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ISSN 0708-9635

INDEXED IN THE CANADIAN PERIODICAL INDEX



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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

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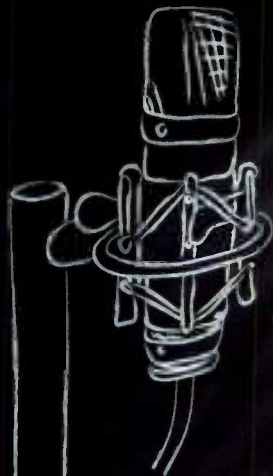


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www.canadianmusician.com to write electronically.

Response To "Unrealistic!" In Last Issue

Though the facts about downloads are true, the observations about copyright are incorrect. We do have the laws, but our problem is that they are not enforced. What should be enforced isn't, and what tries to be enforced pushes and HURTS our artists in the worst way. The letter, by the way, was great – it lets you know how bad things can be. I appreciate the magazine in a far brighter light as you truly do get the picture across, and I will be taking it to work to show my friends and customers what a great magazine we have. Thanks.

Jeannie Hoyseth
Edmonton

Ed. We don't necessarily agree with the comments made in last issue's letter, but we will always keep our ears to the ground for what Canadian musicians have to say about the industry.



Niagara Music Awards

Just wanted to say hello and thank you for your participation and support of The Niagara Music Awards. We appreciate your efforts in getting behind the awards with your national magazine. It truly gave credibility to an event whose time has come. I know that our project is not in an original vein, but winning our award will certainly help our career in the entertainment industry. Maybe you'd like to see the show this summer? Let me know.

Thanks again,
Larry Swiercz,
Pink Floyd Niagara

Ed. Thanks Larry, and congratulations to all nominees and winners at The Niagara Music Awards. We're already excited about next year!

The advertisement for the Roland R-09 24-bit WAV/MP3 Recorder features a collage of images. On the left, there's a bird perched on a branch and a close-up of water splashing. In the center, there are images of hands playing a piano and a person playing a violin. On the right, there's a photo of a woman being interviewed. The main image is a hand holding the silver and black R-09 recorder. The text 'R-09' is prominently displayed in large white letters, with '24-bit WAV/MP3Recorder' underneath it. Below the main text, it says 'Pristine 24-bit recording to go!' and 'Now you're ready to capture inspiration wherever, whenever it strikes!'. At the bottom, it says 'See and hear the Roland R-09 at your nearest authorized EDIROL dealer.' and lists logos for EDIROL by Roland, IARC, USB 2.0, and SD. The website 'www.roland.ca' is also mentioned.

R-09
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Landing An Endorsement Deal

BY ANDREW KING

If you or your band are doing serious touring – different clubs in different cities – and you actually sound good, there's a decent chance that the suppliers of the gear you're dragging in and out of venues could use you to move some product. Yes, you may be marketing for the man, whether you know it or not. Why not see if you can score an endorsement with a company whose gear you're both familiar with and fond of? Canadian manufacturers and distributors have no problem cutting you some breaks on gear costs if you're going to be getting their name and logo in front of some avid music fans and players. If you can stand behind a piece of gear and feel you can help get the word out about how great it is to a chunk of your fans, believe me – it's worth your while to explore the possibility of product endorsements. Canadian companies like Dot-On-Shaft Guitars, Los Cabos Drumsticks, and SABIAN Cymbals all carry an extensive artist roster, a large number of their players being homebred. *CM* caught up with reps of several other Canadian suppliers to help you learn about the process of applying for endorsements, what an endorsement entails, and why they're beneficial to all parties involved.

APPROACHING THE SUBJECT

"Bands should go looking for endorsements once they have a few other ducks in a row," says Sparrow Guitars President Billy Bones. "Record an album. Tour. Build a fanbase. Like everything else in the music industry, this is a popularity contest." If you're still feeling up to the challenge, decide which companies you'll approach. "Prior to approaching any company for an endorsement, we strongly recommend that the artist 'learn' the product," says Larry Davidson of D'Addario Canada, the Canadian distributor of D'Addario, Vater, and Evans products, among others. "A prospective artist should be able to explain to an endorser what they have to offer." Get ready to sell yourself to the company – how will you help them help you?

Once you're ready to take the plunge, there are a few ways to go about contacting a company regarding endorsements, and some are definitely better than others. "Many go to our website's generic e-mail contacts," comments Korg Canada's Steve Knowles, who handles Canadian Korg and Vox endorsements. "Others sleuth out the manager and contact us that way. The preferred is the second approach." Knowles says this shows you're doing your homework – networking and making contacts.

SING THE RIGHT SONG

If you've contacted the proper person, the company will tell you what it wants you to submit for review. This will surely vary by company, so pay close attention and don't be unprepared or redundant. "First impressions are important, so we always request hard copies sent via mail," says Knowles. "Simply sending links in an e-mail is not a good idea. Asking if this is good enough after we send a letter with what we need is an even worse idea." It's important to follow the given company's specific procedures, because for other companies, digital works just fine.

Sparrow doesn't need a hard copy to see what you're about. "You won't likely get an endorsement deal if you don't have one, but we don't need to have the hard copy on our desks to hear what your band sounds like," says Bones. Two companies, two different procedures. Which is more common? Who cares? Treat each relationship with due diligence, as even initial correspondence with a company tells them a lot about you. "The company is going to size up your ability to present their instruments by looking at how capable the artist is of representing themselves," says Bones. "Be professional."

What are the companies looking for with your submissions exactly? "CD and download sales figures, a tour schedule that shows the number

of dates and size of venues, and information on other endorsements are useful," advises Davidson. The touring aspect is perhaps most important. Asks Knowles: "Otherwise, how is the artist promoting our brand?" SF Marketing's Sami Kizilbash, who handles Mapex artist relations in Canada, advises applicants to "follow up with a phone call inviting the A/R Manager to an upcoming local gig if possible." This will show first-hand your ability to market a specific brand name.

I'LL SCRATCH YOUR BACK IF YOU SCRATCH MINE

Most companies, as nice as it would be, aren't throwing gear solely at bands they enjoy – they need to see a potential return on their investments. The music business is still a business, after all. "Simply put, an artist needs to be able to influence other musicians to play and purchase our products," states Davidson. Have no doubts about it – this is the bottom line. That said, don't undermine your own value as a potential endorser – if you can get a brand name in front of potential customers and make it appealing, you're just as important to that company as they are to you.

THEY GET...

"An artist or educator that endorses our products is a product specialist and evangelist,"

says Davidson. "We can refer to these artists for trusted professional information, clinics, and feedback. Having a reputable endorsee is a great means of marketing, as well." Kizilbash expands: "I consider professional artists as our industry's number one marketing tool." Having you back a product also lets suppliers use the reputation you've built to enhance theirs. Bones offers examples: "It can be direct – 'Kim Nekroman plays a Sparrow Guitar. He's my favourite guitar player. I should play a Sparrow Guitar,' or indirect – 'Lots of great bands play these. They must be amazing.'" Of course, the most obvious sell here is brand exposure. If people enjoy your music, they'll be taking note of what's helping you make it.

YOU GET...

I've waited this long to drop the ball – endorsements don't necessarily mean free stuff. Frankly, if you're trying to endorse a company just for some free loot, you're doing it for the wrong reasons, and that'll be communicated quickly. "With our program, they get preferred pricing," says Knowles. "Yes. Our artists pay for the gear. How else do we know the artist truly believes in our products?" Of course, in other situations, you may just be desirable enough to be worthy of a free instrument or two. There are several levels of endorse-



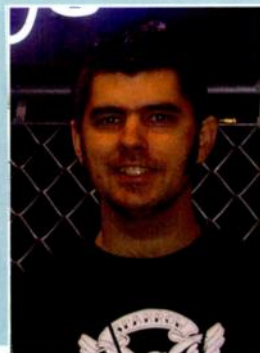
STEVE KNOWLES OF KORG CANADA



SF MARKETING'S SAMI KIZILBASH



D'ADDARIO CANADA'S LARRY DAVIDSON



SPARROW GUITARS PRESIDENT BILLY BONES.

ments, which will vary by company and also by your marketing potential.

It's not just about discounted product, either. "Any time you can align yourself with other people or companies in the industry, it makes you look better," says Bones. "People are more easily convinced to believe in your band when they see that others believe in your band." You're also given somewhat of a security blanket if something goes wrong. "In addition to product, the band is secure in that they have a close relationship with someone in the business," says Kizilbash. "So when something goes wrong or is needed urgently, they have someone to call." This type of networking and support from a reputable company could be worth paying double for a piece of gear, so don't look that gift horse in the mouth if you're getting a nice discount.

YOUR RESPONSIBILITIES

Other than looking cool while rocking a certain piece of gear, there are other things that may be expected of you with an endorsement deal. "Our agreements are not so formal," says Knowles. "Making sure not to cover up the logo would be the biggest responsibility. Also, keeping us in the loop of their career, and contacting us when they hear about new gear all show a good relationship." You'll likely also need to provide some photos of the band using the gear, and agree that your image and band name be tossed around for promotions and advertisements. Bones mentions other things like online promotion, shout-outs in your CD liners, company logos on your tour posters, etc. "All of these things are worked out at the time of the endorsement," he says, but going above and beyond to promote the products in fresh ways shows that you're committed to the product and company, and will only enhance your value. Bottom line, says Kizilbash: "Number one responsibility – represent your brands responsibly!"

IN A NUTSHELL...

Now that you know how to go about seeking an endorsement deal, understand that even if you do everything right, it may turn out that it's just not the right fit for you or the company. "It is important not to get discouraged by the brands or distributors if you are not 'added to the roster,'" says Davidson. "Stay loyal. Use the products for the right reasons. Support your local music stores." If things do work out, though, be sure to understand everything that's expected of you, and also to realize your value as an endorser. Keep constant communication a priority. "Communication comes from all layers," says Bones, so make sure your camp and your endorser's camp are always looking for new ways to benefit from the mutual relationship. "Usually, my contact is directly with the artists, and that's how I prefer it," says Kizilbash. "I want the artists' direct feedback. I want to meet them and get to know them, their environments, social circles, and their fans." Endorsements are a great arrangement whereby different tiers of the industry can forge a mutually beneficial relationship. Comments Davidson: "The music industry is small, and we're all working toward a common goal while playing and enjoying music along the way."



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INDUSTRY GATHERS FOR Canadian Music Week '08



Rogers MusicStore Canadian Music Week '08 once again brought a strong showing from the country's industry to the Royal York Hotel in Toronto March 5-8, 2008. The international music convention, which includes a conference, music festival, several awards shows, and a trade show, brought over 3,000 delegates from across the country together to discuss and celebrate Canada's music industry.

On top of the 3,000 delegates in attendance, there were just fewer than 20 exhibitors showcasing on the mezzanine floor of the hotel. The music festival hosted just under 60,000 visitors over its course. There were around 980 festival submissions from bands and artists, with approximately 550 bands showcasing throughout the period at 40 participating venues. 600 accredited media representatives covered the event, and approximately 23 cm of snow fell in Toronto during the convention.

Panels were hosted at the Royal York during the days, many of which were part of the Digital Music & Media Summit held in conjunction with CMW. Topics such as The Evolution of Peer-to-Peer Music, A&R In The Digital Age, and Broadcasting And Webcasting Royalties were all covered, the latter of which turned into a rather insightful debate between representatives from both broadcasting and rights-holding organizations. DMS Keynotes included Dr. Daniel Levitin and RIM Co-CEO Jim Balsillie.

The Urban Music Association of Canada also hosted a slew of well-attended panels over the weekend, including keynote addresses from KRS-One and RZA, and a session with several industry heavyweights who weighed in on Canada's struggling hip hop scene, and ways it can be developed. There were also panels from different government branches like SOCAN and FACTOR, trying to build the Canadian music scene by supporting its artists.

The Canadian Radio Music Awards, held Friday, March 7, was hosted by Jully Black, and featured performances from acts like Faber Drive and Elise Estrada, among others. Alanis Morissette was presented with the Lifetime Achievement Award and inducted into the Canadian Music Industry Hall Of Fame, after which she also sat down for an In-Conversation session presented by the S.A.C. Saturday brought performances from Tokyo Police Club, The New Pornographers, The Cliks, and Attack In Black to The INDIES, held in a packed Canadian Room and very smoothly run. Other awards shows held in conjunction with CMW were The Crystal Awards and the Canadian Music Industry Awards. A full list of winners from each can be found online at www.cmw.net.

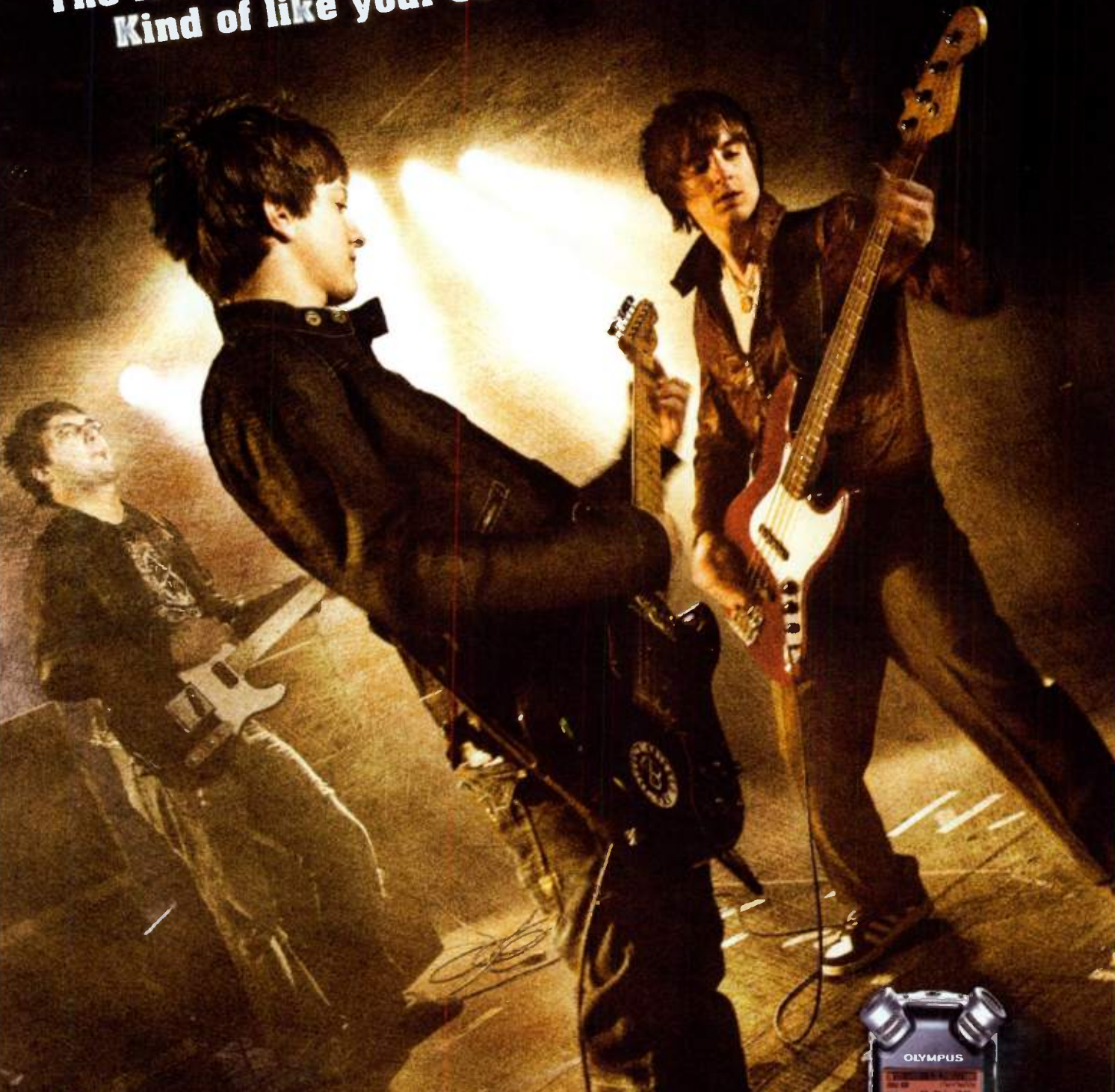
The festival showcases throughout the week offered independent acts the chance to play on a platform in front of media representatives and festival delegates. Special concerts from Alanis Morissette, Gogol Bordello, KRS-One, David Usher, Finger Eleven, and illScarlett also rounded out the festival lineup and drew enthusiastic crowds of music fans and industry personnel. Bands interested in participating in the 2009 edition of Canadian Music Week should check for updates at www.cmw.net, and in upcoming issues of *CM*.

For more information on CMW, visit www.cmw.net.



TOP to BOTTOM: Alanis Morissette is honoured with the Lifetime Achievement Award and inducted into the Canadian Music Industry Hall of Fame at the Radio Music Awards lunch; The discussion heats up at the Global A&R panel; Tokyo Police Club performs at The INDIES; Panelists onstage for the Urban Hip Hop Super Session.

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Musicians Who Care: Getting Involved With World Vision

"Sing Across the World" is a global music project launched by songwriter, producer, and guitarist James Bryan in partnership with World Vision. The project connects a group of high school music students from Laura Secord Secondary School in St. Catharines, ON, Bryan's former school, with youth from a World Vision project in Dominican Republic to create music together.

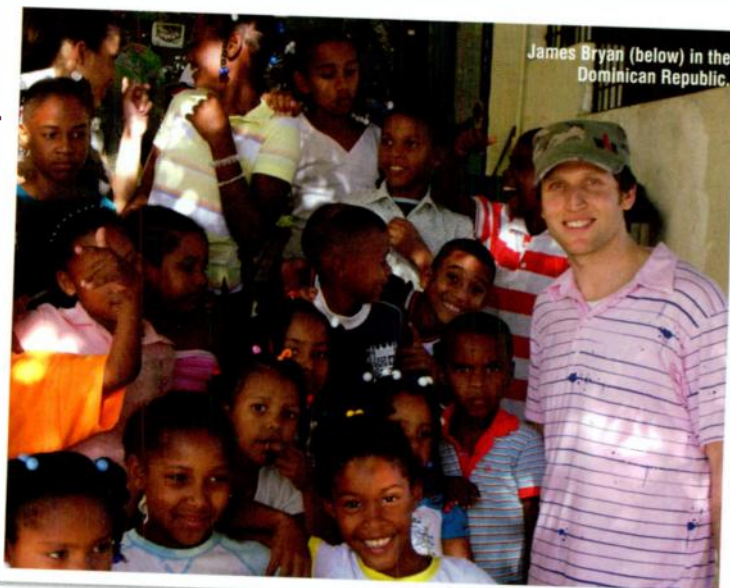
As a member of The Philosopher Kings, Prozzak, and most recently as guitarist for Nelly Furtado, "Sing Across the World" represents a new chapter in Bryan's work with World Vision. Bryan had the school's choir collaborate with a group of World Vision Youth Ambassadors from the Dominican Republic who happen to have a music group called 4 In 1. With Bryan assisting as a songwriter and producer, the two groups met online over several sessions creating a song together.

The collaboration, which was recorded on equipment donated by Long & McQuade, Sennheiser, and Gibson that Bryan personally delivered and showed the musicians how to use, will be performed live May 29, 2008 in a special concert at Laura Secord, being organized to encourage child sponsorship through World Vision.

"'Sing Across the World' is the result of a life-long goal of mine – to bring young people together through music to affect positive change in the world," comments Bryan. The ultimate goal of the project is to encourage more Canadian schools to join the "Sing Across the World" initiative, as well as encourage more people to sponsor children through World Vision.

Musicians who want to get involved with the cause can do so through World Vision's artist sponsorship program. Through the program, World Vision will provide financial tour support for performing Canadian musicians. These artists in turn make a supportive plea from the stage for people to get involved with World Vision's child sponsorship program. Information is set up and displayed at each venue so audience members can get involved on the spot.

Any touring artists, including unsigned acts, that want become Artist Associates and do something positive with their music and World Vision should contact 800-329-6183 or visit www.worldvision.ca/artists for more information and an application form.



James Bryan (below) in the Dominican Republic.

SABIAN Accepting Entries For Dream Spot Contest

SABIAN has announced the return of its Dream Spot Contest. The second annual promotional contest will give an undiscovered band the chance to play 10 dates on the 2008 Vans

Warped Tour, as well as \$10,000 in band gear credit at a participating SABIAN retailer, a one-year SABIAN endorsement for the band's drummer, and a one-year 3D micro-site on www.cafesonique.com. Entries will be accepted until May 23, 2008, with the winner revealed on July 1.

"We are extremely excited to bring SABIAN Dream Spot back for its second year," says SABIAN's Stacey Montgomery-Clark. "With the overwhelmingly positive feedback and band participation last year, it was a rather easy decision to go all out again this year with a huge grand prize, music industry judges, fan voting, and a dedicated ad campaign."

Interested bands can submit three MP3s, along with a video and brief band bio at www.sabian.com or www.cafesonique.com. Ten finalists will be chosen by a body of SABIAN and Warped Tour officials, and then the 10 finalists' videos and songs will be posted on the SABIAN website for consumer voting.

For more information, contact SABIAN: 506-272-2019, FAX 506-272-1265, sabian@sabian.com, www.sabian.com.

Northern Ontario Music Development Program Looking For Submissions

The Northern Ontario Music Development Program (NOMDP) is looking for new applicants to work with. If you have a project you're working on, or an idea that you would like to pursue and would like some assistance from Music and Film in Motion (MFM), you're encouraged to apply.

The NOMDP is open to all projects that contribute to the development and promotion of the Northern Ontario music industry. The program offers hands-on support services to music artists and businesses in all career stages in the areas of project development and planning, marketing and publicity, and touring and logistical support. In place of a financial contribution, the NOMDP allows you to create a working relationship directly with MFM. Support is tailored around your specific project needs.

For more information about the NOMDP, contact MFM: 705-674-9954, 866-674-9954, www.thinknorth.ca.



Mountain Rythm Drum Experience Announced For 2008

Tanglefoot Lodge will be hosting another Mountain Rythm Drum Experience September 26-28, 2008. Weekend attendees will have the opportunity to completely customize and finish their own Mountain Rythm drum while learning how to maintain, tune, and play the instrument with the help of the company's staff and other musicians and percussionists.

The cost for the weekend depends on the type of drum you want to build, but includes room, food, classes, and activities like instructional sessions and late-night drum circles around the bonfire. Drummers of any experience level are welcome. Visit www.tanglefootlodge.com for information on the lodge, as well as the different drum configurations available.

S.C.E.N.E. Festival Takes Ontario

The 13th annual S.C.E.N.E. Music Festival will be taking place in downtown St. Catharines, ON Sunday June 29, 2008. Over 150 performers will take over 15 stages in multiple venues for the independent all-ages event. Last year's performers included Bedouin Soundclash, The Constantines, Cancer Bats, and Moneen. Vendors and exhibitors will be taking part, and the annual Mix Tape/CD Exchange will be available to interested participants, whereby visitors bring in a mixed CD and swap it with another from the pool to hear some interesting new music. Visit www.scenemusicfestival.com for up-to-the-minute show information.

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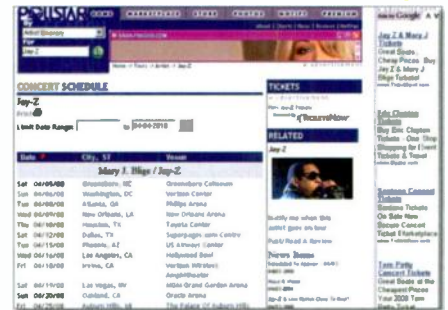


Tanglewood Guitar Company UK has launched its new North American website at www.tanglewoodguitars.com. The site presents the company's line of acoustic guitars in an interactive format.

The new page features a user-generated content section, which Tanglewood Guitar Co. UK refers to as its Communi-T. The online population of Tanglewood players does not restrict eligibility by age, expertise, geographical location, or any other criteria – members must simply own and play Tanglewood guitars. In addition to this interactive section, the new website also provides photos and specs of the brand's guitar lineup, company information, news, warranty info, and a dealer locator.

Get Your Tour Dates On **Pollstar.com**

Pollstar.com has a huge database of international tour dates and itineraries from bands of nearly every genre of music. Why not get your confirmed road dates up for all to see? Send your confirmed (not tentative) tour dates to tour_dates@pollstar.com or route-book@pollstar.com. You can also FAX your dates to 559-271-7929. Pollstar tracks mostly national touring acts, and so it can't guarantee that all submissions will be entered, but musicians, managers, or agents are always welcome to submit itineraries regardless. Pollstar will then research and cross-reference those dates for you. Visit the site at www.pollstar.com to explore the format, and see where your favourite artists are performing in the near future.





John Harris introduces the new PDP courses.

NEW Professional Development Program At Harris Institute

The Harris Institute is offering a new set of music industry, audio production, and digital media weekend courses. In tandem with an online survey, Harris has taken the 25 most requested ideas and developed them into courses offered between 10 a.m.-5 p.m. Saturdays and Sundays throughout 2008. Best of all, tuition for the programs is moderate to encourage initial participation.

