It helps our bands to tour in support of their respective releases."

Every time a person finds him or herself unwillingly singing, "I'll Be There for You," the infectious theme song from the long-running sitcom *Friends*, they demonstrate the power of the tube in promoting an artist. Potocic says that the licensing deals he attracts for his artists are not only an effective way to promote his bands but are "absolutely necessary in building the story of a well-rounded act."

His belief in the importance of licensing deals is apparent by the enthusiasm in which he pursues them. In the month of April alone he obtained many placements for his bands, including: deals for Dirmitts, who signed on to provide the theme song to CTV's *Whistler*; Tangiers who will be heard on the theme for MTV's *Drive Thru*; and Kittens, who will be featured on the highly-anticipated newest-installment of the Tony Hawk video game franchise.

While Potocic has enjoyed success acquiring lucrative deals for the bands on his roster, he says that he owes his good fortune "to a combination of luck and hard work."

"I send out packages to a select list of contacts that I have developed over the last seven or eight years," he says. "Often these contacts pass along our music and contact information to others. Sometimes a placement will just fall into our laps."

Hey, That's My Music! is published by Hal Leonard and is an excellent guide to the subject matter discussed here. The copyright information applies to the US, but Canadians will find the overall principles useful. Check out www.musicbooksplus.com or other online sources to obtain your copy.

Hey, That's My Music!

**MUSIC SUPERVISION,
LICENSING, AND
CONTENT ACQUISITION**



by Brooke Wentz

music PRO
guides

X-FACTOR



MOTIF XS

Lacking X-Factor in your studio? C'mon it's ok to admit it ;-)

With the new Yamaha MOTIF XS, inspiration is just a key press away. High-quality sounds to inspire you, intelligent arpeggiators to fuel your creativity, recording features to capture every idea, built-in sampling to create full audio/MIDI arrangements, rhythmic patterns to compose with, studio-style mixing controls and versatile effect processing to master your final productions. With all this and more, the MOTIF XS will soon be your favourite 'go-to' instrument — whether you're composing at home, recording in the studio, or playing live. It's got absolutely everything you need to make professional quality music.

MOTIF XS comes with Cubase AI, a special full-featured music production software that integrates fully with the MOTIF XS, and can easily be upgraded to Cubase 4. It gives you all the tools to produce professional level recordings - quickly and easily - with a system that you can expand into the future.

Close your eyes, play the gorgeous sounds and rhythms of the MOTIF XS — and get your X-Factor on!



VCM EQ



VCM Flanger



VCM REV-X Hall

(320 x 240 dot, 5.7 inch backlit LCD)



VCM Compressor

©2007 Yamaha Canada Music Ltd.

www.yamaha.ca
www.yamahasynth.com
www.motifator.com



ShowCase

by Karen Bliss



COLIN MUNROE

Who: Colin Munroe

Where: Toronto

What: one man pop band

Contact: Marked Music, Andrew Kennedy, akennedy@markedmusic.com, 416-669-6070, www.colinmunroe.com

After working behind the scenes, writing and producing for such R&B and hip hop artists as Glenn Lewis, Divine Brown, Saukrates, Ray Robinson, and Brassmunk, this 26-year-old Toronto-based musician is finally pursuing a solo recording career. Playing every instrument, his self-produced debut album, *Don't Think Less Of Me*, mixed by Mark Needham (The Killers, My Chemical Romance), is not what one would expect from a guy who has been an important peg in Canada's urban music community. His songs are pure pop with lyrics that are insightful and thoughtful, sometimes polar to the upbeat sound. From the incongruously chirpy "World of Pain" to the whoa-oh groove of "Will I Stay" to the more wistful and melancholy "Divine" and pounding pop of "One Draw (You Had Me)," it's not all smiles for Munroe lyrically. After volunteering at a hospice in Calcutta, India in 2004, he realized just how good the lifestyle is in the western world. "I saw a lot of that coming into the music, a frustration with the day-to-day lifestyle that can be so mind-numbing in its comfort, in its luxury, so life-sucking. And so there's a lot of frustration within a lot of the lyrics about that," he says.



Karen Bliss is a Toronto-based music journalist, who operates her own Canadian music news column at www.jam.canoe.ca/Music/Lowdown and is the Canadian correspondent for RollingStone.com. She has also published an anti-racism children's picture book, *The Girl with Pinhead Parents*, available at warchild.ca.

If you are an unsigned artist and would like to be a part of Showcase, send your EPK to www.sonicbids.com/cmshowcase, or mail us a complete bio, a glossy colour photo on photography paper (no computer print-outs or scans), and a copy of your CD. Send your complete package to: Showcase c/o *Canadian Musician*, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3. Selected artists will also appear on the *Canadian Musician* website, www.canadianmusician.com. IF YOU FAIL TO MEET THE SUBMISSION REQUIREMENTS, YOU WILL NOT BE CONSIDERED.