Courses range from areas across the industry like Music Marketing, Artist Management, and Composition and Arranging, and are taught by reputable industry professionals. Members of eight organizations, including the OCF, UMAC, S.A.C, and others are eligible for bursaries of 50 per cent off tuition fees. The program offers a chance to increase your knowledge of your industry and give your career a boost, at whichever stage it may be. An online program is expected to be implemented at the end of 2008.

For more information on all of the courses, the dates they're offered, as well as which organizations are eligible for bursaries, visit harrisinstitute.com/200801/sched.pdf.

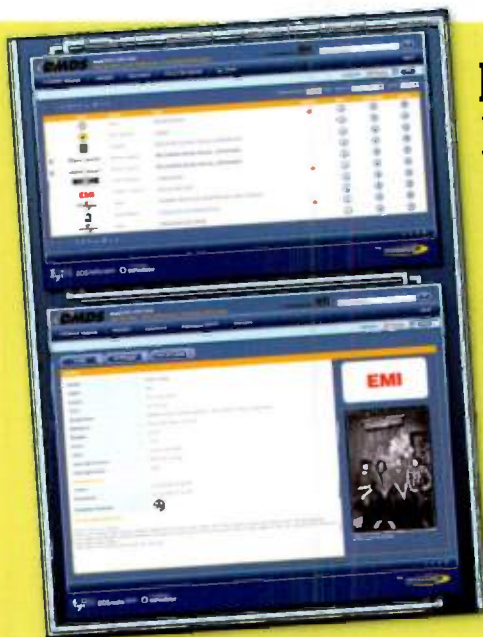
New Happenings Announced For Montreal Guitar Show



With its second edition held June 26-29, 2008 at the Hyatt Regency Montréal, the Montreal Guitar Show has stepped up its programming with Guitarmania, a new concert series.

The show, held on the first weekend of the Montreal International Jazz Festival, will offer free workshops from all disciplines, including musicians, guest speakers, luthiers, authors, and more. The Guitarmania performers, a list of whom can be found online, will all give workshops at the show. The Montreal Guitar Show brings together guitar lovers for a chance to admire, try, and purchase handmade guitars from some of the world's best artisans.

For more information on the Show, or a list of performers and guests appearing throughout the weekend, visit www.montrealguitarshow.com.



Easy Distribution Of Your Music To Media & Radio

Yangaroo, Inc has created a Digital Media Distribution System (DMDS) that allows bands, labels, and music owners to get their environmentally friendly product to radio and the press efficiently, quickly, and safely.

The system safely distributes your music over the Internet with images, track info, and any promotional/marketing copy to radio and other promotional channels that you select. Your music is carried in CD-quality .WAV files that are broadcast-ready. It can also link directly to video content, artist websites, or MySpace and YouTube channels.

The service eliminates promo CD manufacturing costs, postage, packaging hassles, and all else. Sister services like DMDS Burn allow watermarked CDs to be burnt, but still carry security features. eNotes are direct-marketing e-mails which can include audio/video streaming, flash-animated images, and promo information. Finally, DMDS Direct, ideal for independent artists and labels, provides the features of DMDS with easy and flexible integration.

For more information on the service, contact Yangaroo Inc.: 416-534-0607, www.yangaroo.com, www.dmds.com.

Musicians Against Parkinson's Gets Started

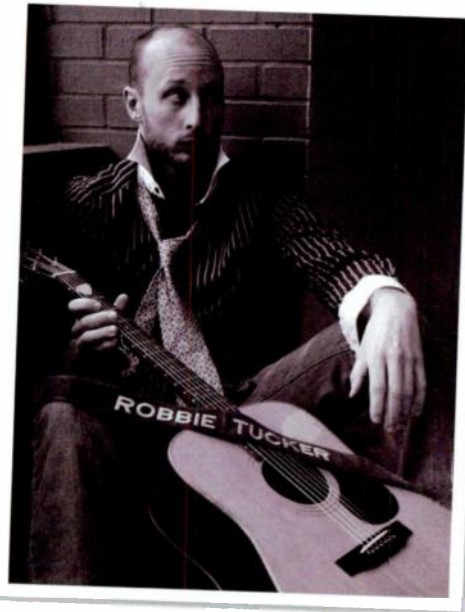
Montreal musician Robbie Tucker has started Musicians Against Parkinson's at www.mapmusic.org, a new website whereby musicians and labels can donate their digital music in order to spread awareness and raise money for Parkinson's disease.

"MAPMusic.org will help both the music community and more importantly those affected with Parkinson's, especially the youth" says Tucker, who suffers from the disease himself. "Not many people know, but young people can get Parkinson's disease, and it's important to demonstrate to them that this is real. Look at me - I'm so young and I'm living with it."

In association with MAPMusic, Tucker will organize a series of concerts to raise money for Parkinson's disease. His goal is to raise \$1 million by year's end and would like the aid of local Montreal artists, who can log onto www.mymusicmontreal.com to showcase their talent.

Traditionally, Parkinson's disease is thought of as only affecting the elderly, but this, of course, is untrue. The risk of Parkinson's disease increases with age. The general age for onset is 60-65; however, around five to ten per cent of people diagnosed are under 45 with about one per cent of those being under 30.

For more information, contact The Tucker Management team: (514) 678-1492, or visit www.mapmusic.org.



WANNA PLAY On The Warped Tour?

The 12th edition of the Ernie Ball/Music Man Battle of the Bands is now taking 2008 submissions. Unsigned bands have a shot at performing on the Warped Tour, a \$15,000 Guitar Center prize, and more.

Registration is open now through June 1, 2008 via www.battleofthebands.com. The on-line voting portion of the site will be open throughout the duration of the Battle for a shot at playing on Ernie Ball's own stage on select Warped dates. Judges will then choose four of the 20 most nominated bands from each region to perform during their hometown leg of the tour. Of course, Canadian bands can vie for a spot on the Canadian dates.

The nearly 200 bands that play the Stage will compete for one of four slots at an industry showcase, which could win you a slew of prizes. To enter, you'll need to upload photos, a band bio, and two MP3 audio files to the site before the deadline.

For more information, visit the Battle of the Bands 12 website, or visit www.warpedtour.com for a list of artists and Canadian stops on the tour.

KoSA Cuba 2008

The 6th edition of the KoSA Cuba Festival and Study Program will be taking place October 19-26, 2008.

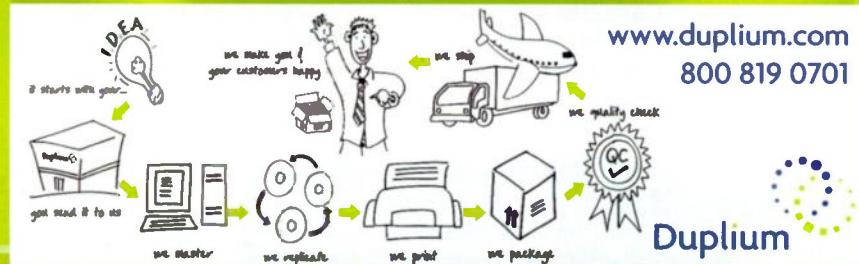
The weeklong program gives attendees the chance to experience hands-on classes with major Cuban artists, concerts, lectures, as well as historical and cultural visits. It's held in conjunction with the Havana Fiesta del Tambor percussion festival. Faculty and performers for KoSA Cuba include Giraldo Piloto, Julio Lopez Sanchez, Jean Roberto, Adel Gonzales, and several others.

KoSA Cuba is a Canadian initiative, founded by Montreal world drummer Aldo Mazza, and offers a chance for attendees to embrace multiculturalism through musical instruction and experience.

For more information or to register, call 800-541-8401 or visit www.kosamusic.com.

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\$\$\$

Does The AFM Have Money For You?

The American Federation of Musicians of the United States and Canada (AFM) is amidst a campaign informing performers and record manufacturers about Canada's Copyright Act, which entitles them to royalty payments along with music rights holders.

Radio is not only entitled to pay royalties on the use of music for broadcast, but also for private copying when stations put the music into their databases. The Canadian Musicians' Neighbouring Rights Royalties website at www.mnrr.ca provides everything you'll need to better understand these revenue streams, which are available to qualified performers. If eligible, the site provides the correct forms to get on your way to getting paid through these royalties. You don't need to be an AFM member to receive these royalties.

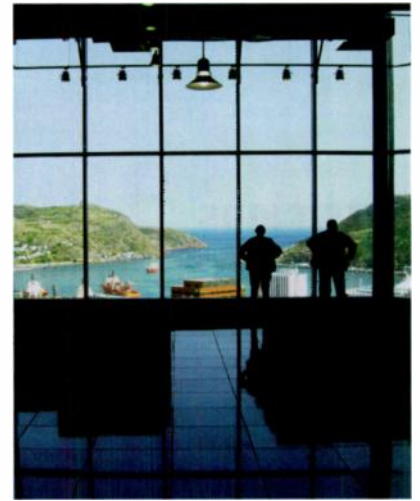
For more information, contact: info@mnrr.ca, www.mnrr.ca.

St. John's To Host Our Future In Music In August 2008

August 15-24, 2008 will find the Newfoundland and Labrador Musicians' Association (AFM Local 820) hosting a ten-day series of events dubbed *Our Future In Music*, celebrating all styles of music and giving musicians a chance to examine the impact of the digital revolution on their music. St. John's, NL has been chosen as the event's location for its nightlife and creative music scene. Through these ten days of concerts, workshops, public forums, a trade fair, and meetings of delegates to the Canadian Conference of the AFM, event organizers hope to generate new vision and new policies to help musicians survive and prosper.

If you are a Canadian musician or are involved in the music industry, you are invited to attend. Speakers and presenters will include a range of voices from across the industry and from both Canada and the US. Groups represented will include the AFM, SOCAN, FACTOR, provincial music industry associations, CHRC, the AFM's musicians' pension fund, and the Special Payments Fund in New York. Confirmed speakers thus far include Dr. Paul Hoffert; Jack Schuller, CEO of Festival Record Distribution; and CBC producer Danny Greenspoon.

For a complete description of the events and opportunities making up *Our Future in Music*, visit www.ourfutureinmusic.org or contact the Newfoundland and Labrador Musicians' Association: 709-722-8005, nlmusicians@hotmail.com.



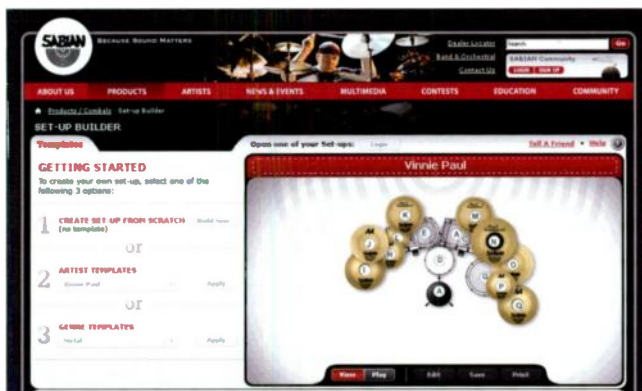
View of St. John's from The Rooms

\$50,000 Up For Grabs With The U.S.A. Songwriting Competition

Canadian entries are currently being accepted for the 2008 U.S.A. Songwriting Competition. Winners will receive airplay on nationally syndicated radio programs, and a grand prize winner will take over \$50,000 in cash and gear from Sony, Ibanez, Audio-Technica, IK Multimedia, and others.

Categories include pop, rock/alternative, R&B, and country, among several others. Many past winners of the competition have gone on to receive recording and publishing contracts. Last year's first prize in the folk category went to Canadian songwriter David Francey, and Canadians Duanice Andrews and Louis Simao also won in different categories, so don't be discouraged by the competition's title.

For more information on how to apply, visit www.songwriting.net.



SABIAN Cymbals has launched a new website at www.sabian.com with a host of new areas and features. The site was ultimately overhauled to become more user-friendly, with the new design incorporating improved architecture and easier navigation.

The ideal goal of the new page is to unite SABIAN drummers, and give them a place to comfortably interact. Among new features added are the SABIAN Community and Setup Builder. The Community allows drummers to create their own profile and communicate with their peers, while the Setup Builder allows users to create their own kit configurations using different SABIAN models. Each cymbal can then be "hit" with a trigger key that initiates a recording of that cymbal played.

Events

Visit www.nor.com/events for more events involving Music, Musical Instruments, Professional Audio, Lighting, & Production.

■ 2nd Annual New York Amp Show

Piscataway, NJ
May 10, 2008
818-992-0745
loni@ampshow.com, www.ampshow.com

■ New Music West

Vancouver, BC
May 14-18, 2008
604-689 2910, FAX 604-689 2912
info@29productions.ca,
www.newmusicwest.com

■ Montreal International Musical Competition (MIMC) Piano 2008

Montreal, QC
May 20-30, 2008
514-845-4108, 877-377-7951,
FAX 514-845-8241
info@concoursmontreal.ca,
www.concoursmontreal.ca

■ Piano Texas

Fort Worth, TX
June 5-29, 2008
817-257-7456, FAX 817-257-0178
t.ungar-pianotexas@tcu.edu, www.pianotexas.org

■ 2008 COCA National Conference

Ottawa, ON
June 6-10, 2008
519-690-0207, FAX 519-681-4328
cocaoffice@coca.org, www.coca.org

■ Canadian Vintage Guitar Show

Thornhill, ON
June 7-8, 2008
416-222-8222, FAX 416-222-0016
vintage@tundramusic.com,
www.tundramusic.com

■ 14th NXNE Film Festival & Conference

Toronto, ON
June 12-15, 2008
416-863-6963, FAX 416-863-0828
info@nxne.com, www.nxne.com

■ Distillery Blues Festival

Toronto, ON
June 13-15, 2008
416-698-2152, FAX 416-698-2064
info@distilleryblues.com,
www.distilleryblues.com

■ Jazzfest International

Victoria, BC
June 20-29, 2008
250-388-4423, FAX 250-388-4407
info@jazzvictoria.ca, www.jazzvictoria.ca

■ TD Canada Trust Ottawa International Jazz Festival

Ottawa, ON
June 20-July 1, 2008
613-241-2633, 888-226-4495
info@ottawajazzfestival.com,
www.ottawajazzfestival.com

■ Summerfest 2008

Milwaukee, WI
June 26-July 6, 2008
414-273-2680
www.summerfest.com

■ S.C.E.N.E. Music Festival

St. Catharines, ON
June 29, 2008
jennifer@scenemusicfestival.com
www.scenemusicfestival.com

■ 3rd Montreal Musical Instrument Show (MMIS)

Montreal, QC
July 3-6, 2008
514-871-1881, 888-515-0515
info_simm@equipespectra.ca,
www.mmmis.ca

■ The TD Canada Trust Atlantic Jazz Festival Halifax

Halifax, NS
July 11-19, 2008
902-492-2225, 800-567-5277, FAX 902-425-7946
info@jazzeast.com, www.jazzeast.com

■ Guitar Workshop Plus

Toronto, ON
Session 1: July 13-18, 2008
Session 2: July 20-25, 2008
905-567-8000
info@guitarworkshopplus.com,
www.guitarworkshopplus.com

■ Mobile Beat Chicagoland

Chicago, IL
July 14-16, 2008
515-986-3300, FAX 515-986-3344
mb@mobilebeat.com, www.mobilebeat.com

■ 31st Vancouver Folk Music Festival

Vancouver, BC
July 18-20, 2008
604-602-9798, 800-883-3655, FAX 604-602-9790
inquiries@thefestival.bc.ca,
www.thefestival.bc.ca

■ 35th Home County Folk Festival

London, ON
July 18-20, 2008
519-432-4310, FAX 519-432-6299
www.homecounty.ca

■ Beaches International Jazz Festival

Toronto, ON
July 18-27, 2008
416-698-2151, FAX 416-698-2152
info@beachesjazz@rogers.com,
www.beachesjazz.com

■ Hillside Festival 2008

Guelph, ON
July 25-27, 2008
519-763-6396, FAX 519-763-9514
info@hillsidefestival.ca,
www.hillsidefestival.ca

■ KOSA 13 Percussion Workshop Drum Camp

Green Mountains, VT
July 30-August 3, 2008
514-482-5554, FAX 514-483-2226
info@kosamusic.com, www.kosamusic.com

■ 31st Canmore Folk Music Festival

Canmore, AB
August 2-4, 2008
403-678-2524, FAX 403-678-2524
info@canmorefolkfestival.com,
www.canmorefolkfestival.com

■ 7th Midwest Music Summit

Indianapolis, IN
August 7-9, 2008
www.midwestmusicsummit.com

■ 2008 National Flute Association Convention

Kansas City, MO
August 14-17, 2008
661-299-6680, FAX 661-299-6681
nfaconvention@aol.com, www.nfaonline.org

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Tanglewood TW28-CSN & TW45-H-B Guitars by Rob Tardik

The first of two guitars I tested was the new Tanglewood Evolution Series TW28-CSN with a list price of \$299.

First off, the facts: the Tanglewood TW28-CSN is a steel string flat top dreadnought-style guitar and is built around a solid cedar top, with bound mahogany sides (laminated) featuring scalloped bracing using the common Martin-developed X-bracing pattern. A glossy finish adorns the bound headstock – a nice, classy touch – while the top, back, sides, and mahogany neck feature a natural satin matte finish. The mahogany bridge, which features a compensated saddle for better intonation, compliments a smoothly-set dovetail neck joint and a set of chrome die-cast machine heads. The guitar features a 25 1/2" scale, and a 1 11/16th nut. It came strung with 12-gauge D'Addario EXP strings.

I personally like clean, understated style, and the TW28-CSN looked very attractive at first sight. Despite its low price, the Tanglewood's build quality is hard to fault. Fret ends lie flush against the bound-rosewood fretboard, and the precise dot inlays demonstrate build care. A quick peek and sniff (I love that new guitar smell!) inside revealed clean construction and kerfing, and no visible excess glue anywhere. In all, fit and finish is excellent. A faux tortoise shell pickguard is included as an option for protecting the solid top from heavy-handed strummers and beginner players. Cool!

This guitar is LOUD! Sitting in my upstairs studio, I began playing some fingerstyle jazz, then some quick single-note driven runs, then some plain old steady strumming to check the guitar's playing dynamics. The frequency range is quite even-voiced with a huge bottom end (but never too boomy), sharp highs (but not shrill), and a good midrange punch – with decent harmonic overtone complexity for, again, an instrument in the sub-\$300 range! Factory set-up is quite uniform, with only some buzz at the 12th-fret B, G, and D strings if I played a bit hard, but overall all notes were intonated and well-balanced all the way up. String action was perfect for easy playability, whether with pick or fingerstyle.

Now the second guitar arrived in a nice deluxe black arch-top hardshell case with an included sound-hole humidifier – smart thinking! This model is the new Tanglewood TW45-H-B, part of its Heri-

tage Series with a list price of \$1,299.99.

The facts: the Tanglewood TW45-H-B is a Mini Jumbo Cutaway style built around a solid AAA select cedar top with a nice tight grain and gorgeous solid mahogany back and sides with walnut binding to add to its definite higher-end look and feel. Here again, Tanglewood went with the classic scalloped X-bracing pattern. A glossy polyurethane finish covers the headstock and the top, back, and sides. The choice of wood for both the bound satin-finished neck and bridge are ebony, a personal favourite of mine. The bridge, again, is compensated for proper intonation and features complimentary Gold Vintage Style precision tuners. Real abalone adorns the Tanglewood logo on the headstock and attractive neck position markers, while a plastic tortoise shell pickguard finishes off this beauty! The guitar features a 25.59" scale, and 1 11/16th inch nut. It came strung with 12-gauge Elixir strings.

This guitar features a great preamp in the B-Band AST transducer. It has a 12dB volume slider; 3-band EQ with presence for detailed tone sculpting, and a slick notch filter for taking away nasty errant frequencies during live performance; and a phase switch, low battery indicator, and a responsive built-in tuner that worked great on my gig. Again, I must mention that fit/finish work is exceptionally clean, with smoothly crowned frets and not a seam out of place. A glance inside revealed similarly fastidious craftsmanship: precisely-cut kerfing and no excess glue spots whatsoever.

In both plugged and unplugged situations that I tried through my stereo gigging rig, the TW45-H-B responded to all types of touch from light fingerstyle to heavier picking and strumming using standard tuning, and a few altered- and dropped-type tunings, with sweet, clear sound and ample tonal complexity. Action is medium and might be a tad high on the headstock end due to a taller nut, but I did not find it distracting to my playing, and notes were clear end to end. Plugged in, the frequency response is very even and balanced with focused bass, lush mids, and light brilliant trebles, with plenty of harmonic colour and excellent sustain and volume. Normally, cedar tops yield darker tones found on many classical-style guitars, but



this choice of top suits the guitar's personality and voice to a tee!

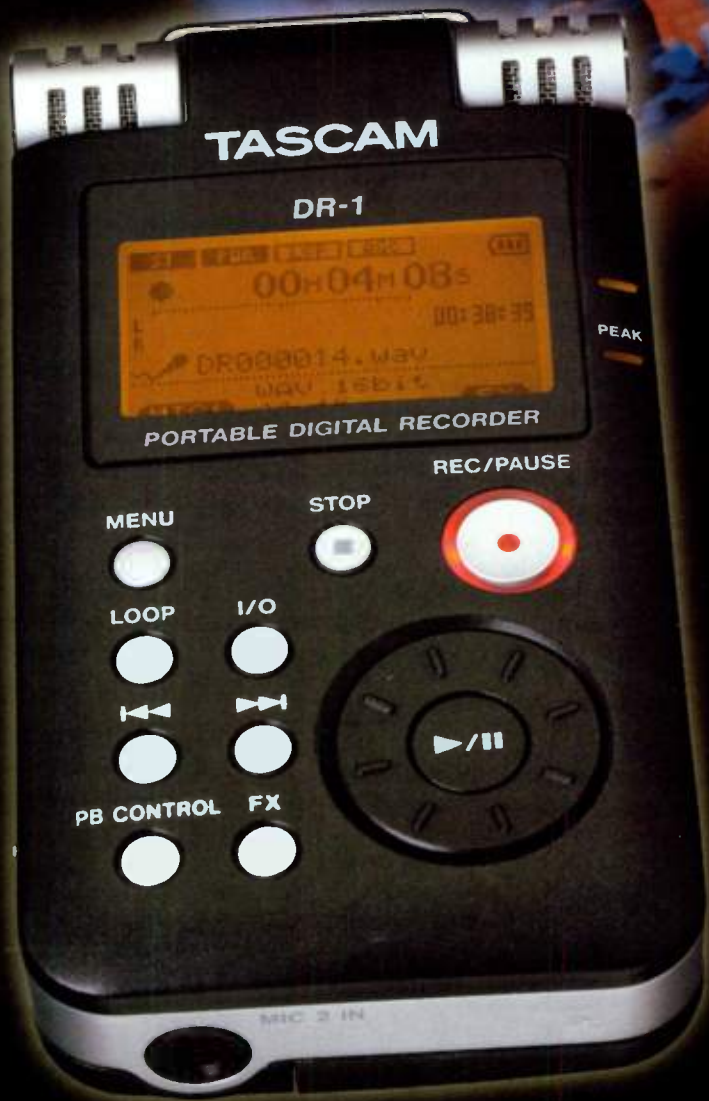
With a clear, complex voice, superb playability, and state-of-the-art onboard electronics, the Tanglewood TW45-H-B all-solid-wood guitar with deluxe preamp offers great value (for under \$1,300) for anyone who wants a handsome stage-ready acoustic instrument ready to take on any gig!

Rob Tardik is a guitarist, contemporary artist, teacher, and clinician and was just recently voted 2007 Established Performing Artist of the Year in Mississauga, ON. Rob is currently working on his second follow-up CD to Without Words and is also the inventor of the Music Stamp Series, a series of educational accessories for teachers/students and working musicians. For more information you can visit www.robardik.com or e-mail Rob at rt@robardik.com.

DISTRIBUTOR'S COMMENT

Though the TW28-CSN and TW45-H-B represent opposite ends of the Tanglewood Guitar Company UK price spectrum, they both embody the characteristics that have allowed this brand to emerge as the UK's best-selling acoustic guitar. Tanglewood offers a diverse collection of acoustic guitars, each a manifestation of some of the finest tone woods available and produced with our factories' meticulous attention to detail, then quality-checked and set up right here in Canada.

Erik Lind,
Musical Instruments Product Manager,
SF Marketing



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SONAR 7 Producer Edition

by Paul Lau

Seven years have passed and this is my third review for what has become the dynasty of Cakewalk software. Last year, hitting a milestone, SONAR 6 crossed over to the new Vista era. The new SONAR 7 Producer Edition presents even more new features that are just amazing! If I was to just list the new features and highlights of SONAR 7, it would take me more than half-a-dozen pages of tech-talk, so I'll limit things to the new enhancements that caught my eye.

Long gone is the static pre-stated template of a software DAW; the word on the street is the need of an open-ended and easily-customizable viewer interface. SONAR 7 delivers with a 64-bit mix engine and is the first true 64-bit end-to-end signal path software DAW. It features Active Controller Technology (ACT), that dynamically maps effect, mix, and instrument parameters to any MIDI controller or hardware control surface. The Smart MIDI Tools give users three tools which can be configured to perform multiple operations to enhance their editing styles. These provide capabilities to perform multiple MIDI operations without the need to switch tools, and definitely speeds the process of editing sessions. This also holds true with the Real-time Drag-Quantize feature, which allows selected notes and events to be quickly aligned with snap settings. So, using the quantization function is more of an instant shift and listen: I like what I hear and feel ... and presto ... that's the groove lock!

The AudioSnap is quite impressive; it is a non-destructive audio timing/manipulation toolset. The AudioSnap suite of audio timing tools features multiple time-stretching algorithms which include isotope drag-and-drop EQ parameters. This means you can now just copy the entire EQ setting across the tracks with a simple drag-and-drop within the console view.

SONAR 7's inclusion of the Roland V-Vocal VariPhrase technology for perfecting vocal tracks using audio stretching, pitch correction, dynamics, phrasing, and vibrato is now updated with the addition of pitch-to-MIDI conversion with the Roland V-Vocal 1.5. Do you remember Roland's original hardware CP-30 pitch-to-MIDI converter (and the Polyfractus Pi2M VST Plug-in)? This allows you to take any audio vocal line and convert it into MIDI information, which can be assigned to any virtual instrument and moulded accordingly. This is a phenomenal tool to manipulate a live audio line and then double it with a MIDI instrument line or two – can we say FAT bass?!

SONAR 7 features familiar and cool new VST Instruments, such as Dimension LE, DropZone, Rapture LE, and Z3TA+ 1.5. It delivers over 1,000 new instrument sounds and 1 GB of sample content included.

The integrated CD Ripping and Burning allows you to import audio from CD directly into a SONAR project and then burn multiple tracks to audio CDs from within the software program. No more exporting out to another mastering program.

This leads me to mention Cakewalk Publisher 2.0, which provides a fast and easy



way to create a customized, online, streaming music player and playlists that can then be directly uploaded from SONAR to band websites, such as MySpace and other Internet sites. All you have to do is drag files into Publisher, create a playlist, and build a custom Flash-based audio player – choose a colour, size, layout, and then show the world your music online!

Although there are so many new features, I feel the entire program of SONAR 7 features "advanced intuitive ease of use and practical functionality" (feel free to quote me on that). The tools have become so sophisticated that it's daunting, to say the least, but SONAR 7 brings it full circle for the novice to the seasoned pro. So e-mail me where your song is posted and I'll have a listen. After all, it's about your music!

Paul Lau B.Sc.
Musician/Producer/MIDI/Digital Audio Specialist
Technologist Solutionist for Axe
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Member of the Cool Christian Pop Band
Scatter17 (www.scatter17.com)

DISTRIBUTOR'S COMMENT

With many more musicians, engineers, and producers valuing the 64-bit advantages that Windows Vista allows, SONAR's Vista support and end-to-end 64-bit double precision mix engine (accessible on 32-bit computers) makes it a logical upgrade or cross-grade choice. Roland Canada offers very affordable upgrade paths from previous versions of SONAR (including SONAR LE that comes bundled with many Roland / EDIROL products), and cross-grades from all major competitive titles. These can be purchased at any authorized Canadian SONAR retailer. There's never been a better time to step up or switch over to the 64-bit sonic excellence and workflow advantages of SONAR 7.

Peter Lafferty
EDIROL/Cakewalk by Roland Product Manager
Full SONAR product info can be found here: www.cakewalk.com/Products/SONAR/English/default.asp.

Clavia Nord Wave

by Kevin Young

One of the things Clavia manages with all the Nord keyboards is to make you covet them at first sight. I've been a Nord user since the original Nord Lead came out, and have been a fan ever since. Admittedly, the look caught my eye first. It always does with Clavia gear, but it's the feel that's made me interested in virtually every piece of gear it's developed since. Clavia simply excels at taking analog functionality and sound, and recreating it in a digital environment equally as compelling as that of many vintage pieces.

The new Nord Wave is a pleasure to play. It's simple to go from vintage cool and modern synth textures to catastrophic soundscape patches with a few tweaks, but take the time to read the manual. It's transparent and is simply the quickest way to illustrate a wealth of possibilities you might miss if you're new to synthesis, or gun shy about pushing buttons. Once you've taken time to explore the machine's complete functionality and you're fluent with the interface, you'll get more out of the instrument.

Similar to the Lead in dimensions, the new Nord Wave is a smart, compact, 49-key synth that allows the player to access some extremely diverse performance controls even before delving into the deeper functions of the two synth sections. The Wave offers a nice mix of cool synth, orchestral and vintage electro-acoustic patches (acoustic pianos, Mellotron, strings, Wurlitzer, and organs). The Mellotron sounds are particularly welcome. And with 1,024 possible patch locations organized in eight banks, there's plenty of room for user-generated patches, from complete re-imaginings to subtle performance tweaks. Data management is a snap as well, and by changing the sort mode the user can choose to scroll through patches alphabetically, by category (wind, pad, etc.) or by bank and number.

Like other Nord machines, the Wave offers maximum functionality at your fingertips. The onboard FX area is highly intuitive and features a warm tube-style overdrive, five reverbs, and stereo delay (with tap tempo function). Included in the two synth sections are also: chorus; 2-band EQ, mono/poly; chord memory button; morph, glide, and vibrato con-

trols; and octave switching. Each of the two synth sections includes two LFOs, two Oscillators, filter mod, and amp. Between Osc 1 and 2 there are a variety of traditional analog and FM waveforms, wavetables, sampled waves, and user-provided sampled waves that can be edited and imported using the provided Nord Wave Manager software.

The combination of orchestral, synth, and vintage key sounds and the powerful synth interface means you can swiftly come up with signature textures and singular takes on classic sounds without even getting into the guts of the instrument.

Even if it were limited to these functions alone you'd still have a powerful machine. There's plenty more, like dual timbral – the Wave allows the user to blend and layer two distinct sounds via Slot A/Slot B buttons. A



m o r p h function similar to the Nord Lead's also allows the user to seamlessly control up to 20 parameters via the morph controls (the tone wheel, a pedal, or the keyboard itself). This is an exceptionally powerful performance tool that allows you to customize not only your sounds but the instrument's physical controls to your own playing styles – giving you a degree of control and access to multiple performance parameters that goes way beyond your average box o' sounds.

Again, take the time to read the manual thoroughly – it walks you through a simple morph setting whereby you use the tone wheel to cross fade between Slot A and Slot B sounds. It's useful, and just the tip of the iceberg in terms of the kind of real-time control you can exert while both programming and performing. Once I started toying with the Morph function in tandem with the various FX settings and performance controls, I couldn't stop. Having gotten so deeply involved with a particularly fat-sounding blend of Mellotron and an

overdriven synth lead and it's various permutations, I completely lost track of time.

One of the standout functions of the Wave is the ability to use the proprietary software mentioned earlier. Use the Nord Wave Manager to edit and key assign any .WAV file and upload it from your laptop – PC or Mac – to the Wave. Once in the Wave, they are available via Osc 2 as sampled waveforms and can be used as is, or manipulated with the same ease as any other waveform. Up to 99 sample instruments can be stored in the Wave's flash memory and users can find additional samples on the Clavia site at www.clavia.se.

To be fair, owing to time constraints, I only scratched the surface of the software, but found it useful.

I often avoid loading up this kind of software, figuring anything I need to do in terms of editing/looping and sample playback is probably better left to my sequencer and soft sampler. Not so here. My samples, plus the machine's performance interface, opened some great possibilities for composition and performance – five minutes after throwing some vocal .WAV files and a few drum loops into the Manager, assigning them to the keyboard, and loading them to the Wave, I was sold.

Clavia traditionally offers instruments that are every bit as exciting to play as true vintage pieces. The Wave is no exception.

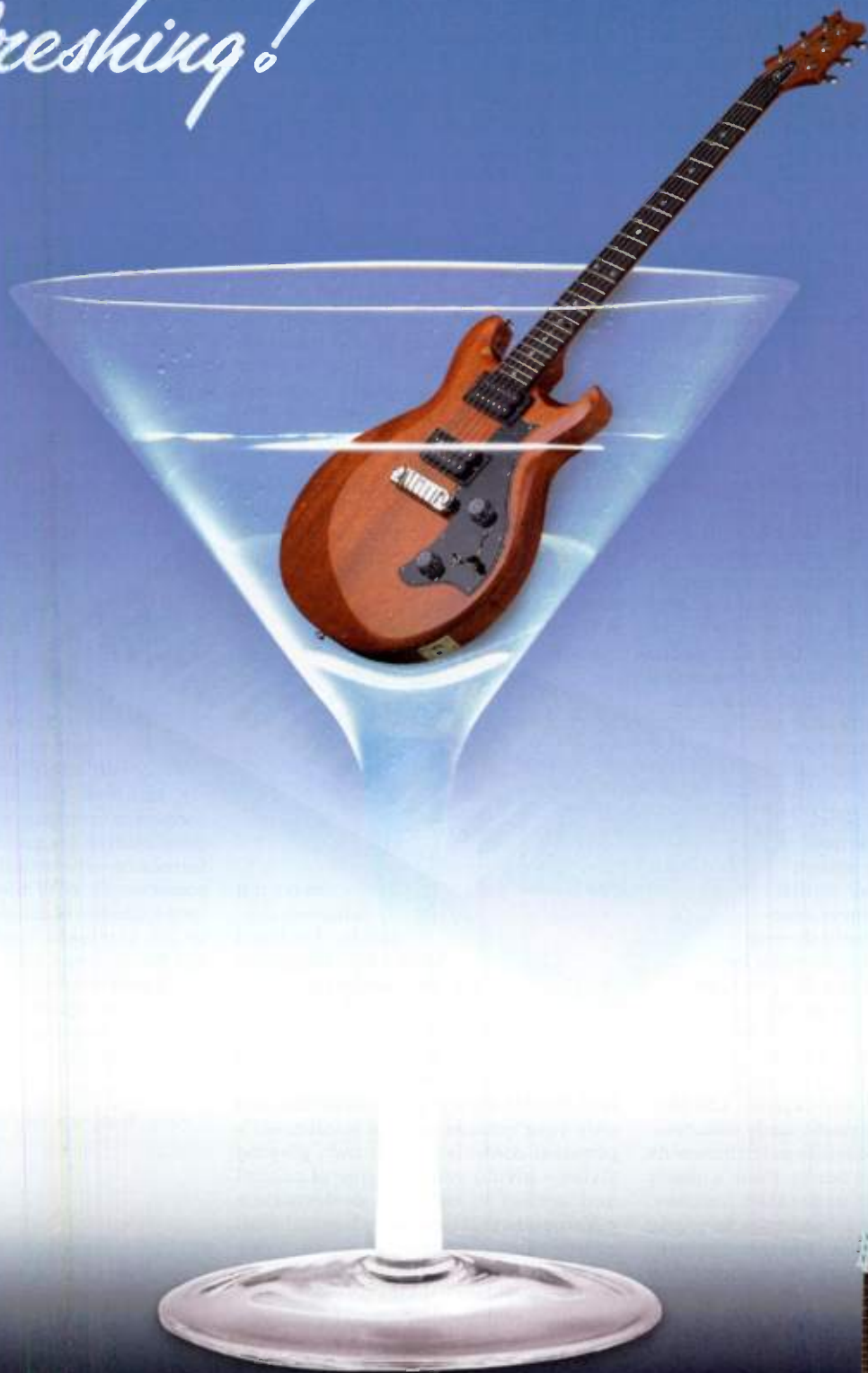
Kevin Young is a Toronto-based musician and freelance writer.

DISTRIBUTOR'S COMMENT

We're glad that Kevin found so much to enjoy in the Nord Wave. We feel it is an excellent blend of classic Nord quality and adventurous new potential that should impress and inspire any player.

Ray Williams, President
Music Marketing Inc.
www.musicmarketing.ca

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HEY KID, WHAT TUNING IS THAT?

by Gordie Johnson



Why do we start kids off learning guitar in standard tuning? "Standard," as in most songs written and performed on the guitar are in this classically-based tuning: EADGBE. In order to be able to play and understand this huge catalogue of music, a player should have a grasp of this tuning. It's good enough for Slash, it's good enough for Segovia, it's good enough for you! Or is it?

Any kid who has a fascination for the guitar will at one point or another fool around with detuning the strings really low to sound like a bass or tune all the strings to one pitch and slide a kitchen knife across the neck. (Or, in my case, a stir stick from an Austrian crystal martini set. Sorry Dad!) Kids love to make noise, a.k.a music. I am the father of two wee ones and derive no end of pleasure hearing my six-year-old pound out preschool death metal on his drums. I was uniquely impressed to see him at age four rocking for an hour on my Gibson SG, left out and plugged into an amp. An hour! In standard tuning this would have meant sore little fingers

– not to mention parental ear torture. But the guitar was in open tuning. "Ah ha," said the four-year-old, "when I pull the strings it sounds just like Papa!" (I guess that's a compliment!) That instant ability to make the guitar sound good can boost a kid's confidence and enthusiasm.

Kids, not knowing the rules, are great candidates for breaking them. This could be why youth is a key component in the development of new musical styles. Take rock and roll, for example. Forty years ago, you would have been hard-pressed to find open-tuned guitars in your pop record collection. Then Keith Richards of the Rolling Stones introduced a lot of people to open G: DGDGBD by way of great Mississippi bluesmen like Son House, Charley Patton, and Robert Johnson. Jimmy Page of Led Zeppelin brought DADGAD to rock and roll, derived from traditional music of the British Isles and English folk artists of that time like Burt Jansch. Jimi Hendrix ... wait a minute, didn't he play in standard tuning? Well not exactly, and here is an example or two of the childlike curiosity for altered

tuning I spoke of earlier. A few guys in the late 1960s played their guitars detuned by a half step: "E♭A♭D♭G♭B♭E♭" (Hendrix), or like Tony Iommi of Black Sabbath, a whole step down: DGCFA D. They did this not because these tunings were based on some earlier folk music but because it made an electric guitar sound really awesome. You need a better reason?!

The intuitive alteration of standard tuning has had the most profound influence on modern guitar styles. The entire heavy metal genre and all of its many subcategories (speed metal, death metal, stoner metal, norwegian black metal, etc.) would probably never have happened if we had all stuck to the "Mel Bay Guitar Method." Some players have even altered the design and construction of the guitar itself to accommodate some extreme tunings, for example: Munky from the band Korn with a low B-string on a 7-string guitar and Matt Pike of High On Fire with a 9-string guitar – three low strings plus three sets of double strings on the treble side.

Okay, so let's say that you are not the "Dark Lord of Heavy Metal." In standard tuning, you can rock along with AC/DC, and you've written some pretty cool songs to jam to – but your playing is kind of in a rut. Grab your low E-string and detune it a whole tone down. It should sound an octave below your D-string. Dude! Now you can play power chords with one finger, and how bad-ass is that regular old D chord with that low note in it?

Altering your tuning from standard can do a lot of things for ya. It can make a song more accommodating to your hands, change the colour of those same three chords you've been rocking, and open your ears to new musical possibilities. I have found it especially good for rekindling that initial fascination with an instrument that has become so familiar in my hands. So grab a couple of tuning pegs and start twisting. Who knows?

Gordie Johnson is best known for his work with Canadian rock group Big Sugar. He has produced and recorded dozens of records for artists such as Gov't Mule, Taj Mahal, Joel Plaskett, The Trews, and Nashville Pussy. He is presently living in Austin, TX and can be seen with his new band GRADY rocking out in open C: CGCGCC. www.shadygrady.net

Warmed Up And Ready To Rock!

by Gary Gratz

In our professional careers as keyboard players, (piano, organ, and synth) we are often required to sit down and play involved polyphonic music at the drop of a hat, so to speak.

I think we can break down the issue of being warmed up for peak performance into three areas.

First, there is the issue of preparation, how we practice leading up to the performance. Many classical players recommend practicing the pieces at a slow tempo, then medium, and finally fast – even on the day of the performance. It tells one a lot about how these folks achieve and maintain a high degree of accuracy on such complex musical material. They say never play a piece at a tempo that you can't maintain with perfect accuracy of execution.

I highly recommend using a metronome at all times. I have had some debates about this with other teachers who feel constant use of the metronome promotes an overly robotic feel. I personally think rhythm is the single most important musical element and using a metronome gives one a way to master at a slower tempo and do a very controlled increase to the performance tempo. On very difficult pieces, I recommend never increasing the speed more than two metronome clicks at a time as one goes through the process of learning.

Secondly, there is the issue of warming up our muscles, bones, and tendons at the time of performance. This is of particular importance for those of us in the upper part of the northern hemisphere where it is cold for three quarters of the year. If you can't actually sit down at a keyboard, Herb Wigley (one of my teachers) recommended the following: on a table (or a dashboard if need be) spread your thumb and your first finger as wide as feels comfortable, tuck your first finger under and open up the spread between it and your middle finger. Repeat this between the remaining fingers. Be careful not to push too hard, particularly as you get on the outside of your hand (towards your little finger). The idea is that you are gradually loosening up the muscles and tendons between your fingers so that opening and closing the hand to achieve any interval is effortless.

Herb also showed me the two warm-up exercises shown below. Example 1 uses alternating pairs of fingers on all four triadic shapes. Do it slowly, lifting up the fingers not currently



engaged in depressing keys as high as is comfortable. You can repeat each measure two or more times. Herb recommended moving the triads chromatically but any interval will do. If you do it chromatically, you tend to get a feel for all the different chord shapes. Again, be careful the first few times you do this. One can easily strain a muscle and if you do it right before you have to perform, it could be a real problem. Example 2 uses a similar concept applied to diminished seventh chords. Herb attributed this one to classical pianist Vladimir Horowitz. I have no way of documenting that this is the case, but this is my favourite warm-up. When you depress fingers one and three in your right hand (five and three left hand) be sure to lift the remaining fingers as high as possible without straining them. Do the same when you use fingers two and four and so on. I often use this one even at a club by just turning down the volume of my digital piano.

Thirdly, there is the often-overlooked idea of mental preparation or warming up your musical spirit. Some musicians meditate or just try to find a quiet place to clear their minds. I like to use visualization. I try to, in my mind's eye (and ear), place myself in the area where I will perform and hear it going perfectly. It doesn't always turn out that way, but it helps me centre myself rather than walking onstage with an overly active mind. I hope you find some of these tips and observations helpful. Rock on!

Example 1

Transpose pattern chromatically with all four chord types D⁺, D⁻, E⁺, and E⁻

Example 2

Transpose pattern chromatically

Gary Gratz is the Chair of Music Studies and the Head of the Keyboard Department at McNally Smith College of Music in St. Paul, MN. He has been a professional musician for 30+ years, working throughout the industry as a performer, composer, arranger, and programmer. As a composer/synthesist with Herb Pilhofer Music, Gary composed music and designed sounds for numerous national TV ads including spots for Coca-Cola, Discover Card, Target, and Porsche. He also performed on the soundtrack for the movie Beautiful Girls and coached the lead actor, Timothy Hutton, in piano technique. Contact: ggratz@mcnallysmith.edu.

Exercise Of 7^{ths} & 3^{rds}

by Dave Young

This pattern, based on major and dominant 7^{ths} ascending and major and minor 3^{rds} descending, is a very effective tool to playing over chord changes. These patterns can be applied to either string bass or electric bass and offer a challenging test to left hand agility.

I first encountered this exercise when I spent a week with Niels Pedersen (NHOP) in Copenhagen back in the mid '80s. He is a wonderful bassist and a great human being. We hung out at his home and he suggested this exercise as a means of improving left hand dexterity. His approach to teaching was to first listen to the student and then offer advice and practical exercises to improve his or her playing.

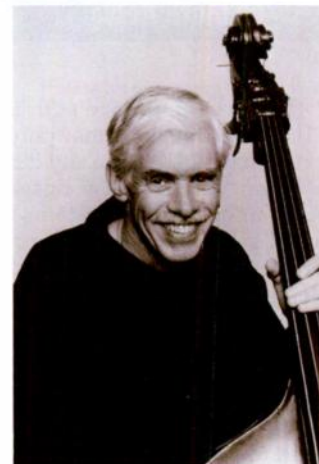
I have used these patterns with bass students at the University of Toronto jazz program for a number of years. It may not be for everyone, but I think at certain levels of development, working through all the keys will give a bassist more facility in creating (a) walking bass lines, (b) logical harmonic-based solos, and (c) more advanced string-crossing technique.

Since each pattern ends with a dominant 7th leading to the next key a 4th interval up, we cover all keys starting and ending with C major. For the string bass, the fingerings I prefer (Ex. 1) are set out in the C major section and this logic is followed basically in all keys. Generally speaking, in the ascending pattern you shift upward and use string-crossing to play lower notes. In the descending pattern, try to confine the thirds to the G and D strings which gives more practice

shifting downward. For electric bass, fingering is quite different. Basically, you play the three ascending major and dominant 7^{ths} in three different positions, utilizing cross-string playing to stay in each position. In the descending pattern, use G and D strings initially and then D and A strings to complete the pattern. Also, consider starting some of these keys on the E string as well as the A string. See Ex. 2 for C major suggested fingering.

In summary, these patterns should improve your ability to play good walking lines and certainly provide new material for soloing. Playing cross strings and being familiar with adjacent key notes (i.e. 10^{ths}, 7^{ths}, and 6^{ths}) really helps in reducing unnecessary shifting. Good luck with this exercise.

Winnipeg-born bassist and composer Dave Young's exceptional career has made him a much sought-after jazz bassist who regularly performs internationally with an array of jazz (and classical) luminaries, as well as with his own performing units. He is also one of CM's first contributors. Check out www.daveyoung.ca.



Example 1

String Bass Fingering:

Example 2

Elec. Bass Fingering:

A Brazilian Primer

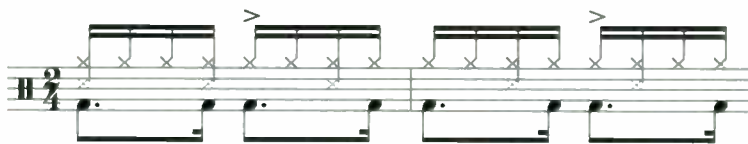
by Mark Kelso

I have been in love with the music and rhythms of Brazil ever since drummer/percussionist Memo Acevado came to my high school and did a clinic on Brazilian drumming. The sounds of the Bossa Nova, Samba, and the Partido Alto, among others, became my new favourite drum grooves, and I spent countless hours trying to master this new style of music. Twenty-five years later, I still find myself working its subtleties. Hopefully I can inspire you to seek out and learn a little (or a lot) about the amazing rhythms from this beautiful country.

As with any type of music, the best and most important way to learn something new is to LISTEN to that style of music. If you develop your ears well enough, you will hear the music first, the drum and percussion rhythms second, and finally the FEEL of the Brazilian groove. The first two items can be learned fairly quickly, but where many drummers struggle is with the last part – the FEEL. I once heard this description of the Brazilian groove: North American music is like a ball rolling across a flat surface whereas Brazilian music is like an egg rolling across the same flat surface. There is a certain non-quantized “lope” to the Brazilian feel and that plays a huge part in what makes people want to instinctively dance

when they hear it. Sure, we drummers can read the rhythms in a drum book easily enough, but, again, I stress that you must listen to the music to understand the proper feel and correlate it with what you are reading rhythmically. Without the right feel, you run the risk of playing something wrong and not even being aware that it’s incorrect.

Let’s start with the most common (and poorly misunderstood) Brazilian rhythm: the Bossa Nova. Loosely translated as “new thing” or “new style,” it gained popularity in North America during the 1960s. It’s more or less a Samba rhythm (of which there are many) slowed down. The standard written rhythm can be seen below.



Right away we can see that it’s a 2-bar pattern that functions much like the clave does in Cuban music (although technically speaking, the clave concept does not exist the same way in Brazilian music). The groove should be played lightly and smoothly, keeping the hi-hats nice and tight sounding. Be careful not to play the bass drum too loud or to accent beat “one” too much either. Listen to Erivelton Silva with Rosa Passos (my favourite Bossa singer) to hear just

how hip the Bossa can be. Once one becomes accustomed to various other hand percussion parts, it’s easy to find many optional cross-stick rim patterns to use as well. At a faster tempo this pattern can also be used to play Samba, which we’ll get to next.

The Samba is an exciting and powerful rhythm, and when played properly, can incite even the less-inclined to get up and dance. This rhythm is known as “Samba Telecoteco.”



Once you get the co-ordination between the hands worked out, you can start to imply a subtle accent on beat “3” on the bass drum if you’re counting in cut time (or on beat “2” if you’re counting in 2/4 time). This really helps the authenticity of the groove. The Samba can be played with a soft approach like the Bossa or more aggressively depending on the song. All limbs should be locked together – no flaming between

limbs! Remember to listen to some Brazilian artists’ music to help the groove. Two fantastic references are Sergio Mendes’ “Brasileiro” and Caetano Veloso’s “Livro.” Some other artists to check out are Gilberto Gil, Antonio Carlos Jobim, Carlinhos Brown, Joyce, Marcos Valle, and Guinga.