DAN MANGAN

Who: Dan Mangan

Where: Vancouver

What: folk – sung, sealed, and delivered

Contact: Shannon Martin at File Under: Music, 604-628-5275, Shannon@fileundermusic.com, www.myspace.com/danmangan

Mangan's debut album, *Postcards & Daydreaming*, features 12 self-penned songs, produced by Daniel Elmes at Dubvibe Productions and co-produced by Mangan and Simon Kelly. The first single is "Journal Of A Narcoleptic," which has received some love at CBC Radio 3, but "So Much For Everyone" is the cut with almost 16,000 plays on his MySpace page. The mournful song runs just under seven minutes and is so slowly delivered, one anticipates each line. The rough-voiced folk singer-songwriter has toured the UK twice and the US. He will soon try and get a foothold on his own territory after his 2007 North By Northeast showcase in Toronto impressed Canadian booking agent Julien Paquin at Paquin Entertainment. Mangan will tour in Australia in early October then across Canada in late October and November. *Postcards & Daydreaming* isn't his first recording. At 17, he released his first EP.



KIRAN

Who: Kiran

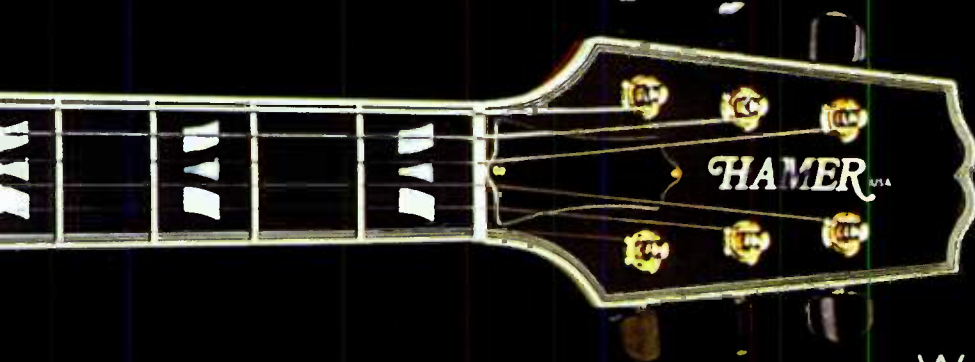
Where: Thornhill, ON

What: so smooth

Contact: Lake City Entertainment Inc., 99 Bronte Rd., #150, Oakville, ON L6L 3B7, 416-697-0791, admin@lakecityent.com, www.kiran-funk.com

Adult-contemporary R&B/pop artist Kiran Singh was born in Ireland when his family left South Africa for a time. Moving back, they lived under Apartheid, learning to deal with the racist laws and segregation. At home, he was exposed to music by his parents and elder siblings, listening to everyone from Michael Jackson to George Benson and Nat King Cole. When Kiran was 10, the family immigrated to Canada to start a new life. Excitedly, he enrolled in piano lessons and for high school attended Cawthra Park Secondary for performing arts, where he learned to play acoustic guitar, bass, and percussion, in addition to composing his own songs. Not surprisingly, at the University of Toronto, he chose to study music, earning a Bachelor of Music in vocal jazz and a Bachelor of Education in music. It was while working at The Gap of all places that he met his eventual executive producer and co-writer, Mark Bronson. Along with producers Bryant Didier (also a co-writer), Larry Thompson (Neverending White Lights), and songwriter/producer Michael St. Clair (Jacksoul), they began creating what would become Kiran's self-titled debut album. It's a mellow recording, a lounge-y mix of R&B and piano-bar jazz, including "You Took A Bite," "Ready," and horn-inflected "You're The One For Me." More than two-dozen musicians guest on the tracks and help him realize his once-impossible dream.

Who in their right mind would let you play with a masterpiece?



We would.

www.hamerguitars.com B&J Music Ltd., Mississauga, Ontario, L5A 3V3

Who needs the H2 Handy Recorder? Every Musician on the Planet.

SIMPLICITY IS A BEAUTIFUL THING.

It's a simple idea: provide brilliant stereo recording in an easy-to-use, ultra-portable device. With the H2, every musician has a way to record high-quality audio.

WHY FOUR MICS ARE BETTER THAN TWO.

The H2 is the only portable recorder with 4 mic capsules onboard in a W-X/Y configuration for 360° recording. Audio is decoded instantly for unrivaled stereo imaging.

PUSH A BUTTON...

That's all it takes to start recording! The H2's intuitive user interface makes it easy to capture the moment. Onboard Auto Gain Control ensures your recordings are at the right level. And you get over 4 hours of continuous operation with 2 AA batteries.

PLAY IT BACK!

Play back your recordings on your home audio system or listen to your masterpiece with the included earbuds. Enjoy studio-quality audio directly from your H2.

SECURE YOUR DIGITAL MEMORIES.

The H2 comes with a 512MB Secure Digital (SD) card. With a 4GB card, the H2 provides 2 hours of recording at 96kHz, 6 hours at 44.1kHz, or a staggering 138 hours at MP3. You can store your recordings on a PC or Mac with the H2's USB interface and then share them online.

WHAT'S LIFE WITHOUT ACCESSORIES?

Your H2 comes with a mic clip adapter, tripod stand, earbuds, a 10' USB cable, stereo cable, AC adapter and a 512MB SD card.

ENJOY YOUR BRILLIANCE!

Recording high-quality audio has never been so easy. You'll be amazed by your sound.



**THE ZOOM H2 HANDY RECORDER.
BRILLIANT STEREO RECORDING.**

zoom
CATCH US IF YOU CAN

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