I hope you enjoy these rhythms and I look forward to bringing you some more next time.

Mark Kelso is the head of the Percussion Dept. at Humber College. He has recorded over 150 CDs and he has played with Herbie Hancock, Randy Brecker, Dave Grusin, Paquito D’Rivera, Hilario Duran, Montuno Police, Jovino Santos Neto, and many others. More info can be found at www.groovydrums.com.

The Importance Of Studying Harmony On The Piano

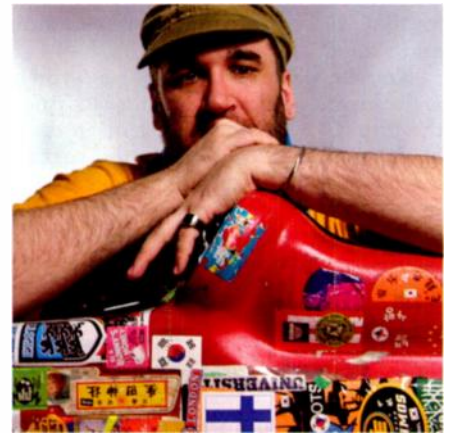
by Daniel Schnee

The study of harmony on the piano is essential, especially if you want to expand your palette as a composer and improviser. Arpeggiation and scale/chord matching serve their purposes until you start repeating the same old tired, clichéd patterns over and over, or have no new ideas at all. Studying harmony as it appears on the piano gives you access to a colour palette and harmonic ideas that the woodwinds by their very nature don't address.

One such idea, which completely floored me once I "discovered" it, was the Sound concept of jazz voicing introduced to me by Charlie Austin, a phenomenal jazz pianist and brilliant teacher. Though this information had been around in one form or another for decades, and can be found in the styles of pianists Herbie Hancock, Bill Evans, and McCoy Tyner, Austin's conception of the Sound idea is unique, and is one potent example of what study of his and other systems can do for your playing.

The 'Sound' in its initial form is a

major seven chord with a flatted 5th (fig. 1). It's a nice, somewhat impressionistic chord on its own, but becomes much, much more in its flexibility of function. If you look carefully at the chord as it is spelled out on your right on the piano, you will notice a curious fact. If you play F maj.7^b5 chord and then hold down the D preceding it, you now have a D minor 6/9 chord (fig. 2). The F now becomes the 3rd of the D chord while the remaining notes spell out the 5th, a 6th, and a 9th. Even without the 7th it sounds like a solid minor chord. Moving on, we play the F maj.7^b5 chord again, and this time hold down the G directly next to the F we are holding and all of a sudden we are holding a G 13 chord (fig. 3). The F is now the 7th of G, the A functions like a 9th, the B is the 3rd, and E functions like a 13th. So, we have two very nice ways of arpeggiating chords without always starting from the given root and merely outlining the standard chord, as this single chord works over D min.7 and G7 without any alteration. And as you have probably already noticed, Dmin.7 going



to G7 is part of a "II - V - I" progression (in C), probably the most common chord progression in jazz music. Now you have a new, more colourful way of efficiently moving from a minor chord to a related dominant chord that is not clichéd or mere repetition of whatever chords are written in your charts.



Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig. 5

Fig. 6

Fig. 7

But that's not all. Look at F maj.7^b5 again. See what it is hiding in plain sight? I'll give you hint. It has something to do with the II - V - I progression. Scrutinize the chord, and if you don't "see" it after a minute or two, keep on reading.

Very often, jazz musicians substitute certain chords with interesting replacements that not only work with the harmony of the progression, but add a beautiful sound or interesting shape to the music. A common substitution is known as a tritone substitution, as you are taking out one chord, usually a dominant chord, and replacing it with the same or similar quality chord on the tritone (interval of a flat 5th) above it.

The F maj.7^b5 chord already contains a nice version of the standard tritone substitution that would be used if you were playing a II-V-I progression in C. What happens is that instead of playing Dmin.6/9 going to G13, you replace the

G13 with a dominant chord starting on D^b. That way, the root of each chord descends with a nice "falling" sound. And the great thing is... if you put a D^b under the F maj.7^b5 chord ... you now have a D^b7#9#5 chord (fig. 4), a sophisticated tritone substitution for G13 without even having to move your right hand at all!

Another interesting use for the Sound chord in its basic form is as part of each chord in a minor II - V - I progression. If we choose the key of A for example, the first chord will be Bmin.11^b5 (fig.5), an Fmaj.7^b5 over B. The dominant chord would be E, so we can play a G# maj.7^b5 over E, which creates an E7#9#5 chord (fig. 6), followed by a C maj.7^b5 over an A (fig. 7), which creates an Amin.6/9 chord - heavy stuff for any saxophone player not previously familiar with these methods.

Daniel Schnee is a Toronto-based saxophonist who has performed internationally with a number of Juno and Grammy award-winning musicians. He has studied privately with several renowned South Indian and Arabic masters, as well as with legendary saxophonist Omette Coleman.

Intonation Exercises

by Al Kay

In my previous article, I discussed the compromises you make in intonation if you rely solely on a tuner. If you remember, Equal temperament is a way to make pianos sound reasonably in tune in all key signatures, adjusting each note slightly flat or sharp. It is important to know in what direction each of these notes are altered, compensate for that, and end up with better sounding melodies, chords, and scales.

Knowing what interval or note you are playing in a chord is the key to getting each chord to "ring." You may be playing the fifth (C) of a chord (F major) in the first bar, then move to an A (which is the third) in the second bar. Bringing down the pitch (if you were looking at a tuner) of the third is crucial in producing a great major chord. Eventually you will need the tuner less and less, and instead of looking to determine where the intonation should be you will hear it! These ideas will head you in the right direction, but keep in mind that good musicians will continuously assess the intonation needs of each chord, adjusting and occasionally compromising their notes for the good of the band!

Exercise #1. Using your typical electronic tuner, see if it has any markings for "cents." Mine has -15, 0, +15, but if your tuner doesn't, don't worry, just make the note a tiny bit sharper (if it's +2 it's barely perceptible) or moderately flatter (if it's -13). Pick a major scale such as C, play the low C and make it "0" with the tuner. Look at each of the degrees of the scale below and head up or down in the direction needed to change the pitch (experiment, don't be afraid to take it lower or higher to help find it). Trombonists can easily move their slides (don't lip it up or down), and trumpeters can use their first or third valve slides to help, but may have to lip it anyway.

Degree:	I(C)	II(D)	III(E)	IV(F)	V(G)	VI(A)	VII(B)
Adjustment:	0	+3	-13	-2	+2	-13	-8

The image shows musical notation for Exercise #1, featuring two staves: Trpt (Trumpet) and Trbn (Trombone). The key signature is one flat (Bb) and the time signature is 3/4. The notation includes notes with arrows indicating intonation adjustments (up or down) and chord symbols in parentheses: (Bb), (Eb), (Bb), (F), etc. The text "(concert pitch chords)" is written below the staves.

Exercise #2. Have two of your musician friends play and sustain the root (0) and fifth (+2) then you find the third (-13). That third is a lot lower than what the tuner says, but listen, no "beats" between the notes! Next, have your friends sustain the notes again and using the guide above, practice moving the pitch in the proper direction on the other notes of the scale. Switch around to give the others a chance.

Exercise #3. If #2 is getting more consistent, have just one of your friends sustain the first note while you slowly move each note of the scale in the proper direction. Practice in other keys.



Exercise #4. When you've had good luck with the scales, try playing a melody such as "Amazing Grace." Adjust the pitch slightly in the direction of the arrows (long stem means move farther from tuner's "0" than short stem which is barely perceptible at +2).

You'll notice that the thirds on the Bb chords are down (-13 cents), but also on the Eb chord as well (the G concert is the third (-13) of Eb but also the sixth degree in the key of Bb which according to my intonation chart just happens to be -13). Coincidence? I think not. If we were to play a melody over the chords of the diatonic key of Bb (Bb, Cm, Dm, Eb, F, Gm, Adim) our perfected scale would sound just right.

Exercise #5. At sectionals or rehearsals, have your trumpet or bone section play random whole notes for a few minutes,

listening and adjusting no matter how pure or dissonant the chord is. It will open all of your ears, and give you enough confidence to try and make the overall intonation better during rehearsals and performances.

In conclusion, this is a difficult but very important topic. Throughout my own research and experimentation I still ended up with more questions than answers. Keep refining your ears and technique so there's only one way to play a note: with a beautiful sound and **in tune!**

I will be putting some open fifths and major chord drones (using the Yamaha HD-100) for you to practice with on my new site: www.torontobones.ca. All brass players are welcome!

Al Kay, Head of Brass at Humber College, is very active as a jazz and classical soloist, a member of True North Brass, and a Yamaha artist and clinician. His website is www.alkay.ca.

Virtual Instruments

by Eric Price

Let's take a fresh look into the world of virtual instruments, often referred to as software synthesizers or softsynths for short.

Virtual instruments are instruments created inside your computer using only software with no external hardware other than a soundcard so you can hear the sounds. These synthesizers can be run as stand-alone programs or be integrated into your digital audio sequencer.

Softsynths create their sounds by using analog, digital, or physical modeling: emulations based on samples or hybrids of any of these technologies. They can come as authentic recreations of vintage instruments, reproductions of traditional instruments, or totally new synthesizers generating all new sounds. By utilizing the processing power of today's computers, they can easily rival the complexity of any hardware-based synth, sounding both amazing and accurate.

Let's go over some of the pros and cons of this software realm.

For the virtual world, the obvious advantage here is space. Unless you are wealthy and can afford to own your own warehouse that is properly heated, humidified, and outfitted with an alarm system, then you are a good candidate for softsynths.

Space is often at a premium. Most of us these days are ensconced in our own home studio (read spare bedroom) and by the time you fill it with all your other cool toys there's often not much room left for any instrument that may only be used occasionally – and of course that also means no room for an 80-piece orchestra either!

How about recording real drums? You'll never get a John Bonham drum sound in a 10' x 10' room where recording drums is usually not even practical (if you're lucky to have a room any bigger than that, your spouse must really love you!). Not to mention, like many of us, you're likely to get that inspiration for your next tune at 3 a.m. while someone is trying to sleep in the next room.

Not a problem with a virtual synth!

Next argument is time and money. Do you ever need an exotic instrument such as a dobro or ulian pipes? Do you have the time and money to buy a new instrument and learn it? What about an orchestra or killer horn section? Does your budget allow for hiring session players? Are there enough good players available locally? What about maintaining all your instruments? Do you know any local repair guys that can fix them or for vintage gear, even get parts?

One final observation on the money issue: for the cost of one mint condition Hammond B3 organ with a Leslie these days you could buy yourself one awesome collection of virtual synths!

Another point for virtual synths is that they are simply more powerful and more flexible. The programs often have features that the original synths or instruments were incapable of such as extended note range, more polyphony or MIDI, which can also be saved and edited. Never mind having thousands of sounds at your immediate disposal. The software can be upgraded, adding new features and taking advantage of enhanced programming and faster computers allowing for even more accurate realizations. Softsynths are sounding better all the time with more variety being available on a regular basis.

Lastly, consider the fact that the average music listener can't tell the difference between a Rhodes and a Wurlitzer electric piano and combined with the fact that they listen to music through ear buds using a file system (MP3) with incredibly reduced fidelity means very few people can distinguish between real and virtual instruments.

Now a few things to need be said for real instruments and players.

First off, there are performance pluses for real instruments and players. You can never capture all the nuances of a great violin, guitar, or sax player while using a keyboard and software, let alone their individual styles.

Secondly ... timbres. With vintage keyboards, say electric pianos and organs, each keyboard has its own tonal



personality. What about all the variations of tones in a single ride cymbal, for example? These quirks, which we as musicians often find inspiring, are exploited by us. Programmers go to great lengths to try emulating them and although powerful software allows for many variations there is still a limit to what the software is capable of.

Lastly, knobs and buttons have their appeal – it's hard to beat the immediacy of controls at your fingertips. I know you can get control interfaces, but it's just not the same effect. Besides, there is the cool visual factor, too!

Love them or hate them, softsynths are here to stay and despite the arguments for both sides I suspect almost every computer user reading this article has a virtual instrument installed. For most of us, virtual synths are a very practical way to go.

Eric Price can often be found tinkering well into the night with his hoard of virtual instruments. He is currently performing with Pink Floyd Niagara. He also teaches and consults, helping musicians get the most from their computers. He can be reached at eric@gepconsulting.ca.

Warming Up Your Voice

by Paula Shear

When thinking about warming up your voice, you really want to avoid injury. There are many factors that contribute to vocal problems and abuse:

1. Using your voice incorrectly; this means bad technique, and forced throat singing.
2. Doing too much.
3. Not building up vocal stamina.
4. Fear creates tension.
5. Not getting enough rest; vocal chords can swell from lack of sleep.
6. Not pacing your voice.
7. Vocal fatigue from overusing speaking voice, i.e. long telephone calls, yelling, and whispering are all hard on your voice.
8. Bad speech habits where spoken words fall back into the throat and not forward on the hard palette.
9. Talking over a crowd extensively.
10. Being exposed to first- and second-hand smoke.
11. Dryness (lack of humidity) in the air.
12. Best to avoid dairy before singing.
13. Alcohol is an irritant; soft drinks and caffeinated drinks are drying. If you're gonna have that coffee, have it away from practice and performance times. Your vocal chords need water to function effectively. The best thing is room temperature water; drink sensibly throughout the day.
14. Practicing the same song over and over again is harder on your voice than the same number of repetitions in different songs, because you are using the same attacks repeatedly; this is more wear and tear.
15. Don't overdo your warm-up. It is essential to build up gradually. Always begin vocalizing on pitches close to your speech, moving up in semitones, gradually stretching the upper register, and then moving back down to below your starting note. Consider warming up hours before your performance.

To maintain your voice, you need to develop precision and discipline. You are an athlete, and your entire body is your instrument. This means some kind of physical activity, at the very least brisk walking daily. The energy and focus you bring to the table translates into creativity when you are free with your sound, and revved up to go.

Always begin with breathing exercises, and then ease your voice with something that is non-stressful, but gently stretching. In the May/June '07 issue of *CM*, I gave you three important breathing exercises where you learned to expand your lower rib cage as you inhaled without engaging the upper chest. I talked about having a sense of "bearing down" as you inhale. Here is another couple of exercises to add to the regimen:

Panting

1. This is sharp and even: inhale on the count of one second (lower rib cage expands), hold for one, breathe out for one second (lower rib cage contracts), and pause for one second. This is one cycle – do it eight times. Don't engage upper chest. Notice the breath is exhaled diagonally down and out.
2. In for eight seconds, hold your breath for 28 seconds, then release your breath slowly and evenly for 14 seconds. The bigger challenge is not the holding of the breath, but not letting the air out too quickly after holding it. It should be an even airflow, and the rib cage contracts as you exhale. Do this one time.

Humming

I call humming the "keys to the kingdom" because done correctly, not only does it help create "laser beam" precision, it teaches you where the correct slots for the notes are. It's been said if you go to a singing lesson and you're not making strange noises, you've come to the wrong place!

To show my students how to create a humming sound, I first get them to experiment with a kind of "fire engine" or "siren" sound. This has an obvious descending tone, with a "buzzing" approach. It's interesting that the sounds "n" and "mm" are



very similar. The first one has an open mouth, but if you create an "n" sound and then close your mouth, miraculously it transforms into an "mm."

Humming is like an exaggerated top edge of a sung note. A clear, glassy, full tone, say, on the sound of "ah" would actually have a subtle sound of "n" on the top edge, to create an overtone that adds crystalline clarity. Humming brings the voice forward on the vocal mask.

One Note Hum

A good starting note is often A_b, B_b, or Middle C, depending on your voice type. Sound on "mm" for a count of 1, 2, 3, 4, 5, 6, then open your mouth for a second without changing the sonic attack and you will get a nasal "muh". Then close your mouth again. Put the emphasis on the "mm" sound, not the "muh". In one cycle there will be four "mm"'s and three "muh"'s. Moving up in semitones, ease through the vocal bridges and then down in semitones to the bottom of your range. Lip and tongue trills, sighing sounds, arpeggios, and scales all prime your voice as well, but they are topics for another day.

Paula Shear is a Toronto-based singer/vocal coach who has guided singers at all levels, from beginners to recording artists. She teaches how to open your voice to unlimited power, gain octaves, and discover the beauty of singing with ease in a diversity of styles: Pop, Rock, R&B, and Jazz. She recently conducted a voice clinic for Long & McQuade. Contact: sedonah@sympatico.ca.

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CITY AND COLOUR



As a recording artist, Dallas Green is in an enviable position. Between Alexisonfire and the unlooked-for success of his first solo record as City and Colour, he doesn't have to prove a thing. He's equally sought-after and relevant as a solo artist and as a member of Alexisonfire. It's a situation relatively few artists get to take advantage of - to work in two projects that are both popular and critically acclaimed at the same moment in time. More importantly for Green, "It's an amazing opportunity to express two completely different outlets for songwriting," he tells me.

BALANCING SUCCESS

BY KEVIN YOUNG · PHOTOS BY VANESSA HEINS

It's also an excellent way to cross-promote those outlets. "Not only does it provide me that outlet, it also keeps Alexis' name out there," he says. Inevitably, when he's talking City and Colour, Alexisonfire comes up as well. And rightly so - he's balancing a pretty full schedule between the two. When he spoke, he was just gearing up for an Australian tour with Alexisonfire where he'll also be performing as City and Colour in and around Alexisonfire's shows.

Solo projects can be a risk, but are perhaps less so when the projects are so dramatically different. It also depends on the motivation for said solo effort, whether you're testing the waters for life after your band, or just stretching your legs a bit. In Green's case, there's no creeping dissatisfaction with Alexisonfire, just an honest desire to express himself. He had no grand expectations for City and Colour, so it was a bit of a surprise that his debut, 2006's *Sometimes*, resonated so heavily with so many people. Personal and low key, it was an early, if unintentional, example of the growing power of viral marketing.

If possible, *Bring Me Your Love* is even more intimate than *Sometimes*. Recorded with Junkhouse alumni Dan Achen in a former church, Catherine North Studios in downtown Hamilton, ON, the album marries Green's introspective tone and writing style to a raw, live-off-the-floor ethic. While the off-the-cuff vibe of his debut truly suited the material and his voice, this takes it to the next level. "Most of the songs are just voice and guitar. I didn't see the need to overproduce them, or compress the shit out of everything." *Bring Me Your Love* is very live, and very sparse-sounding, but extremely rich all the same. For the most part, Green recorded guitar and vocals simultaneously, he and Achen choosing the best of two or three takes and adding very little in the way of overdubs to distract from Green's performance.

For some artists, the sophomore effort is much harder to write than the debut. After all, you have your whole life to write your first record. Green didn't find that pressure weighing on him, however. Not that he was entirely free of worry. Sleep - or lack thereof, half-hidden worries, and self-examination figure heavily on *Bring Me Your Love*. Nowhere more so than on "Sleeping Sickness," a duet with The Tragically Hip's Gord Downie, where Green imagines "the night is taking sides" and "the great divide could swallow me whole."

Now, from the outside it might seem like Green has very little to worry about - quite apart from Alexisonfire's success, the demand for City and Colour finds Green playing sold out shows in Canada and generating substantial interest in other territories. *Sometimes* went platinum in 2006 and garnered invites to perform at the MuchMusic Video Awards (MMVAs) and the 2007 Junos, where he took home the MMVA for People's Choice Favourite Canadian Artist and the Juno for Alternative Album of The Year. Factor in *Bring Me Your Love* being the top-selling album on iTunes its first week out, and going gold within two weeks of its February 12 release, and you'd think Green would be pretty worry-free. Worrying is a bit of a hobby for him, however - especially late at night on tour - and something that fueled his songwriting this time out.

The result is fairly striking. *Bring Me Your Love* leaves listeners with the impression of sitting in a room listening to a continuous live performance. Additional tracks from Green and label mates Daniel Romano and Spencer Burton of Attack In Black and others only enhance that feeling. "Every song we could do live - we did it. 'Against The Grain' Dan just rolled one microphone over and I sat and played guitar and harmonica and sang. That was the first and only take for the song we did." The approach, Green explains, was something he'd had in mind before tracking began.

DG: I demoed most of the songs on my computer on the road. I also did a couple of demos with Daniel (Romano of Attack In Black) in his bathroom, and we really liked the way they sounded, very raw, you know. I think it lends itself to my voice.

CM: Were you choosing instruments carefully?

DG: Dan Achen has an unbelievable vintage guitar collection, which he gladly offered up to me for the record. After listening to each song, we literally went through the guitars and

picked the one that felt best in the song. I used the National a lot on a couple of songs because it had really 'poingy,' bluesy feel. If it was a fingerpicking song, I would play it with a couple of different guitars and see which one sounded the best. Dan had this old upright piano from the '30s, an old B3 and the drumkit is this really old kit from the '30s too, with this huge calfskin bass drum.

CM: How did Gord Downie's guest appearance on 'Sleeping Sickness' come about?

DG: I honestly just gave him a call and he said he was into it. I sent him the demo of the song and he liked it and that was it.

CM: Any particular reason you wanted him on that song?

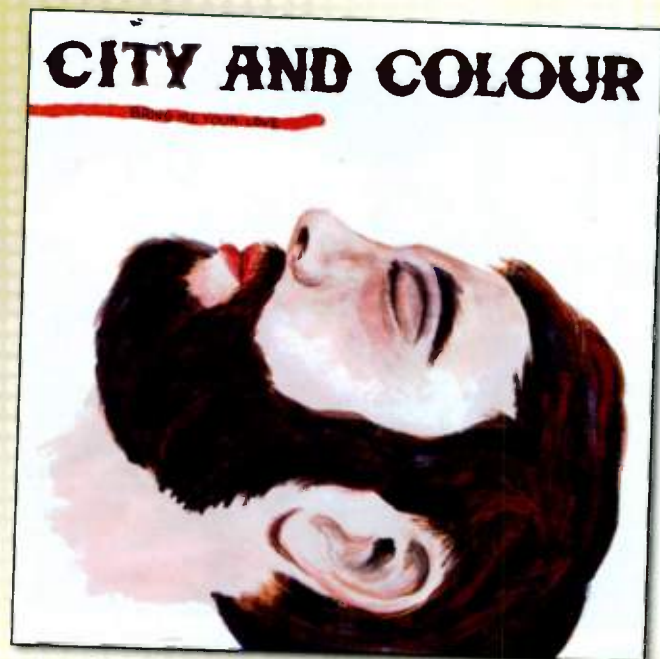
DG: That song I'd been working on for a really long time, but I could never get anywhere with it. One day I was listening to the Hip song, 'Thompson Girl,' and it suddenly dawned on me that that was the rhythm that should apply to this song, and I went home and finished the song. So I was hearing his voice on it.

CM: How was it different, compiling songs for this record?

DG: It was easier. Because I had so many old songs when I made the first record, I didn't know which ones to record. I've been writing songs since I was a kid. When it came time to pick the ones to record for first record I didn't know which ones were good, which ones people would relate to, and which ones I still related to. I wrote these songs in the last two years, so it was easier to know what I wanted.

Green hadn't intended to put another City and Colour record out so soon, but with all the touring Alexisonfire had done, he soon found he'd generated a number of songs, obviously unsuitable for the larger ensemble. "I kind of know right away, when I'm strumming guitar, which direction I'm going in," he says. A bit of an insomniac on the road, songwriting provides an escape the monotony of late night travel. "I don't drink or party, so when the guys are out after the show I'm in the bus playing. I also can't really sleep while we're moving. Usually, I'll go three or four days of that. Then my body shuts down, I sleep for a while and repeat the process."

CM: I was talking to a promoter a while ago who'd booked you in Calgary, but you were stuck in British Columbia when the



CITY AND COLOUR

Coquihalla was closed. Did you get some sleep then?

DC: I was so bored I couldn't sleep, weird. I should have, but I was worried that we were going to have to cancel shows.

CM: There's a line on one track, 'My nerves will be the death of me.' Do you find the business side of things preying on your mind?

DC: Constantly, but everything preys on my mind. I'll start to worry about something small and then it snowballs into everything else that I think is wrong with everything else. It culminates when I'm alone at night. As soon as it comes time to rest - that's when my mind takes over.

CM: It must be difficult, at times, keeping the business and artistic side separate - particularly after the success of *Sometimes*?

DC: I never really wanted to put that out. I recorded six of the songs for an EP and did one little tour. It was really just something to do between Alexis' tours. Then, after I did that little tour, my manager, and my good friend, Joel, said, 'why don't you just put a record out? At least kids that didn't get to see you on tour will be able to listen to your solo stuff.' We thought that people that liked the melodic side of Alexis would dig it, maybe, and that was it. There was no real promotion or marketing behind it, and it built into this big thing nobody expected.

CM: You have to find that really satisfying.

DC: You know, because it was never supposed to be what it became. The first record, sometimes I look back and think that if I'd had the choice and said, 'okay, I'm going to do this solo project.' I think **this** record is the one I would have made. I recorded the first six songs in one night, and the night I went to sing on the *Neverending White Lights* record, I recorded four more songs that night. Just sometimes I look back and wish I had more time with it. That's the way I'll always be - I'll probably say the same about this record.

CM: Does it ever become difficult to divide your time between the two projects?

DC: In the past, no, because it was such a gradual slope - it was just growing in the distance and I never really had to do anything. We'd come home from tour and I'd go and do some shows here and there. Now it's going to be a little different, because now there's an audience that's ready and willing to listen, but I'm putting this record out when Alexis is off for awhile. So the timing worked out in my favour.

Making a choice between them hasn't become an issue for Alexisonfire, or for City and Colour, not only because Green hasn't been forced to choose between the two, but because he doesn't seem compelled to do so. He clearly loves working in both environments. It also helps that he's comfortable talking about both projects - where some artists want to divorce their solo projects from **anything** they've done before. "A lot of people who are doing solo projects are getting away from their band and

that's it," he says. Since that's not the case here, it's the best of both worlds in many ways: an outlet for Green's solo efforts that feeds his enjoyment of both projects, and a cure for the pressures touring often brings to bear on singers. The kind of pressures that sometimes lead to them losing their shit in spectacular ways, and their bands wondering just what the hell happened.

Having two successful projects to maintain back to back is a balancing act that might unravel some people, and their relationship with the players in their band. The effort in this case seems to prompt Green to tap into yet more creativity. "I haven't left the band and I still really like playing aggressive music - I just like doing both. I'm up late at night these days working on Alexis' songs. The night before the record (*Bring Me Your Love*) was released I couldn't sleep, and I was working on a new song and e-mailed a demo to the rest of the guys. On the eve of my new solo record I'm e-mailing the band an idea I have for Alexis, you know."

He may worry a fair bit, but he still comes off as a guy who just really loves making music. "It's taken over my life," he says, and clearly, happily so. It helps, as well, that the business infrastructure around both City and Colour and Alexisonfire allows him a certain freedom. Neither project has "instant radio hit - just add marketing dollars" written all over it. City and Colour, in particular, has an intimacy and warts 'n' all ethic that connects with the new, listener empowered audience. Well before the indie scene really blew up, Green was committed to a very grassroots approach, and there's a personal touch, both to his music and his dealings with the press and radio that resonates with fans and industry alike.

DC: I have a very helpful team around me, which is the same team that works with Alexis. They're all my friends. Both are independent acts and I don't have to worry about a label telling me I've got to do this, or I've got to do that. I'm kind of doing it on my own terms.

CM: I understand the album leaked on February 2, then you put the whole record up on the City and Colour website on February 8 for people to listen to. Obviously, you're not afraid of putting it out there ahead of time?

DC: I think we all knew it was going to leak. My intention was to not give anyone copies of it before the date it came out. Personally, I didn't care if anyone talked about it before it came out. Everyone was like, 'well you have to give radio and press copies so they can review it' - and I was like, 'why?' I'm not crafting three-and-a-half minute pop gems that are going to be played on every radio station, every video channel. I just write these songs and hope that people get it. My label was like,



AT LEFT: A SELECTION OF VINTAGE GEAR WAS AVAILABLE FOR TRACKING *BRING ME YOUR LOVE*.

AT RIGHT: NOT THE MOST EXPENSIVE ISO BOOTH DESIGN, BUT IT WORKS!
BELOW: DAN ACHEN AT THE BOARD, CATHERINE NORTH STUDIOS.

'well we can't do that - we want people to talk about it.' So instead of just sending a press release for the advance copy I wrote a personal letter saying: 'This is my record, it's my heart and soul, so listen to it and just try and keep it safe.' Every interview I did for the pre-release, everyone mentioned that. Maybe that's why it didn't leak until a week before it came out.

CM: It seems you try to manage your business like it's a family?

DG: Yeah. I met my manager, Joel Carriere, 15 years ago when he was working at Sam the Record Man in the mall in St. Catharines, ON. He came and saw my band and was like, hey, I want to help you, and that's where it started. We've all just grown together. Joel's assistant, Tricia, is another good friend. We made a decision at the time to keep this like a family. It gets hard sometimes. It's hard to put the personal things aside and deal with business. You know, when I'm yelling at them about something it's hard to separate the personal side. I'm not yelling at them as a friend. I'm yelling at the situation. I feel a lot better about things when something really good happens and we can all appreciate it as friends working together really hard.

CM: I have to ask - what makes you yell?

DG: I can't think of anything right now. Different opinions.

CM: So you're very actively involved in the management process?

DG: I want to make sure everything I'm doing is something I want to do. They both appreciate that. They take my feelings into account. The good part about having your friends as your managers is they have your best interests at heart. The label is Joel as well. Joel runs Dine Alone Records. It's a big family. Sometimes it gets heated, but most of the time it's great.

When *Bring Me Your Love* opens up, with the sound of Green walking across the studio floor, picking up his guitar and starting in on "Forgive Me," it's charming. Other artists might try the same thing and it might not be - it might come off sounding like they've been caught trying to be something they're not. There's a credibility and honesty to the recording that's not only inherent in Green's songwriting, but in his larger track record.

This isn't an approach that's going to work for every artist. Green's take on dealing with business realities, the media, and how to bridge old school record-making and the realities of the current industry makes sense for him. In large part it's because it spills over from the approach he takes to making music, and so rings true.



It's also about personality: Green's as earnest and good-natured when shooting the shit about skateboarding without wrist guards on tour as he is when discussing the pros and cons of his management relationship. I don't know, but I get the feeling he's a hard guy to dislike, even when he's irritated. When a call comes in from management, he asks me to hold on for a second, and his voice changes: "Hi, I'm doing an interview. I'll call you back. [Hangs up.] See, there was an instance where I'm giving Tricia some attitude - she knows I'm doing an interview and she's calling me on my cell phone. There you go," he laughs. "You can write that one in. Perfect timing."

Timing is everything. As Green already said, the timing between Alexisonfire's schedule and City and Colour's has worked in his favour and it continues

to. Within the week, he'll be in Australia splitting his time between Alexisonfire and City and Colour. From there he'll hit LA, Austin, NYC, and Berlin as City and Colour, before beginning an April UK tour and a swing through Canada in mid-May-June. Alexisonfire has already begun work on its next record as well. he tells me. As busy as he is, it doesn't sound like he's pining for a break from work, though. "My getting away is doing this. It allows me to take a break and realize what I really love about playing in an aggressive rock band. It gets me excited to play loud." ■



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

BUILDING



PHOTO BY JOEY L

PROTEST THE HERO IN-STUDIO & ON THE ROAD

STORY AND LIVE PHOTOS BY ANDREW KING

"Our two biggest enemies are key and time signature." So claims Protest The Hero guitarist Luke Hoskin about the band's oft-antagonizing process of composing music – a statement that should ring as ironic for listeners familiar with Protest's brand of progressive melodic metal, as the band's epic melodies and refreshing timing are really its ultimate charm. The five natives of Whitby, ON have been making music together since each member began on their respective instruments, but made their notable mark in the Canadian music scene with 2003's *A Calculated Use Of Sound*. While it did show hints of the technical proficiency and songwriting prowess to come, the seven-song EP – politically saturated straightforward rock fused with punk and metal – sounds almost like child's play compared to the band's current work. And they'll be the first to tell you that. 2005's *Kezia* redefined Protest as one of Canada's premier metal/punk/whatever-else-you-want-to-call-it acts and earned the band a spot on the Vagrant Records roster south of the border. Released early 2008, the band's second full-length *Fortress* proves that Protest The Hero has both the appeal and versatility to grace not only the stages of underground dives alongside math metal or grindcore acts, but also primetime airtime on Canadian radio and television. I had the opportunity to speak with the band – drummer Moe Carlson, vocalist Rody Walker, guitarists Luke Hoskin and Tim Millar, and bassist Arif Mirabdolbaghi – about the making of *Fortress*, getting the songs ready for live performances, and how a muddy monitor mix can lead to an onslaught of projectiles being flung at the stage.

A Fortress

"IT STARTS WITH A RIFF..."

...and we just kind of build from there," says Hoskin about the development of a Protest tune from its skeleton to full-bodied album appearance. "This time around, we did all of the music first, and then the majority of the vocals were done after the music was written," he says about *Fortress*, as opposed to material from *Kezia* where the band had a lot more time to develop and write as a unit. From that initial riff, songs are mapped out sequentially by adding both complementary and progressive sections. "You let one riff dictate what the next riff is going to be," says Mirabdolbaghi, "and if we particularly enjoy a part or think it caters to the vocals, we'll try and return to it somehow. But basically, you take into account key, tempo, and meter, and try to write another riff so that the transition sounds organic and natural." This organic transition is vital to the band and its sound, as it's ultimately what differentiates the masterful melodies from random melees.

"In that way," reasons Mirabdolbaghi, "you can almost say that the songs write themselves." "And those damn songs write themselves very slowly," comments the always sharp-mouthed Walker, clearly referring to his rather isolated vocal sessions during the entire process of *Fortress*' construction, which we'll delve into later on in our conversation. "Rody collected many bottles of piss while we were working on this," Mirabdolbaghi says laughing – and I'm sure he's serious.

With five more-than-capable (huge understatement) musicians constantly tossing input into the mixing pot, it must be one hell of a chore trimming down the fat to get to the core of what will work in the music. "It's very guitar-driven music, so it would start with a riff, and then everyone else would decide whether to dress it up or down," explains Mirabdolbaghi. The guitars may be the foundation of *Fortress*, but that's certainly not to say vocals, bass, or drums have to always play supporting roles. "There's a bit of a power struggle in the band, and a bit of a spotlight struggle," admits Mirabdolbaghi, "where if there was a part that was a little more melodic or chordal, I would try and elaborate on the bass and fill it up a little bit. But when we got into the studio and these guys (Hoskin and Millar) had the chance to lay down overdubs, many of my opportunities for movement were vanquished. So basically, it's [myself and Carlson] trying to lay a foundation while these guys masturbate all over it."

His metaphor, while perhaps a bit crude, is also somewhat misleading – while there is certainly plenty of guitar noodling present on *Fortress*, never could one say it strays far from the core of any given track, which is an admirable accomplishment considering how easily it would be for these talented players to get carried away. Something that really helps this is a clear album mix, where levels and overdubs are carefully arranged to help keep the song structures clear and commanding – call it "a calculated use of the sound spectrum."

THE BASS OF THE STRUCTURE

Hoskin jokes about a question raised earlier during the band's guitar clinic at the Bloor St. Long & McQuade location about Mirabdolbaghi's feelings on being "buried" in the mix on *Kezia*. "We're like, 'get used to it, bro...'" says a laughing Millar. Really, though, this strikes a small chord with the Protest bassist: "When you have seven blaring guitars doing harmonies and stuff, it eats up so much of the spectrum, and [bass] is the only thing that's going to get axed from that, because it takes up so much of that spectrum. And plus, I play like shit, too. Let's not forget that," he says laughing. Anybody that listens to Mirabdolbaghi's leads

on "Palms Read" or "Limb From Limb" knows his self-depreciation isn't even close to being warranted. In fact, it's total bullshit. Thankfully, as both the band and I agree, the mix on *Fortress* is more catering towards the bass, ultimately doing a better job of capturing the magic of each player than any previous recordings. "I think this time [Millar and Hoskin] kind of cleaned up their act a little bit, and were a little more concise about what was going to be happening with the guitars," comments Mirabdolbaghi. "So we were able to bring the bass up in the mix – for better or for worse, I guess."

"THE HUMAN VOICE HERALDING THE HILLSIDE"

"With *Kezia*, I was involved straight from the start, which really made it strange," says Walker between hauls on his seemingly endless cigarette. "With *Fortress*, we'd get to the point where we could record four songs, and then I'd put the recordings on my computer and use my USB microphone," he says about writing and tracking his vocals. "I believe it's a Samsung," he jokes before Hoskin excitedly tells him he's since been given new ones. "Solid!" says the frontman. When it comes to phrasing, Walker has one hell of a job trying to make his vocal melodies memorable overtop a mountain of extremely technical, intricate, not to mention unconventional music. "I try to make something flow as well as possible, while still being catchy," he says, and clearly he's got a knack for the catchy – although not solely responsible, vocal hooks are a large part of why Protest The Hero's breakneck progressive metal is able to share airwaves on rock radio or MuchMusic with the likes of more mainstream acts like previous *CM* cover artists Simple Plan or Finger Eleven.

That stated, Walker has to make sure the hooks also add to the final product as far as the band and more discerning fans are concerned – no cheapies allowed. "Like, even if I can write the catchiest little ditty in the world, if it sounds awkwardly phrased, it's garbage," he states. "And it's kind of a really



Protest the Hero

daunting task when it comes down to it. I get a CD of this very complex music, with complex instrumentals, and then I get this sheet of... not-so-palatable lyrics, we'll say (laughs), but I guess I've figured it out."

"AT THE TIP OF MY TONGUE..."

As if adding vocals to the completed tracks wasn't enough of a task, he has to do so with Mirabdolbaghi's extremely literary lyrical content that one could argue is as complex and intriguing as the band's music. "The lyrics were done at the same time as the music, and some of the lyrics catered a bit more to vocals, so Rody would pick the instrumental song that also catered best to vocals," says Mirabdolbaghi. "Oh yeah, I forgot I did that..." laughs Walker. Mirabdolbaghi continues: "Like, if there's a song with a lot of open, chordal parts he's able to put something catchy over, and there are simpler lyrics that are easier to phrase, he'll do that." Admirably, the lyrics and music on each track mesh together very well, and seem to embody one another in both content and presentation. "I think he would just listen to the songs and see which set of lyrics fit them best," explains Mirabdolbaghi about the process, which was clearly a success.

GIVE EM' THE JUICE

"There's a world of difference between when you first write the song and when you go into pre-production," says Mirabdolbaghi. "Pre-production is your first opportunity to sit and actually listen to it. When you're in the midst of writing a song, it's hard to recognize if a certain part doesn't 'sound' right." He continues: "That's probably the major chopping block of parts that just aren't working with each other – tempos that maybe just aren't working." Walker jumps in saying that a few of those parts actually made the record, singing a line from "The Dissentience." So just how does the band know what belongs and what doesn't? "There is no general rule to it – I think that's why we're having some difficulty talking about it. We just do whatever it takes to make the product coming out of the speakers as close to how we hear it in our heads."



PROTEST THE GUITAR HERO

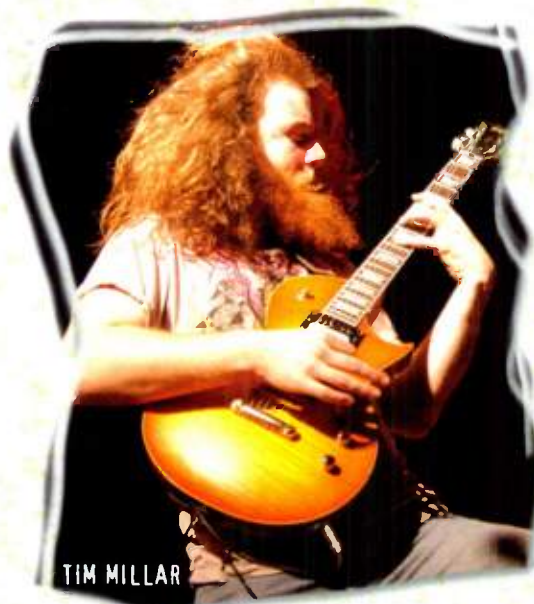
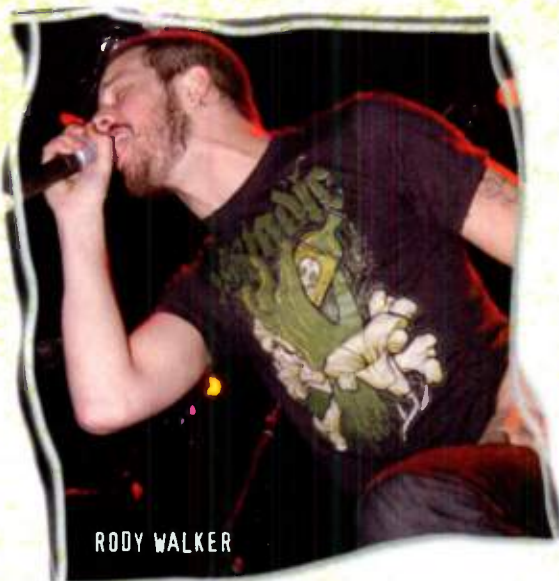
Protest The Hero axemen Tim Millar and Luke Hoskin stopped into a pair of Long & McQuade retail outlets for some fairly impromptu in-store guitar clinics. "They just wanted to see people shred," says Hoskin of the crowd gathered at the Bloor St. location in Toronto. "They just kept asking us to play parts to see if we could actually do it." The well-attended clinic was broken down into a mainly-Q&A format, which was of no bother to those gathered, who had plenty of questions regarding the band's composing, recording, and playing.

Millar and Hoskin spoke about the importance of warming up prior to any performance, be it in studio or on stage, displaying different techniques from both their own experience, as well as tips from a few other bands with whom they've toured.

After the foundational exercises, the pair got a little more into the riffs and leads from their own material. Millar had actually charted "Bloodmeat," both the lead track and lead single from *Fortress*, in its entirety, which was distributed to all in attendance, and then taken up with some instructional demos.

"We covered a lot of tapping stuff, so I think some people might have learned about two-handed techniques," says Hoskin, who displayed an interesting solution to unwanted pull-off notes from more intricate tapping leads – he dresses his headstock with a hair elastic which he'll quickly slide onto the fret board prior to any tapping to dampen the open strings and ensure clean phrasing. The audience was also particularly interested in the tapped intro to "Sequoia Throne," which Hoskin played at both full speed, and then slowed down to demonstrate root notes and fingering.

The response from the audience, as well as Long & McQuade staff members, was nothing short of positive and enthusiastic. "We just tried to show a few riffs we thought were unique to our style," says Hoskin in summation, of which there are indeed many.



As most in the business could tell you, a good producer has a lot to do with achieving this feat. "You have to rely on a producer who understands you and understands where you're coming from to do that, because they're going to have the technical understanding that maybe we don't have." For this task, the band re-enlisted the services of Julius "Juice" Butty, who helmed the band's previous full-length, as well as releases from other Canadian acts like Alexisonfire and Hunter Valentine. "We got really lucky with Juice, because sometimes he knows where we're going with a part before we're even there," says Mirabdolbaghi about the relationship. "He's very professional, and we're not exactly professional, so we lucked out there. A lot of the way the album sounds I would credit to him."

UN-BOUND AND UN-GAGGED ONSTAGE

Making the tracks come together in the studio is one thing – playing them lucidly and cohesively live is something different altogether, and isn't made easier by the band's constant pushing of the envelope in terms of technicality and timing – not to mention the always-energetic and chaotic Protest stage show. "I don't think we'd feel comfortable going out there and playing a song that we hadn't rehearsed properly," states Mirabdolbaghi. The boys parted ways for some time off when the album was finished, and then came out of hiding to get the new tracks tight for upcoming performances and tours. "And then, well – I don't practice. It's terrible," says Walker while the others chuckle. "I just listen to the CD a bunch and try to remember what I did." As for the rest of the band, he says: "I think it's a lot of meticulous practicing in my basement while

I sleep upstairs.” Mirabdolbaghi explains how with a lot of *Fortress*, because of the elements added in production, perfectly replicating the album live isn’t always the idea. “It’s a different animal,” he says, and as would be proved in a matter of hours, the band has found a way to make the new material work on stage. “We’re probably our own biggest critics, and even though we might be able to go out and play something, and ‘slop’ it up where a lot of other people may not notice...” He pauses as not to state the obvious. Clearly, the band is proud of the music they’ve written, and don’t sell fans or themselves short when it comes to performing. Of course, while drawing from a catalogue like that of Protest The Hero for live shows, a solid rhythm section is vital.

“One thing that’s lucky for us is that Arif started playing bass only a little after I started playing drums,” comments Carlson, who’s returned to the back of the bus at just the right time, “so a lot of our careers as musicians, as well as our time as musicians, has been spent together – which is I guess the same as it is for everybody in the band.” He elaborates on how this sharing of techniques and ideas while developing as musicians in unison has helped them understand each other’s styles. “But by no means would I say we have it completely locked down,” laughs the drummer. And fair enough – the tracks on *Fortress* would likely give even the most seasoned musicians a bit of a headache initially. Mirabdolbaghi comments further on the importance of this unspoken communication during performances: “Rody, Moe, and myself are unique to our own instruments, whereas the guitars – especially because it’s so guitar-heavy – kind of go off into their own ‘la-la land’ and maintain this bizarre relationship they have with each other – sometimes sexual, it seems like,” he jokes. We all

share a laugh, as both Millar and Hoskin are setting up for the night’s set inside the venue. “It’s this weird, sexual, competitive relationship they have going on,” laughs Carlson. Whatever it is, though, it seems to be working.

MONITORING THE STRONGHOLD

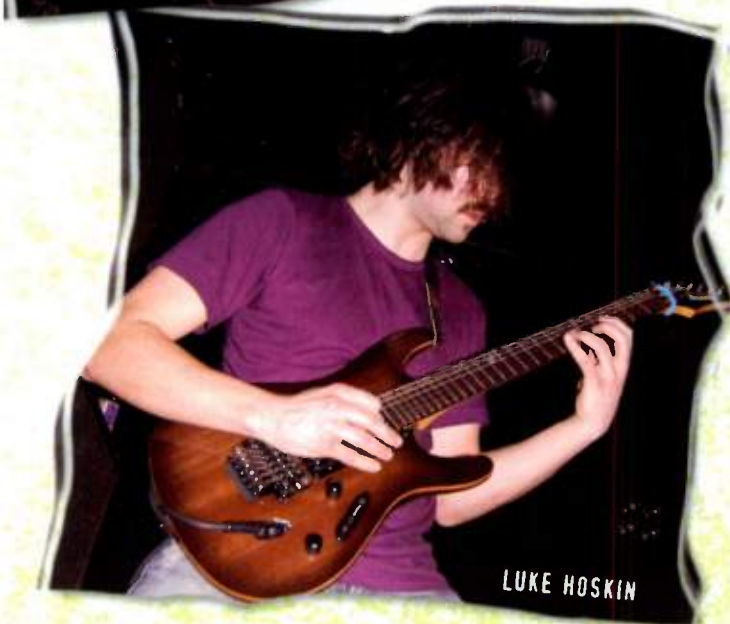
With five musicians doing so much on their instruments, the monitor mix in a live setting is probably more crucial to Protest The Hero than it could be to less spastic acts. “It’s completely codependent,” states Walker. “If the monitor mix is terrible, the show’s terrible.” He proves his point with an example from a recent Calgary date. “The monitor guys didn’t speak to any of us for some reason. I know for myself, they just gave me myself pumped in the fucking mix, which I guess is what they did for everyone, and we played like shit. People threw shit at us and stuff.” The anecdotes continue, offering further evidence as to the importance of a good sound crew. Mirabdolbaghi expands on the idea, saying how because there are so many parts led-in by guitars, specifically Hoskin, if you’re having a difficult time hearing each musician, you might miss a cue. Each member of the band also needs a different mix to keep in sync with what they’re supposed to be



MOE CARLSON



ARIF MIRABDOLBAGHI



LUKE HOSKIN

playing and when, which adds a little more room for error. “One show, they mixed up my and Tim’s monitor mix,” says Walker. “Worst show of my life.”

ACCESSIBILITY DESPITE TECHNICALITY

With a finished product that’s so extremely dense and, subsequently, a lot to digest, it’s a wonder that *Fortress*, specifically “Bloodmeat” and “Sequoia Throne” as singles, has been so well embraced by mainstream audiences. “I think if you make melody the master, you’ll always be grounded to something,” offers Mirabdolbaghi as a possible explanation. “Whether it’s the vocals or it’s a guitar riff providing the hook, there’s always something to anchor onto that brings it back to a successful point.” The many fans the band has been able to garner, some of whom probably don’t know or care about all of the behind-the-scenes elements that go into creating such epic music, would likely agree. “I don’t feel progressive music has to be difficult to listen to,” he says. “To some extent, we’ve proven that with some of the figures and media attention we’ve been getting for *Fortress*.” This point is worthy of some congratulations, yet Mirabdolbaghi stays humble: “It’s fucked up.”

With the notable transition between *Kezia* and *Fortress*, it will indeed be interesting for those following to see where the band goes with future material. “I think every record from here will be a further concentration of a style or a sound we’re going for,” says Mirabdolbaghi. “If we can push the extreme between melody and brutality further on the next album, we’ll try and do that.” The band has done a formidable job striking this balance, with its brand of what Walker dubs “systematic chaos.” Indeed, if there are any means by which this extreme can be developed any further, Protest The Hero will be the band to find them. ■



Andrew King is the Assistant Editor of Canadian Musician.

HOW TO MAKE AN



BY CHRIS TAYLOR-MUNRO
ILLUSTRATION BY DUNCAN KEELEY

Making an independent record is viewed for some as a step to getting the big pie in the sky – a major label deal. You may have to release several before some A&R “Rep” (they still exist right?) escorts your band into the head office of the record company and you think to yourself, “We’ve made it!” Chances are, you’re better off recording your own independent release and just getting your music out there. The industry is going through some rough times, no one is really sure what the future holds, and musicians aren’t waiting to find out. The climate for bands to release independent records is better than ever. So where to start?

MANUFACTURING A CD: IS IT EVEN WORTH IT?

Eric Willison, Sales Director and Head of Production at EDT Media Inc. says "making CDs, making physical product is still alive and well," despite what we've seen in decreased sales for the major labels. He continues, "We know what physical product means to people who go to shows. I guess I'm positive – on that side of things – that it's going to last awhile. With regard to business, the indie band and artist is everything for us." EDT Media houses Healey Music, a company started in 1993 by musicians to help musicians get their music into physical product. The medium has changed over the years, but CDs are still the preferred choice to get music into the hands of your growing fan base. For the folks who get their music through downloading, Healey Music offers a product solution for that demographic as well. Willison explains, "We're keeping an eye on that because obviously the predictions are that the CD is going away eventually. We have cards that are environmentally friendly, printed on recycled paper stock, and are recyclable that have a code on them. You sell these at a show and then fans go to the website and download the songs. I don't see it replacing physical product. I see it as an accessory for people that are totally into downloads and want to walk away with something."

So how many CDs does Willison recommend you have manufactured for a first run? "Typically, a thousand units is the way to go. There's a price break there. If somebody only needs a few hundred then we can do that, but if you think you can sell 500 units, then you should order a 1,000." There are genres of music that don't get the airplay that pop/rock does. For example, Christian music relies on having that organic music scene where you go to a show (or attend a church service), interact with the band or artist, and purchase the music then and there. Willison points out a positive, perhaps surprising trend as a result of the Internet and its effects for indie music: "Because of the Internet, artists can be seen by more people and that has helped some of the genres that were more underground in the past. They can cultivate a larger fan base than they could before, which has actually increased their demand for product."

Willison outlines four main components to placing an order:

1. "You need an audio master. You've either been to a studio or recorded something at home and you've got a master that we're going to replicate. In each component there are certainly different areas of conversation because maybe you've done your recording but you haven't done your mastering [more on this step to come], so we can make suggestions in those departments as well."
2. "We would ask about artwork. Do you have somebody who can do, or has already done, the graphic design? If not, we have suggestions there as well." Willison stresses the benefits of having professionals involved throughout the entire process: "There are people whose expertise it is to make something sound good, and there are people whose expertise it is to design something that's going to look good, appeal, stand out, and deliver your message out there in the market."
3. "Component three is paperwork. Specifically, these days copyright infringement is a big deal. We're going to make sure that you own the replication rights to what you're handing to us. We'll get you to sign a piece of paper that says, 'Yes, I own the intellectual property and the rights to the music.'" [More on this process later.]
4. "Part four is money," Willison says bluntly with a laugh. "I guess it should be part one, but we're looking to be paid a deposit of 60 per cent and the rest when it's ready to go." On an environmental note, Willison mentions

that bands are looking for alternatives to regular plastic jewel cases with packaging such as cardboard and paper, removing up to 90 per cent of the plastic from the equation. These "green" packaging options are still at a premium, but getting closer in price to petroleum-based cases as time goes on. It's nice to know musicians are making the effort and the industry is trying to help.

MASTERING

What is mastering? Once you have finished recording and mixing your songs, the tracks are shaped, sculpted, equalized, compressed, and finessed into sonic splendor (well, you hope) through the audio process known as mastering. This is the last chance to enhance your songs before going to manufacturing.

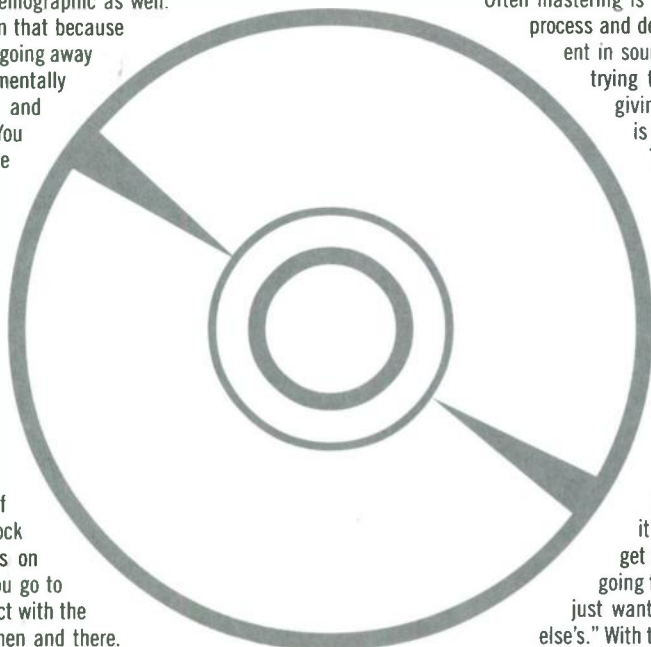
Often mastering is mistaken for mixing, but it is a separate process and deemed crucial to making the tracks coherent in sound and volume. The industry is seemingly trying to make music louder with each project, giving the listener the impression that louder is better when you A-B one track to another.

This has mastering engineers running a virtual decibel race, some would say at the expense of the sound quality. Finding a mastering engineer who can keep the sonic integrity and make your music competitive in volume with the industry is the way to go. David Cain is a mastering engineer, owner of Sound Master Studios, and has worked on thousands of independent projects since 1993 when he moved to Canada from South Africa. He elaborates, "There is this perception that if it's loud before it hits the radio station compressors that it (the song) will pop through a bit louder. I get that impression from bands who are never going to get radio play and they know it, that they just want their MP3s to be louder than everybody else's." With technology becoming more user-friendly for the "at-home engineer," I asked Cain about the importance of the mastering process and if one can do their own or, if the budget permits, hire an engineer. He begins, "I think everybody is aware of mastering. Basically, what people are doing is going down to (insert store name here!) and buying a lot of equipment, then they buy magazines on recording, get on the Internet and go to various sites and forms, and figure out how to do this. They're really keen on 'how do I do it myself?'" Cain admits that, given a limited budget, one can master his or her own project but jokingly recommends "taking your time and waiting a year or two" before mastering to give your ears a rest. Cain continues, "It's sort of like being your own producer. It's pretty hard to be objective and be part of the process at the same time. I think mastering, as well, is a second opinion. No matter how good an engineer is, the really good guys never master their own stuff. It's not because they can't. It's simply because it's like editing your own novel that you've written. Another thing a mastering engineer brings to the table is that within the first 30 seconds of listening to a tune or a set of tunes he/she has an initial first impression, which is essentially the same impression that a member of the public gets when they're going to hear that song for the first time. As an artist or producer you've lost that."

the last chance to enhance your songs before going to manufacturing.

PRE-PRODUCTION (PREPARING TO RECORD)

Before loading into a studio, or spending the time piecing together your own gear at home or whatever space you plan on recording in, you as an artist/band owe it to yourself to do the best you can preparing and rehearsing your material. This stage is called pre-production. My mother has a saying she calls The Six Ps: Prior Preparation Prevents Piss Poor Performance. Pretty much says it all, doesn't it? Time and money are two factors you need to manage in order to keep



INDEPENDENT RECORD

HOW TO MAKE AN INDEPENDENT RECORD

the process moving forward. Spend too much time, and often the “freshness” of the songs turns to lacklustre performances, or worse, you become sick of hearing your own tunes before you get to record them. Recording your rehearsals (a well-placed mic and a hard disc recorder will suffice), then listening back a few days later allows you to hear songs or sections of a song that may need to be strengthened, re-arranged, or dumbed down for that matter. Making these changes before laying tracks can save you the frustration of back-tracking or heavy editing later on. Bernard Maiezza, studio engineer and owner of The Aural Design Research Centre, recommends “working on the songs, making sure the vocal performance is strong, working on tempos, especially if you’ll be recording to click track. That can save you lots of time.” After all, time is money and running over budget means scrounging for more funding, often delaying or not getting the project completed at all.

BUDGET

Hashing out a budget before you start the recording process is just common sense. If you’re starting out with five grand, you don’t spend four of it tracking and expect the remaining 1,000 bucks to cover your mixing and mastering. Often, bands blow the lion’s share recording individual parts and don’t realize that the mixing is just as important (some say more important) to getting a quality recording. A simple equation to go by is 40 per cent for tracking, 40 per cent for mixing, 10 per cent on mastering, and the remaining 10 per cent in reserve for the unexpected. Keep in mind this equation doesn’t include manufacturing or any of the other steps mentioned, so you may need to further portion your overall budget. For solo artists, the cost of recording can be more if you’re hiring session players. Most bands don’t pay themselves while recording, but musicians for hire will want some sort of remuneration. It’s not uncommon for songwriters to give “points” on sales, publishing, whatever the arrangement if they can’t afford to pay up front. The cost of session players will vary and is usually relative to their experience and how much work you’re providing. If you hire a bass player to play on all twelve tracks, chances are you can settle on a price for the project and avoid being billed by the hour. The same goes for studio time. Booking more sessions or recording at off-peak times can render a decent discount. Plan in advance so you can negotiate a better price with all parties involved. So how much does it cost to record an independent album? Maiezza says, “You can do it for a couple of thousand dollars these days if you’re recording in the box, especially if it’s electronic music.” Bernadette, an independent singer/songwriter from Mississauga, ON with a definite roots rock sound has budgeted “a thousand dollars per track.” That may seem expensive to some, but not compared to the cost of recording an album even a decade ago. Bands often end up spending way too much, creating tension within, so don’t get carried away and try to stick to your budget.

RECORDING & MIXING

The studio business has changed dramatically in the past 10 years. The big studios are becoming almost like museums with the huge spaces, acoustically treated “live” rooms, some with wood, others with marble walls, or so much baffling you’d think you were trapped in a spaceship. Maiezza comments, “There used to be five or six big studios (referring to Toronto), where now they’ve all fragmented into a hundred studios like mine.” These days, musicians are going the DIY route and are making more records “in the box” – all thanks to computers, software, and still, although to a lesser degree, hardware. The option of recording certain tracks such as drums in a larger room with the desired acoustics and then moving to a smaller studio, whether it be your own or a vibey home studio, is a popular way to go. You can be sure a larger studio with all the different rooms is going to cost you more by the hour, so by recording your overdubs at a smaller studio, you can stretch your dollar. Then, depending on your budget, return to the larger studio for mixing ... or don’t. It’s not the studio that will make your record sound great; it’s the person fiddling with the knobs. So before you decide whether to record the album yourself or book an established studio, ask yourself, “Am

I qualified to make a record?” If not, then ask yourself, “Do I have the time to learn?” If you do book a studio, Maiezza has some advice: “Pay attention when you’re in the studio. Watch and learn what the engineer or producer is doing, instead,” he begins to laugh, “of spending time sleeping on the couch,” referring to when he was in an independent band recording an album.

Cain recounts how records were typically made. “It used to be that you recorded, mixed, and mastered your album in three different studios on three sets of gear with three different engineers. Now, bands are recording it themselves all on one computer.” Let’s face it. Nobody is denying that technology makes doing your own independent record easier, but you need some fundamentals in recording. Maiezza agrees, “You’ve got to know how to choose what mics sound good on certain instruments or voice types, etc. and about placement – knowing where to position the mic.”

Maiezza points out some of the fringe benefits to an established studio, such as a nice selection of vintage guitar amps, microphone preamps, and ribbon mics, etc. “We’ve got a few more flavours. If you’re recording at home, you’re often only working with one mic, one preamp, one guitar amp. You’re going to be limiting yourself a little bit. And yeah, it can be a daunting task setting up your headphone path, your monitoring path, the board, and the snakes. So, if you’ve never done that you’ve got to take baby steps. But ‘they’ are making it easier to get into ‘it.’ The power is there for the people who have the time.”

HIRING A PUBLICIST

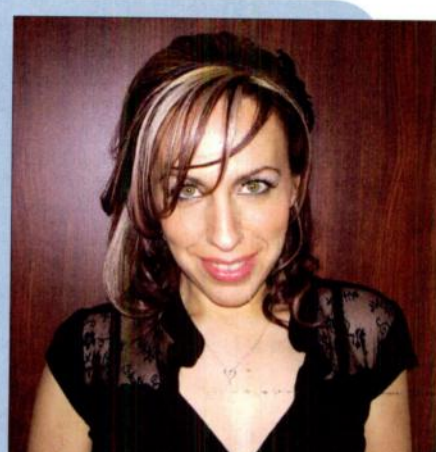
What does a publicist do? Cristina Fernandes of Listen Harder is an independent publicist that handles an impressive roster, including Alexisonfire, Bedouin Soundclash, and City And Colour – to name a few. She offers her definition: “A publicist is someone you hire to help bring awareness to your band and your music using media. For example, if you have a CD, the publicist is getting it into all the right hands because they have the connections with the media to potentially get a CD review.” You’re essentially hiring a person or team to build your brand. Fernandes continues, “Publicity and promotion is about creating a buzz. It’s getting your music heard by people who matter – finding out who your audience is and figuring out how to market yourself to that audience. That’s it in a nutshell.” Sounds



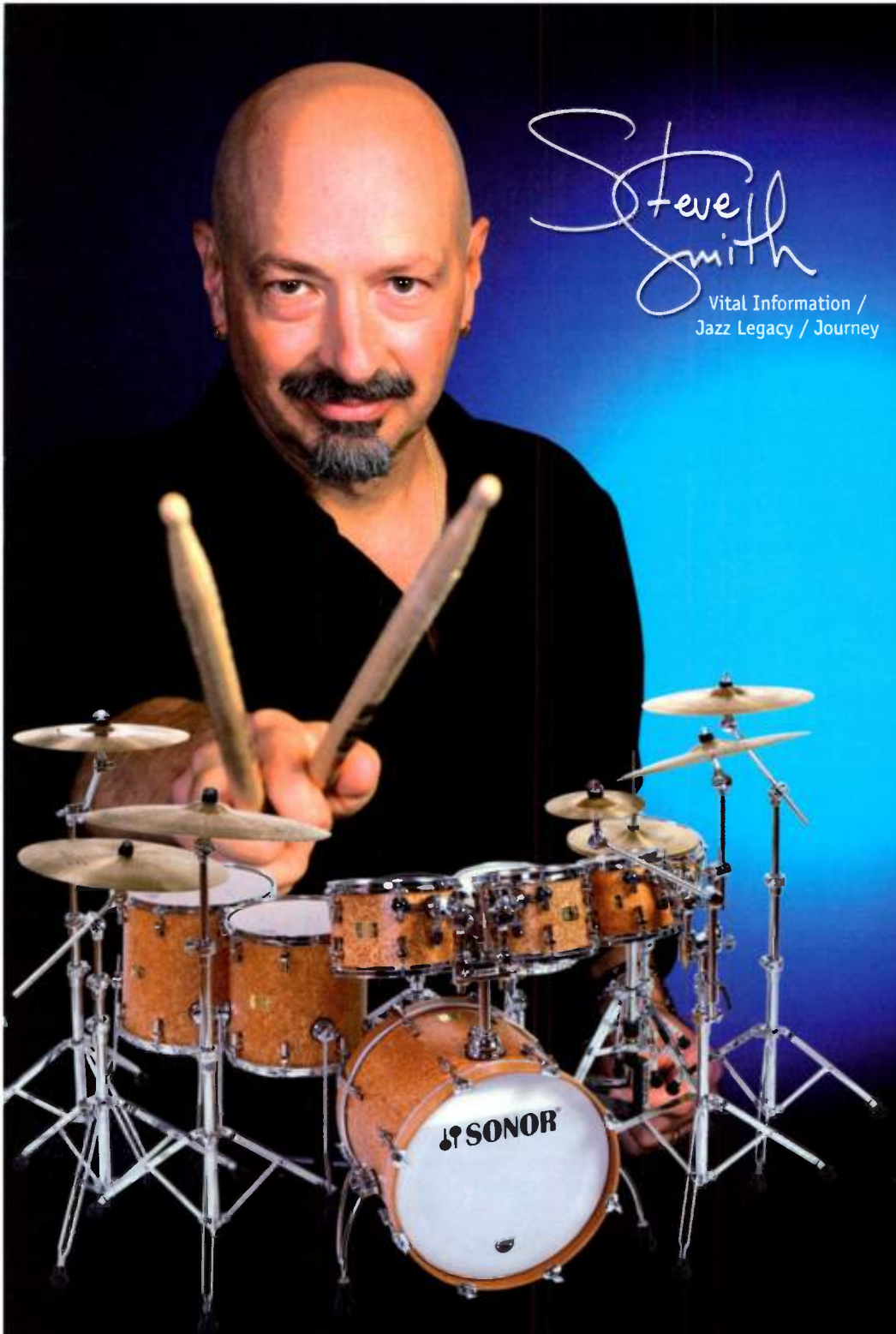
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HOW TO MAKE AN INDEPENDENT RECORD

like everybody should hire a publicist right? So at what point should a band or artist be contacting a publicist? Fernandes says, "I don't think you should be considering hiring a publicist if you don't have some music. That sounds really silly, but I get a lot of e-mail from bands saying, 'We're looking to hire a publicist. We're going to start recording our first EP.' They don't even have four or five songs recorded. I think a misconception that bands have, especially bands that don't have a lot of experience, is that if they hire a publicist that means 'we're going to get on the cover of a magazine,' and that's not how it works." Bands and solo artists have good intentions when approaching Fernandes, but she needs to see some groundwork laid before taking a new client. "First of all, are they drawing people to their local shows? Have they played outside of their local city? Are they playing regionally and are they drawing people to that? Do they have a lot of friends or attention on their MySpace with songs recorded that are actually uploaded that people can listen to?" Fernandes offers some scenarios for when a band should enlist some help. "Hire a publicist to promote an album release or promote a tour. You can hire a publicist as a one-off for an independent CD and you want to make sure it gets to all the right people, but to hire someone consistently, you really have to be busy and you have to have done a few things yourself." For Canada alone, a band would need to send out some 375 packages to service radio stations, newspapers, magazines, and e-zines. Imagine, only 10 years ago you physically assembled your bio, press release, newspaper clips, the quintessential 8x10 rock shot, contact sheet, and your music into a duotang, then stuffed it in a courier pouch lined with bubble pack and small traces of your bandmates' DNA as a result of too many paper cuts and stamp-licking. Take this model now and replace it with one word: Internet. No longer a postage issue at the very least. Now you can "poke" the world over with the help of your "e-street team." If you do want to physically get your CD into human hands, expect to pay between \$500 to \$1,200, depending on how far-reaching you want to send packages out for the above-mentioned one-off servicing.

COPYRIGHTING YOUR MUSIC

Copyright in this day and age seems like a moot point as the general public trades music more freely than ever, but is nonetheless easy to do and is still recommended. To start, you can simply put a copy of your music in an envelope, mail it to yourself, and never open it unless a legal issue should come up. The mailing part is key, as Canada Post stamps the envelope with the date it was processed, hereby giving federal proof of when you created the content. Pretty guerrilla, but it works. If the music was recorded using computers, the song files created have the date encrypted each time you save the file, leaving a trace. So, this step at least covers your backside in the short term, but hopefully your band's aspirations are higher and you hope to get some airplay or license your music to TV, video games, or any medium accessed by the public. In Canada, you should register your material with The Society of Composers, Authors and Music Publishers of Canada (SOCAN) at www.socan.ca. Registering online is free as a music creator or a one-time \$25 processing fee is charged if applying on paper. If your music is being heard in foreign territories, you needn't worry as SOCAN has reciprocal agreements with performing rights organizations (PROs) outside of Canada.

It's not uncommon for bands/artists to cover a song written by someone else, use a sample, or lift an entire chorus and transplant it into their own song. Willison of Healey Music explains, "There are processes involved with using other people's copyrighted material and obtaining the proper permission. If you're doing a cover song, you're going to have to go get your mechanical licensing." It's not uncommon to have to pay a price-per-unit-manufactured fee. For example; if you press 1,000 CDs and the person or company that owns the rights to the song wants 10 cents per unit, you'll need to pay \$100 or risk copyright infringement. Best to get this legal stuff out of the way before you release your record. Bands releasing songs with sampled material have had to sign away most of the royalties because they didn't have permission. Check out Verve vs. Rolling Stones (former manager Allen Klein) for the orchestral sample on "Bittersweet Symphony." D'Oh! (Oops! Do I need to call 20th Century Fox for permission to use that word?)

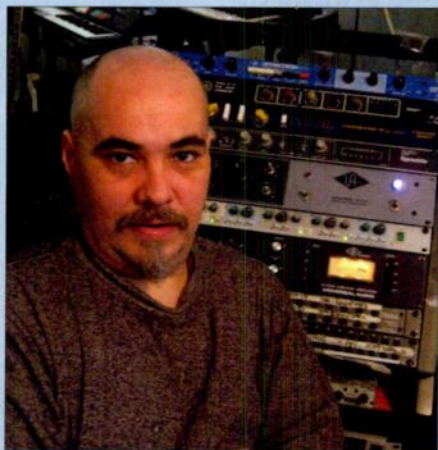
HIRING A PRODUCER

The producer's role has evolved over the years, becoming more entrepreneurial – some even getting more recognition than the artist, but is essentially the same as a film director's. They are the project manager when it comes to scheduling and budgeting, but it's the interaction with the musicians and the songs that define a producer. Producers bring their experience and knowledge of the studio to help shape and mould the overall direction of an album. A good producer will get the best out of each musician, offer creative ideas, tweak song arrangements, and will stay involved throughout the mixing and mastering.

Bernadette released her self-titled album in 2006 and is recording her sophomore album this spring. Bernadette talks about the process of recording her first album: "I had demos recorded on an eight-track with guitar, vocals, and some bass, then we sat down with the producer and certain things he saw a different way. At points, you sit there and think, 'he does know more about recording than I do,' so I let him go in a certain direction and then decide whether we like it or not rather than just saying 'no.'" The results must have been positive, as Bernadette is once again working with the same producer for the second album. Having a big-name producer working on your project doesn't guarantee its success, however. Choosing a producer is like choosing a bandmate. You need to have a healthy working relationship, sometimes making compromises for each other's creative input. This is not easy for some musicians – it can leave them feeling as if they have lost control of their project. For solo artists, having a producer means tapping into resources such as session players they've worked with before, so there's already a rapport established – which was the case for Bernadette when she recorded her debut release in England using local musicians. This time, Bernadette is taking her band across the pond. She relates her experience with each scenario. "I was pretty comfortable because I knew they were all good musicians (referring to the session players), but at the same time it's hard because when you play in a band and write or develop the songs together, there's a feeling everyone gets because it's all your own music. When you hire someone, they come in, they listen to it, they play, not necessarily without feeling, but they don't feel the song quite the same way you do."

Hiring a producer adds to the cost of recording your album, regardless if he or she is charging up front or slicing off more of the pie should you negotiate "points" on your album, or a combination of the two.

Unless you've got the resources and the skills to get the job done on your own, you're inevitably going to need help. And that's okay! Working with other people on your project keeps the community thriving and makes for better records. Work with decent gear and utilize people's expertise, and we can all enjoy better records. Remember that making records isn't just about business; it's supposed to be art. ■



BERNARD MAIEZZA



BERNADETTE



Chris Taylor-Munro is Toronto-based musician and freelance writer.

Photo: Neal Preston

Late night at the Shrine Auditorium

IN THE RIGHT PLACE, A GUITAR IS AN INSPIRATION

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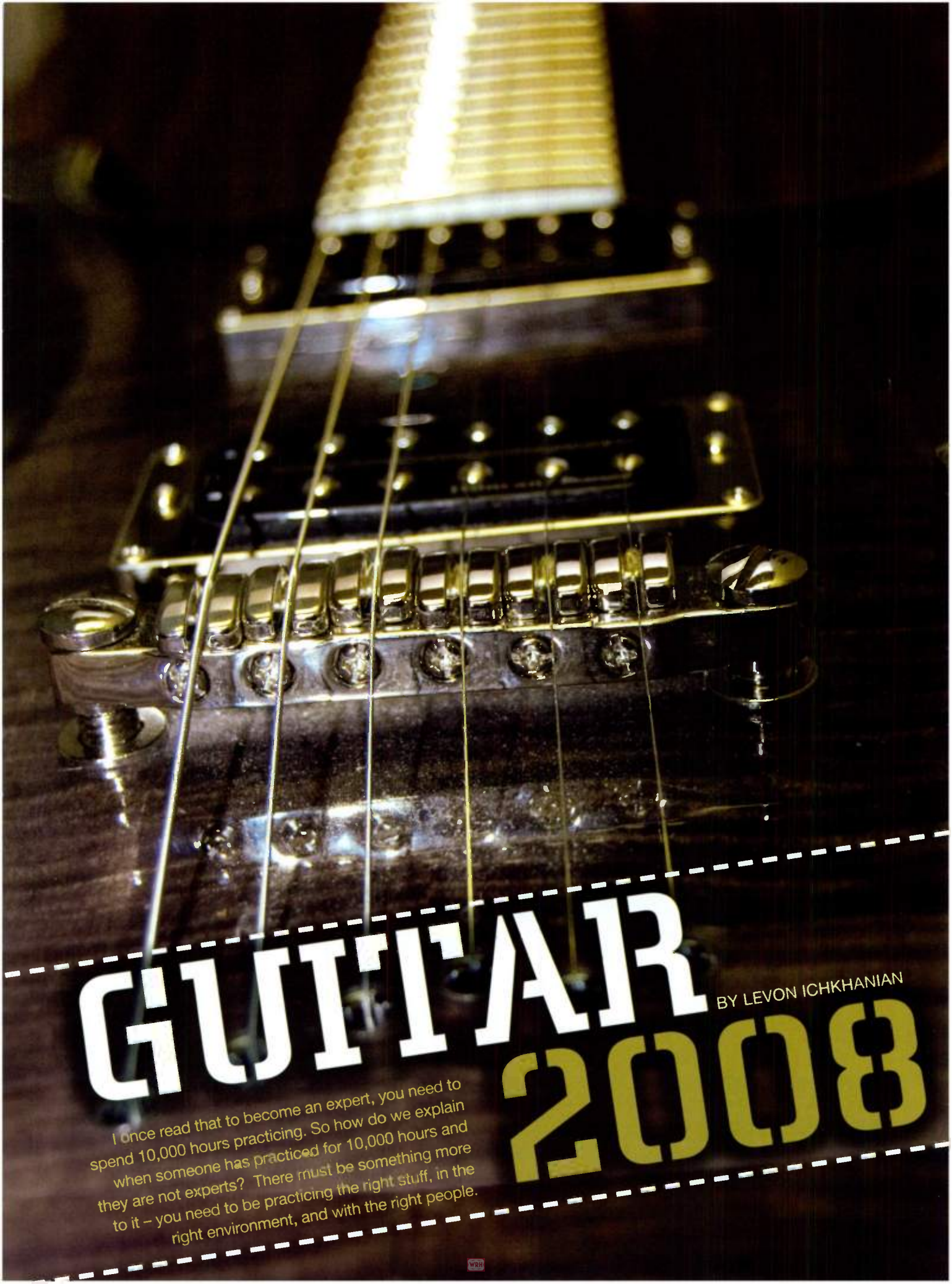


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GUITAR

BY LEVON ICHKHANIAN

2008

I once read that to become an expert, you need to spend 10,000 hours practicing. So how do we explain when someone has practiced for 10,000 hours and they are not experts? There must be something more to it – you need to be practicing the right stuff, in the right environment, and with the right people.

GUITAR 2008

The musicians featured in this article have done just that – they are experts at what they do. **Paul Jackson Jr.** started performing professionally as a teenager. Over the years, he has become a master of all styles and sounds – the right guitarist for any gig. That's why he works in every major awards show and with major stars from Michael Jackson to Barbara Streisand.

Kat Dyson is able to hold her own with the uncompromising standards of many artists. She was featured guitarist/vocalist with Prince as a member of the New Power Generation. In addition to releasing her EP *Colour Kommentary*, she has composed music for TV and film and is collaborating and recording with C.O.E.D., an all-female collective featuring Sheila E.

Jerry Douglas has set the new standard for the Dobro. This is his resume: three-time award winner for Musician of the Year from the Country Music Association; 10 times from the Academy of Country Music; twice from the Americana Music Association; 12 Grammy Awards and numerous international Bluegrass Music Association awards; and he has guested on over 1,000 albums, recording with the likes of Ray Charles, Peter Rowan, Bela Fleck, and James Taylor. In June 2004, the National Endowment for The Arts honoured Douglas with a National Heritage Fellowship, recognizing

his artistic excellence and contribution to the nation's traditional arts. When not on the road with Alison Krauss & Union Station, Douglas tours with his band in support of his extensive body of work.

Dave Kalmusky, ace guitarist/engineer/producer in the styles of pop, rock, and country, is considered to be one of the top guitarists in Canada. He's played on hundreds of stages around the world from Massey Hall to the Grand Ole Opry, touring for nearly two decades with Juno-awarded, gold- and platinum-selling, Grammy-nominated, and top 10 charting acts.

Read how they started in the music business, what their influences were, what they are doing now, and tips for emerging artists. Get inspired, and take a critical look and consider where you need to spend those 10,000 hours of practice, so that you too can achieve the expertise to lead you to success.



JERRY DOUGLAS

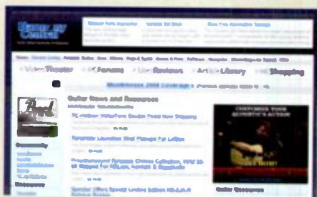
HOW DID YOU GET YOUR START IN MUSIC?

JD: My father plays guitar and has had bands for as long as I can remember. I got my start watching him rehearse the band at our house. Not many kids get that kind of education. I decided to play Dobro guitar when I was around nine or ten, so the band had to tough it through my learning. They say it didn't take too long, but I know they were very patient with me. I was playing professionally by the time I was 13.

DK: I'm a third-generation musician in my family: my grandfather was a sax player, my father a bassist who worked with The Hawks, Todd Rundgren, Jerry Reid, Ian & Sylvia, The Great Speckled Bird, etc. There was a backroom studio in our house that I grew up in. My earliest memories, as a young child, are recording and playing music with my father as early as age five.

PJ Jr: I got started in the music business in kind of a conventional and unconventional

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DAVID KALMUSKY WITH AMANDA WILKINSON

way. I was doing song demos for a man named Frank Wilson. At that time, he was one of the number one producers in the world (Temptations, Diana Ross, etc). Now he's my pastor (story for another day). I did demo work for him for about two years. Then he started using me on some of the real record projects. At the same time, I had met Lee Ritenour, Al McKay (Earth, Wind, and Fire fame), and Ray Parker Jr. Lee and Ray were pursuing solo careers, which left them no time for studio work. Al McKay was really busy with the Fire, and that also left him no time for studio work.

They all independently began to recommend me for the sessions that they could not do. At the same time, I had joined Patrice Rushen's band (she really helped me get my playing together). She was and is still one of my dearest friends and most important mentors. She started using me on a lot of stuff she was doing. In short, the Lord just plain blessed me to start working!

KD: Music was always a part of my home life. My parents encouraged me, even though neither of them were musicians. My dad had an amazing jazz record collection and my mom introduced me to Mahalia Jackson, Marion Anderson, Odetta, Dinah Washington, Leontyne Price, etc.



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Canadian-Based Content

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www.guitarassociation.org
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GUITAR 2008

WHO/WHAT ARE/WERE YOUR PRESENT AND PAST INFLUENCES?

JD: My first influences were Flatt and Scruggs, the bluegrass band, especially Josh Graves, who played the Dobro with them and was the state-of-the-art player for the generation. I learned basics from them such as tuning, timing, and stage cohesion. They moved around the stage like a finely-tuned machine – dodging each other in their turn at the microphone for solos or backup to the vocals. Later, I turned to Django Reinhardt and Stephane Grappelli, who were gateway drugs to deeper jazz institutions like Miles, Coltrane, and Ornette Coleman. I like anyone who can have an impact and remain with his or her dignity intact.

DK: My father, and all his friends growing up. John Till (Janis Joplin's last guitarist) showed me some of my first 'non-standard' chords when I was a young boy. My father would take me to a lot of gigs, sometimes set me right on his amp, on stage, and I'd get to gear John's amp from the stage. That was the biggest influence and excitement that focused me on the guitar as a child.

PJ Jr: Wow. I had and still have many influences on my playing, people like Lee Ritenour and Ray Parker Jr., who I mentioned earlier, and Wes Montgomery, George Benson, and to a great extent, Earl Klugh. Now, I listen to lots of gospel, and great players like Spanky (from Mighty Clouds of Joy fame) and John "Jubu" Smith. Also, I listen to people like Pat Martino, Russell Malone, Joe Satriani, and anything else I can get my hands on – a lot of sax players as well.

KD: That is a loaded question! I learn from everything I hear and encounter, even now. Music is a revolving door of sonic statements and ideas past and present. My dad loved jazz but hated rock, so of course I gravitated to it. Early on I listened to Hendrix, The Beatles, the Rolling Stones, James Brown, and

Santana, but I love voices and horn players as well. Phrasing is key; I try to incorporate different types of phrasing depending on the opportunity.

WHAT ARE YOU WORKING ON CURRENTLY?

JD: I have almost finished my next CD, *Glide*, which has many influences from bluegrass to New Orleans jazz to more current musical mixes... more country rubbing off this time. Rodney Crowell sings a song, Travis Tritt too. Tony Rice and Earl Scruggs are on it, along with my band from the road when you saw us with Paul Simon. Hopefully, it will come out in June... we'll see. I did some recording with Charlie Haden earlier this year. Pat Metheny, Bruce Hornsby, and a Nashville contingency of many others were also there. I start a record with Elvis Costello and TBone Burnette soon. Then, my touring begins with my band for the summer.

Also, I am just coming out with my new signature guitar with Paul Beard Guitars. We have been working on this for about four years and think we have come up with the guitar that can take Dobro players into the 21st century with all the necessary advantages. Baffled walls are inside the guitar – much like a speaker cabinet – but with the craftsmanship Paul has been applying all these years in his other instruments. I think we have completely raised the bar for this type of guitar. Along with the Fishman pickups and Aura system, I think we have the complete package to ease the instrument into the forefront of whatever type of music you want to play.

DK: I've co-produced the last two singles for The Wilkinsons and toured a good chunk of the globe with them, and am currently working on a new 'greatest hits' record with them and touring. I'm producing the solo debut record for Giselle, from the former David Foster-produced trio Lace, and am producing the second album for Laura Rose (2003 CCMA Indie Female Artist of the Year).

PJ Jr: Right now, I am doing *American Idol*, which is lots of fun. I get to play lots



KAT DYSON

PHOTO BY: GLEN LA FERMAN

of different kinds of music, and lots of different guitars. I also just finished my new solo CD entitled *Lay It Back*, which should be out by press time. I'm really excited about that. Also doing a show called *Don't Forget The Lyrics*, and playing at church every Sunday.

KD: I am part of an exciting all-female collective called C.O.E.D. We are presently writing and recording and have released a single at www.thecoedband.com/index.html – check it out!

I am also touring this year with the Italian rock artist ZUCCHERO.

HOW HAS TECHNOLOGY AFFECTED THE WAY YOU MAKE MUSIC?

JD: Playing in bigger rooms has definitely made all acoustic artists search for new ways to amplify without losing the true tone of their instruments. Also, using effects you record with means that you will probably have to put a pickup on your instrument, opening up a whole new bag of worms.

DK: In the recording world, as an engineer/producer – it has transformed so much, it would definitely be an article or long rant all of its own. As a guitarist, it

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has pushed me further into old technology: tubes and hand-wired, point-to-point heaven. Technology (eBay and the Internet) helps me find rare, quirky, old gear that I'd never have been able to find 10-20 years ago. In a funny way, new technology has helped me collect things from the past – the main contribution to my being a guitarist.

PJ Jr: You have to embrace technology or you will be left in the dust. It's not enough to say 'I play guitar' or 'I'm a singer,' or even 'I'm a songwriter, arranger, producer, etc'. You have to know what pedals make what sounds, and what the cool amps are. Plus, you have to know modeling software, and which ones sound the best. Also, you should know how to record yourself on Pro Tools or Logic, or some type of professional digital format. You will be working for people around the world through the Internet, not just people around the corner. Right now, I have Pro Tools HD for recording. I have three guitar racks filled with lots of analog pedals and tube amps, as well as a few digital processors. I also use GTR3 by Waves. It sounds great. Being able to record myself and send my parts via the web enables me to work faster, and work with more people in more places.

KD: Technology has benefited me to an

extent. Modeling amps and software have made it easier to have variety in a small package, but it does require patience and expertise

WHAT IS YOUR GEAR?

JD: I am using a new pickup from Fishman Electronics that goes under the saddle, which in my case is split (Dobro), then into the Fishman Aura system. I have loaded my own images of my guitars through A-range microphones like the RCA 77DX; Neumann U67s, U-47s, M49s, and U87s; Royer 121; and also Shure 57s and Sennheiser 421s. Out of the Aura, I run into my pedalboard of stomp boxes such as Memory Man, Line 6 delay, and some new Fishman (acoustic-friendly) delays and choruses – all with a switchbox built by a friend here in Nashville.

DK: I've been collecting gear my whole life. I have about 30 amps and around 25 guitars, mostly old stuff. The three main things in my touring rig are:

- '57 Bassman
- '59 Telecaster
- McIntyre Hand Wired Tube Preamp / Compressor
- various pedals, mostly modified/Frankensteined pedals that tend to change from tour to tour.

Long & McQuade May Free Clinic With Glen Drover May 31, 3-5 p.m.

Glen Drover is a heavy metal guitarist best known as the lead guitarist in Megadeth, Eidolon, and King Diamond. He formed the Canadian thrash/power metal band Eidolon with his brother Shawn in 1996, releasing seven albums to date. In 2000, he joined King Diamond, and appeared on the *House of God* album. In 2004, Glen joined the legendary thrash metal band Megadeth.

To register, please e-mail your contact information. Contact: Long & McQuade 416-663-8612, steeleslessons@long-mcquade.com, 2777 Steeles Ave.W., North York, ON.

PJ JR: HERE'S THE LIST:

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KD: I play Hughes and Kettner amps. They are tone beasts! I have a Zenterra (modeling amp); a Tri Amp for classic rock, and a Switchblade. I use many different guitars; it depends on the demand of the music.



PAUL JACKSON JR.

HOW DO YOU CONSTRUCT SOLOS?

JD: To me, all solos must go through the melody-first approach. If you don't know the melody, you really can't create a cohesive, convincing solo. The basic jazz standard is improvised on after the melody has been stated. That's what I try to keep in mind. If I get very far off course, I'll try to hint at the original melody to hook the listener back in. I'm not trying to lose them, but challenge them to follow me somewhere they may not have thought of going, then safely delivering them home again.

DK: Mostly the chaos theory – one note feeds the next.

PJ Jr: When I construct solos, I try to become a singer. I think 'lead vocalist,' and not so much 'guitar player.' Since I

don't use words, it's harder to convey a complete idea sometimes, so I try to 'sing' and come up with ideas that hopefully tell some kind of musical story. It sounds a little corny, I know, but that's the truth.

KD: I solo from the 'outside in' – by that I mean that I am a listener first and foremost. It depends on the song, the ensemble, and how we're interacting.

WHAT ARE YOUR THOUGHTS ON THE FUTURE OF LIVE MUSIC?

JD: The music industry has hit a wall as far as getting music distributed. While they are working that download thing out fairly for everyone, which is their job I think, if people want to share in it, live music will thrive on. We all know there is nothing better than hearing a live band.

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That will never change. You can't have your 'dream band' that you can download and dictate to. That goes against the whole improvising palate. There will always be live music. We'll be the last ones to crawl off this burning ball.

DK: I think it's come back around. It felt, for a few years, that touring was a little more fragmented, and attendances were down a little – venues were smaller, and in Canada, there were only a few acts out on tour at any given time, outside of the summer heyday.

The last few years, it seems that touring is more year-round, and there are A LOT more acts, on the road, at the same time, with good attendance at shows. Everything fluctuates, and I really feel that live concerts are on the upswing.

PJ Jr: It is critical that all live music be supported. One of the things I appreciate about the *Idol* job is the live band. The contestants love the fact that they can change an arrangement or key of a song at the drop of a hat. Live music encourages people to become better musicians, writers, producers, and performers. Also, there is a strong correlation between the arts and things like math and science. Seeing and hearing live music changes people's lives for the better. I know it did mine. I don't care what kind of music it is – go hear some live music!

KD: Live music? May it live long and prosper. I feel the tide turning in its favour. Kids are starting to get the buzz to play. That's a good thing!

WHAT ADVICE DO YOU HAVE FOR UP-AND-COMING PLAYERS?

JD: Never let yourself believe you are the best. You aren't. There is someone coming around the corner that knows every-

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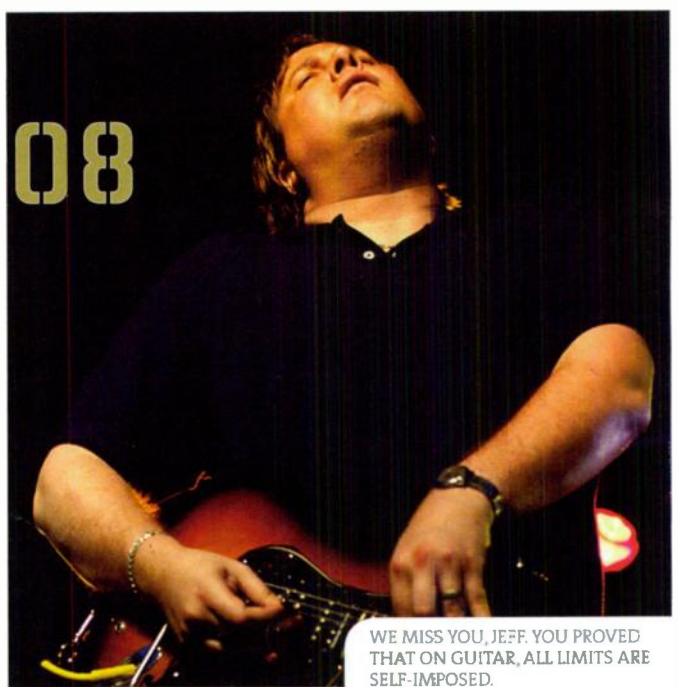
thing you know plus a few things more. Whether they know what to do with it is another thing, but it could also be your problem. Knowledge is good; listening is divine. Be true to yourself and give things time to sink in and become part of your vocabulary. You will hit plateaus once in a while that seem impassable. Time takes care of them, too. Enjoy the ride.

DK: Become absorbed. Get out and play, go to jams in the city, make music with others, every chance you get. We tend to perpetuate 'what we are,' so if you are absorbed IN making music, your life will be absorbed BY making music.

PJ Jr: My advice for young players would be this: first, learn as much as you can. Learn to read, write, and record music. You will never master your instrument. Look at your favourite jazz player, your favourite rock guitarist, your favourite country guy, and your favourite classical guitarist. All of them play the same instrument, but none of them sound alike, so don't limit yourself. Keep your ears open.

Second, when you hear someone on the radio, or on CD or MP3, realize that, whoever they are, they had to start somewhere. The Bible says that God has no favourites, so if they can be successful, so can you! It doesn't matter where you come from; it's where you're going that matters.

Finally, say your prayers. Success happens when oppor-



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tunity and preparation meet. And that meeting is ordained by the Lord. If you put God first, everything else will fall in line.

KD: Honour your chosen instrument by finding the time it deserves in your life and it will reward you. ■



Levon Ichkhanian is a multi-instrumentalist and freelance writer. He plays guitars, oud, bouzouki, and banjitar. Contact: www.levonmusic.com.

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Songwriting With A Purpose

by James Linderman

Last summer, Blair Packham did an amazing job interviewing me at the Humber College Summer Songwriting Workshop. He titled our interview "Songwriting with a Purpose" in the program.

We talked about what internal or external forces might drive us, as artists, to write songs. We were looking beyond the sole purpose of having something that is of our own design to perform and we also discussed what effect purpose might have on us as people and on the songs themselves.

The main point I tried to make at Humber that day can be distilled down to one simple statement – that my objective is always to write what is most authentic (but since I have a notorious habit of fitting the smallest number of ideas into the largest number of words, it took me all morning at Humber to explain this and I will undoubtedly write about it here that way too). Authenticity is also a very complex quality.

I like the way singer/songwriter Jody Cross puts it when he states, "We write what we worship." This makes a lot of sense as a deeper purpose for writing when we consider that songs are created from our spirit – born from what we feel deeply with a motive to inspire that same deep feeling in our listener.

For instance, I do believe that hopeless romantics write songs so that other hopeless romantics will have some artistic representation and that the songs will offer up lots of useful language as well as a soundtrack to romantic notions and possibly actions (oh, behave!). Our worship of all things romantic – love, longing, lust, devotion, infatuation, heartbreak, and even the denial of romance – is already framed very nicely in the 20th-century songbook.

I recently dug up a real old Joan Armatrading song that was from an album that my wife Lynda listened to obses-

sively back when we were first dating. She had not heard it in 25 years, and so I secretly loaded it into her MP3 player and waited for her to eventually find it. When she did, it had the desired effect. (How hopelessly romantic is that?) It never occurred to me that I sometimes even use other artists' music with an ulterior motive as well.

We sometimes write songs that honour values such as honesty, integrity, tenacity, compassion, and we also use the beat of our favourite drum to worship material things with songs about money, jewelry, cars, trucks (see country music), and even a few rappers have songs expressing their love for a certain kind of running shoes. (Obviously not the same running shoes I run 5 km in every morning. My sneakers are definitely not inspiring anyone in my house to break out in song!)

Certainly, when we write about what we are passionate about, (even if it's sneakers) our songs become more than just musically transactional, as we hope they bond us spiritually to our audience through some greater unifying cause woven into our art. If we are winning new listeners over, our music, and the cause it represents, can actually become transformational. That's pretty cool!

But is there a problem with this kind of writing?

Let's imagine we are writing with a nonmusical purpose in mind. Let's say we are hoping to write the great song about the global environmental crisis. Is our agenda to write about this cause so prominent that we lose sight of our primary job, which is to write a good song, period?

Can we even control our creativity in that way, and still produce the musical magic trick that is the fully inspired song – you know, the song that appears out of thin air, much like a magician pulling a rabbit out of a hat?



I also wonder if we are as affected by being artists, as people, as our art is by what we pour into it. I've met brooding artists who rarely show emotion or ever speak, as if they are saving it all up for the moment when music might strike. I also know very gifted artists who seem relatively unaltered by the fact that their muse overtakes them on a fairly regular basis and spits them back out into reality, song in hand, as if this were the most natural and normal thing in the world.

I know that my faith and beliefs will trickle through most of my lyrics simply because they are the central features of my life. I believe my songs are not just what I decide but are intrinsically who I am; my values reside in my songs because my songs in many respects are me. I do, however, often wonder if I am more compelled to write the best song I can, or the most genuine song I can, or perhaps the song with the most compelling sales pitch for Christianity I can muster up. I deeply hope it is never just the latter.

The question is...what are you writing and why are you writing it?

James Linderman lives and works at theharmonyhouse, a music lesson, songwriting, and recording preproduction facility in Newmarket, ON.

Recording The Ultimate Vocal Performance Part I

by John "Beetle" Bailey

Unless you're making an instrumental record, cutting a vocal is the most important thing you'll ever do in the production of a song. When a vocal performance is stunning, who wouldn't love to hear it a cappella? The rest of the production pales in comparison to the importance of getting a great vocal. If I had to, I would record the whole band on two tracks, and give the rest of them to the vocal arrangement.

Although many a recordist has laid claim to being absolutely crucial to the singer's performance (especially in the tuning department), plenty can admit to having destroyed it. Merely having a microphone in the room while the singer is performing the perfect take is paramount, and everything else is a nuance.

Consider Using a Vocal Coach. Sure, you're producing the record, but that doesn't make you an expert on cutting a great vocal performance. Almost every world-class singer has a vocal coach, so why shouldn't your singer? Especially if you're working with a younger, or less experienced singer, you'll be amazed and inspired by the result. After a few sessions together they will have developed a trust and a rapport that you won't achieve in the humiliating process of recording. Make sure you budget for having the coach come in for the recording session.

Deal With The Room. If the room sounds like ass, so will the vocal. Simple. Small rooms can be particularly challenging because the room's "note" and its harmonic overtone series (the stronger axial modes) are at a higher pitch. You'll likely have an unpleasant ringing in the room unless you've dealt with some trapping and absorption. This becomes especially noticeable when the singer pulls back from the mic during loud parts and (if you're using one) the compressor releases and brings up the nasty reflections in the room.

Know Your Recording Chain. Have your shit together, and know your gear before the singer gets there. If you mess

around with your gear for more than 30 seconds, you'll quickly start to lose the vibe. You should have a good idea where the gain should be on the mic preamp, and have everything patched and working. Have a good reason for any piece of gear in the chain other than a great mic preamp, and know that it's working properly. Other than a basic high-pass filter to help clean up the low end, try to avoid any EQ on the way in. Change the mic instead.



Less is More. Consider putting away the pop screen. Realize that you're compromising the fidelity of the vocal recording and causing all kinds of phasing for the sake of filtering a few plosives. You can easily go in and process any thumps manually, and the rest of the recording will sound better without it. Also, consider bypassing your de-esser and processing the sibilants manually. Again, having a dynamic processor automatically shaving off a lot of high-frequency content is a big compromise for the sake of a few sibilants.

To Compress Or Not To Compress? Although the vibe of having a great compressor in the chain can be really cool, there's no undo button for it. Unless you have a world-class piece of gear in front of you, be careful about how much compression you use on the way in. Be especially careful with VCA-style compressors, because only a rare few of them have a character that's desirable

beyond the basic job of gain control, which can be done much better with a plug-in these days. At least a solid-state Electro-Optical compressor/limiter (like an 1176) or the tube-based predecessor (an LA-2A) will add a bit of character, but keep an eye on it.

Choose The Right Microphone. Once you've ascertained how loud the singer is going to be, if you have a few minutes, try a couple of different microphones to see which one best complements his or her voice. Clearly, a bright-sounding mic will help complement a darker voice, and a warm dark-sounding mic will help to tame a brighter voice. If you're short of time, put up a mic that you know well for the application.

The Curse of Distorted Vocals. It wouldn't seem like it, but most singers, if they're really belting, can distort almost any high-end condenser mic. The capsule and the amplifier inside the mic (especially if it's a tube) just can't handle really high SPLs, and the signal will be distorted long before it sees a mic preamp. Because of this, recording a loud singer is almost always better on a really good dynamic mic like a Shure SM7 or an Electrovoice RE-20 than on your most expensive large diaphragm condenser mic. You might want to record the verses on the condenser, and the choruses on the dynamic.

John 'Beetle' Bailey owns and operates The Drive Shed Recording Studios (formerly Arnyard Studios) in Toronto. He won the Recording Engineer Of The Year Juno award in 2007 for "The Sisters Of Mercy" performed by Serena Ryder, and "Rain" performed by Molly Johnson, and was nominated in 2008 for "Something In The Air Between Us" performed by Sophie Milman, and "I'm On Fire" performed by Harry Manx and Kevin Breit. He can be contacted at 416-744-7468 and at info@johnbeetlebailey.com, or on the web at www.johnbeetlebailey.com.



Choosing In-Ear Monitors

by Keith Gordon

This issue, we are going to help you choose in-ear monitors. IEMs come in two flavours: custom fit and universal/generic (earbud-style). Most performers start with lower-priced universals to try IEMs and get used to them prior to committing to more expensive, custom-fitted models.

When evaluating IEMs, compare only two models at a time and choose your favourite between the two. Then, compare that favourite to the next comparison model and again choose your favourite between those two. It is necessary to compare only two at a time because the ear has a short memory for preferences. You should also use this technique when comparing other musical or audio equipment involving listening.

When selecting source material for comparison, remember live instruments have greater transient responses than pre-recorded material such as CDs or MP3s. This is because pre-recorded material gets compressed in the mixing and mastering stages; therefore, try and get real instruments or find a test or evaluation CD with uncompressed instrument tracks. Failing that, grab a rough mix of your own recording without any compression or a live recording of one of your shows.

Begin your listening evaluations at lower volumes before gradually turning up the levels as the comparisons progress. This is because your ears will not be able to readjust quickly after exposure to louder volumes. Most importantly, for making valid comparisons ensure the volume is the same for each IEM being compared. This is not making sure the volume control on the CD player has not moved. Every IEM has a different design and will output a different acoustical volume for the same electrical input from the amplifier, so it is necessary to match the perceived volumes between the two IEMs as closely as possible. The reason for this is our brains interpret louder sounds as better sounding, which can alter the validity of our comparisons. A corollary of this might help explain some of the excruciatingly loud concerts I've had to attend in my life.

In addition to sound quality, fit is another important consideration since you may be wearing your IEM for hours a day, often many days of the week. With customs, the fit mainly corresponds to how well your impressions were taken. With universals, fit is primarily a factor of tip material (foam, rubber, plastic) that affects both comfort and seal. Find what feels most comfortable yet still provides a tight seal. This is important for both isolation from stage volume (up to 20dB SPL) and bass response. Note that our ears perceive increases in low frequencies as an increase in overall volume. The

benefit of this is that rather than turning up the overall volume, you can just boost the bottom end a little and give your hearing a break.

Finally, IEMs are pieces of professional gear that get used and abused out on the road, so pay attention to physical robustness and warranty. One of the benefits of custom IEMs is that the majority have replaceable cables. Another benefit is comfort since they are molded to your ear. Customs come in durable hard acrylic, comfortable silicone, and my preference, a hybrid, where the outer portion is hard and the ear tip is softer. The hybrid combines the durability of the acrylic for protecting the electronics while still providing comfort with a softer tip that resides in the sensitive ear canal. Customs usually provide greater isolation than universals (up to 25dB SPL), though a trip to an audiologist is required to get ear impressions. It is important to choose a reputable manufacturer that will rework the fit should it not be perfect the first time. The major manufacturers are Westone Labs, Future Sonics, Ultimate Ears, and Sensaphonics.

When getting ear impressions, use a 2" bite block to keep your mouth open while the impression material sets. This is because jaw movement slightly alters the shape of the ear canal, and you want your IEMs to maintain a good seal when your jaw moves while singing or speaking. It is also beneficial to have the impressions taken as deeply as comfort allows, preferably to the second bend in the ear canal. This increases the hearing protection by adding mass between the stage volume and the eardrum, and minimizes the occlusion effect by reducing the air volume between the IEM and the eardrum. Occlusion is an unnatural low frequency element to the sound of our own voice caused by sound reflected back to the eardrum when something plugs our ear canal. Normally this sound energy escapes the open ear canal, but with an IEM in the way, the sound gets reflected back.

Good luck in choosing the model that works best for you. If you have questions, drop me a line and I will do my best to help.

Keith Gordon is a veteran live sound engineer who has developed advanced in-ear monitor systems. He can be reached at keithgordonca@gmail.com.

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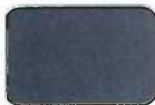
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360-Degree Deals

by **Stacey A. Mitsopoulos**

There is a new form of record deal emerging, and like it or not, more and more labels are expected to continue to want to share in a piece of all of an artist's revenue streams. This "new" deal (which is commonly referred to as a "360-degree deal") cuts the label into a sizeable portion of the artist's live performance, publishing, merchandising, fan club, and endorsement earnings while continuing to take a significant portion profits from record royalties.

What's the benefit from the artist's point of view? Many artists and artist managers will tell you "none whatsoever," especially in this day where record label infrastructure is shrinking amid industry-wide cost cutting. Other experts recognize the need to incentivize the label and are prepared to leave something "on the table" in the hope that the record label marketing machine will increase their efforts in return.

RECORD ROYALTIES

The recording agreement itself remains largely unchanged; however, advances have come down significantly since the early part of the decade. Go to www.tmblawyers.com/publications.php for a look at Recording Agreements Part I and II. Some labels are offering a higher royalty share in return for being cut into touring and merchandise or a reversion of master ownership, but this is not the norm so far.

PUBLISHING INCOME

In a typical co-publishing deal, the record label would own the copyright in the artist's compositions in exchange for receiving 50 per cent of the publishing income. One of the many issues in doing a publishing deal with a label is: how well do they know the publishing game? Also, are your publishing royalties going to be cross-collateralized with your record royalties? They shouldn't be. If you do decide to do a publishing deal with your label, they should be offering you a cash advance for the rights they are seeking. Again, go to www.tmblawyers.com/publications.php for articles on Publishing Agreements Part I and II.

TOURING, MERCHANDISING, FAN CLUB, & ENDORSEMENT INCOME

For many artists, their main source of income is touring and merchandise, and labels now want a slice of this. To jus-

tify this, labels argue that they can put up more money and marketing efforts behind the band and take more time to develop and build a long career with the artist.

The question that arises again is: how well does your record label know the touring or merchandise business?

If you are doing this type of deal, the label should be offering a "development budget" which is only recoupable from touring income and not any other royalty stream. Further, participation in touring should not kick in until the artist is playing large venues or running profitable legs for x months at a time. You may want a solid, guaranteed tour support budget before allowing the record label to participate in this income stream.

Many of these deals have the label wanting to act as business manager and collect the touring income, and in some cases hire the artist's tour manager. Try to limit the label to passive participation, so that the artist collects the money, and the artist remits to the label what is owing, as opposed to vice versa

These deals vary anywhere between 30 per cent of touring income to 5 per cent of touring income being paid to the label, depending on the label. These amounts should reduce per album cycle, and obviously the less the artist pays, and the shorter the term, the better. Percentages can be calculated on "net" or "gross." These provisions should be carefully reviewed. Try to include as many deductions in the "net" definition as possible like booking agency fees, crew fees, opening acts, sound and lights, and any commissions paid to venues for merchandise sales.

It might be best to keep 100 per cent of the merchandising for yourself, but often that is not possible. A best-case scenario is where the label gets no merchandising but has a "matching right." This means that the artist can go out and shop around for the best deal, but must come back to the label and give them a chance to make the best deal on the same terms as the best offer you have received.

If that does not fly, try and negotiate a merchandising deal that limits the label to a certain number of merchandise items (ie. two t-shirt designs, two posters, and two buttons only), and limits what outlets the label has control of - perhaps the label keeps retail only, and the artist keeps online and touring merchandise. Again, you would want to

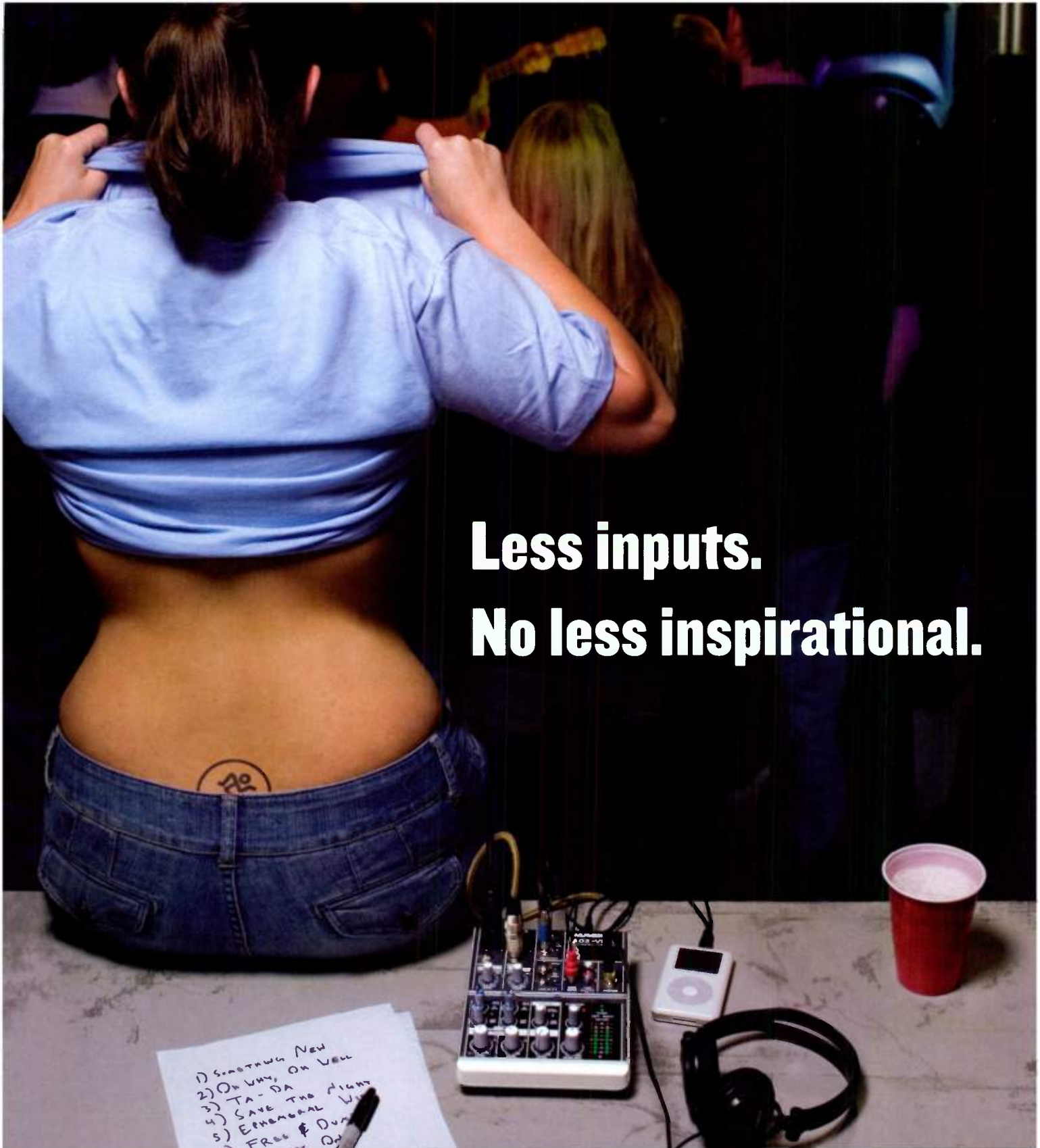


negotiate some advance, with "rolling" advances when you recoup the advance from merchandise sales, so that there is a constant infusion of income. An artist will also want full creative approval over all merchandise designs and limit the percentage of net profits that are being paid to the label, ensuring that these amounts reduce with each album cycle. The same applies to endorsement deals. The artist should have approval over which company they choose to endorse, and how much they are paid.

It is very important to ensure that all of these income streams are separate and not cross-collateralized, meaning that the label should not be using your merchandise income (for example) to recoup your record label advances/expenditures.

Rather than give up so much potential income, does it make more sense for new bands to distribute their own music and hire a publicist and independent marketing company to handle the business side? That really depends on the deal being offered and what type of deal you and your lawyer can negotiate.

Stacey Mitsopoulos is an entertainment and media law lawyer with the law firm of Taylor Mitsopoulos Burshtein. Stacey is a strong supporter of independent musicians across the country, as evidenced by her client list which includes Winterleep, Constantines, Stars, and Sebastien Granger to name a few. For more information go to www.tmblawyers.com.



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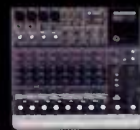
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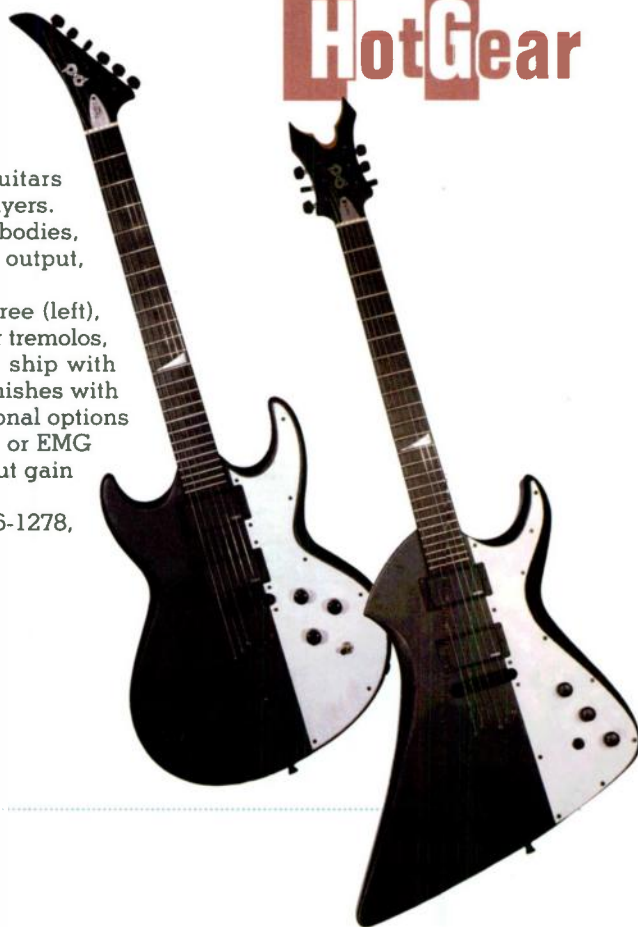
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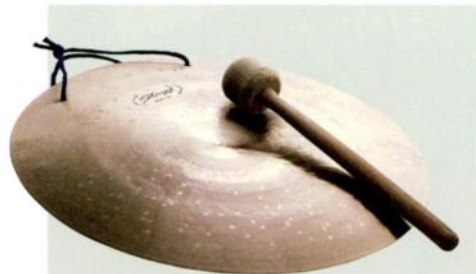
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LEFT: PXD TWENTY-THREE.
RIGHT: PXD VOID.



FROM TOP: STAGG 18" WIND GONG,
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Roland Fantom-G Series Workstations



■ Roland's new Fantom-G Series, with an advanced sound engine, ARX SuperNATURAL expansion bay, jumbo-sized colour LCD display, and audio/MIDI recorder, is now available.

The workstations come in three keyboard arrangements: 88-note Ivory Feel weighted keys on the Fantom-G8 (pictured), 76-note keys on the Fantom-G7, and 61-note keys on the Fantom-G6.

A new audio processor drives the Fantom-G's advanced sound engine, and with twice the wave-ROM capacity of its predecessor, it contains a larger library of SRX sounds. The keyboard's new ARX expansion capabilities allow the addition of SuperNATURAL sound sets and fully dedicated synth and effects engines.

SuperNATURAL is Roland's behaviour-modeling technology that enables further organic expression for synthesizers. The Fantom-G is the first instrument to feature Roland's newly-designed power sequencer. In conjunction with the large-size LCD, the workstation provides 128 tracks, including 24 audio tracks, in a fully integrated audio/MIDI graphical environment.

A new effects engine provides a wide range of multi-effects for each Fantom-G sound or part. In 16-part multi-timbre mode, up to 22 effect routings can be used simultaneously. Users can create complex set-ups with up to 18 insert effects per patch, plus global reverbs and choruses. Mastering effects are provided for polishing songs created with the onboard sequencer.

For more information, contact Roland Canada Ltd.: 604-270-6626, FAX 604-270-6552, www.roland.ca.

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Evans EC Resonant Tom Heads

■ The new EC Resonant tom head from Evans is the first bottom head to promote the natural tone and body of any tom by means of frequency tweaking.

The head is constructed from a single ply of 10 mil ultra-clear film augmented with the Evans EC ring. It attenuates unwanted overtones and centres pitch while delivering a mid-range frequency bump. It boasts the capacity to control and correct the tuning inconsistencies of bottom heads, a long-standing tuning obstacle. The result is a more resonant, fat-sounding tom that projects a truer pitch, irrespective of volume levels.

For more information, contact D'Addario Canada: 905-889-0116, FAX 905-889-8998, orders@daddariocanada.com, www.daddariocanada.com.



Ernie Ball Titanium-Coated Slinky Acoustic Strings

■ Ernie Ball has introduced its new Slinky Acoustic sets, featuring patented coated Titanium RPS Technology that resists rust and grime to produce a bright tone and offsets weakness and breakage.

The strings are stronger and longer-lasting thanks in part to a protective coating on both the wrap wire and the plain strings, as well as a patented winding of titanium wire around the lock twist of the ball end.

Enhancing the inherent string quality and freshness is Ernie Ball's new string packaging – the company's first new string packaging concept in over 45 years. Produced and now hermetically sealed into their packages, the strings are exposed to minimal moisture and humidity from factory to retailer, ensuring freshness.

For more information, contact Charlie Argall Music: 416-488-1645, FAX 416-488-3643, sales@charlieargallmusic.com, www.charlieargallmusic.com.

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SONOR Steve Smith 30th Anniversary Limited Edition Drumkit

■ To celebrate Steve Smith endorsing SONOR drums for 30 years, the company has released the Steve Smith 30th Anniversary Limited Edition drumkit, built with the drummer's input.

The kit is based on Smith's original set-up. All shells are handmade out of beech wood with a birdseye amber outer veneer. Whereas the 20 x 16" bass drum shell is made out of 6.1 mm, 9-ply beech wood, the 14 x 14" and 16 x 16" floor toms and 8 x 8", 10 x 8", and 12 x 8" toms and the 12 x 5" snare drum are made of 8.1 mm, 9-ply beech.

The bass drum comes equipped with a removable felt strap on both the batter and the resonant side. Phonic-style claw hooks with wing screws give the kit a vintage look. The snare boasts a 3 mm cast steel shell with phonic lugs, die-cast hoops, and Fiberskyn 3 batter heads.

The kit comes with a TrekStor audio/video player pre-loaded with MP3s and videos from Smith's latest DVD, an Anniversary kit brochure, and a pair of Vic Firth Steve Smith Anniversary drumsticks.

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Ampeg SVT Micro Head

■ Ampeg has introduced a miniature version of the SVT bass amp, known as the SVT Micro Head, with a size suited for smaller venues and recording studios.

Sporting SVT attire, including the silver face, black tolex, chrome corners, and silver-blue grille cloth, the Ampeg SVT Micro Head boasts a real Ampeg preamp and 150 watts of RMS solid-state power, despite its 5.5" x 12" x 10" dimensions.

The head has an auxiliary stereo input that is mixed with the main input and drives the headphone output. The unit carries familiar Ampeg preamp controls – 15dB pad, gain, bass, ultra-mid, treble, volume, and limiter defeat. The compatible switching supply and compact size are idea for traveling musicians.

In tandem with the launch of the SVT Micro Head, Ampeg is introducing the SVT-210AV loudspeaker enclosure, the portable alternative to a full-sized SVT cabinet. The SVT-210AV houses two 10" Eminence speakers, weighing in at approximately 30 lbs.

For more information, contact LOUD Technologies Inc.: 425-487-4333, FAX 425-487-4337, www.loud-techinc.com.



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Marshall 2-Channel JVM2 Models

■ Marshall Amplification has introduced five new JVM2 models – two heads and three combos. Equipped with five 12AX7s, two EL34s for 50-watt models, or four EL34s for 100-watt models, these amps join Marshall's JVM4 models to create a JVM family. Models include the JVM210H 2-channel 100W Head (pictured), JVM205H 2-channel 50W Head, JVM210C 2-channel 100W 2 x 12" Combo, JVM205C 2-channel 50W 2 x 12" Combo, and JVM215C 2-channel 50W 1 x 12" Combo.

Two independent footswitchable channels (Clean/Crunch and Overdrive) and three footswitchable modes per channel deliver six different voices that range from clean to extreme, high-gain distortion. A straightforward front panel provides six LED switches and 16 controls – Volume, Bass, Middle, Treble, Gain, and Reverb for each channel, two footswitchable Master Volumes, plus Resonance and Presence.

In addition to a Channel/Mode selection switch for each channel, the amps also feature front-panel switches for Reverb (on/off), Master Volume section (1 or 2), and FX loop (on/off). Both channel/mode LEDs are tri-coloured to indicate which of the three modes is selected in each channel.

All switching can be done via MIDI, and each amp's rear panel houses MIDI IN & MIDI THRU jacks. Two FX loops and a speaker-emulated XLR output are also provided. All combos feature Celestion speakers, and the JVM210C and JVM205C 2 x 12"s both house one Vintage speaker and one Heritage speaker. The heads can be partnered with any Marshall 4 x 12" cabinet.

For more information, contact Erikson Music: 514-457-2555, FAX 514-457-0055, info@eriksonmusic.com, www.eriksonmusic.com.



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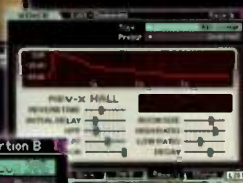
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Allen & Heath Xone:42 USB Mixer

Allen & Heath has made an addition to its Xone DJ range with the launch of the Xone:42 4-channel DJ mixer with USB audio interface.

The Xone:42's feature set is built around four dual-input stereo channels; channels 1 and 4 are phono/line, while channels 2 and 3 are line/line. All four channels have a +6dB to total kill 3-band EQ, a 9-segment 3-colour bar meter, gain control, and 60 mm VCA faders with illuminated X/Y crossfader selection. Xone's Voltage Control Filter is included on each channel via illuminated assignment switches, with selectable filter type, resonance, and frequency controls.

The mixer sports a new feature in the X-FX system, enabling an external effects processor to be easily interfaced. A single knob controls the proportion of the channel signal sent to the effects unit, from 0 to 100 per cent, and the affected signal is returned to the main mix, or can be routed through the filter.

The Xone:42 incorporates a USB audio interface and can be used to play back music files from a laptop, record mixes, or when used with appropriate software, as a digital DJ effects unit that can be patched into the X-FX system. The USB input combines with an XLR microphone input to provide an additional channel with 2-band EQ and rotary level control. The mixer also features a 45 mm VCA crossfader with curve control, and a monitoring section with split cue control, mix to cue, 1/4" and 3.5 mm headphone outputs, dedicated booth output, and balanced main mix outputs on XLR.

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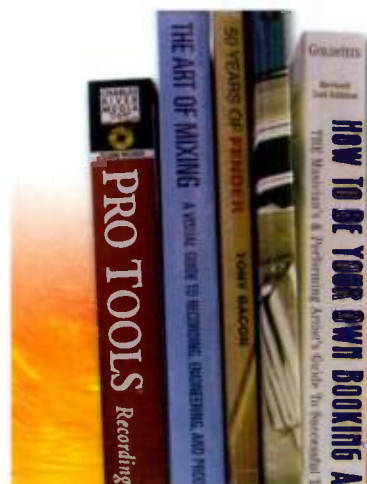
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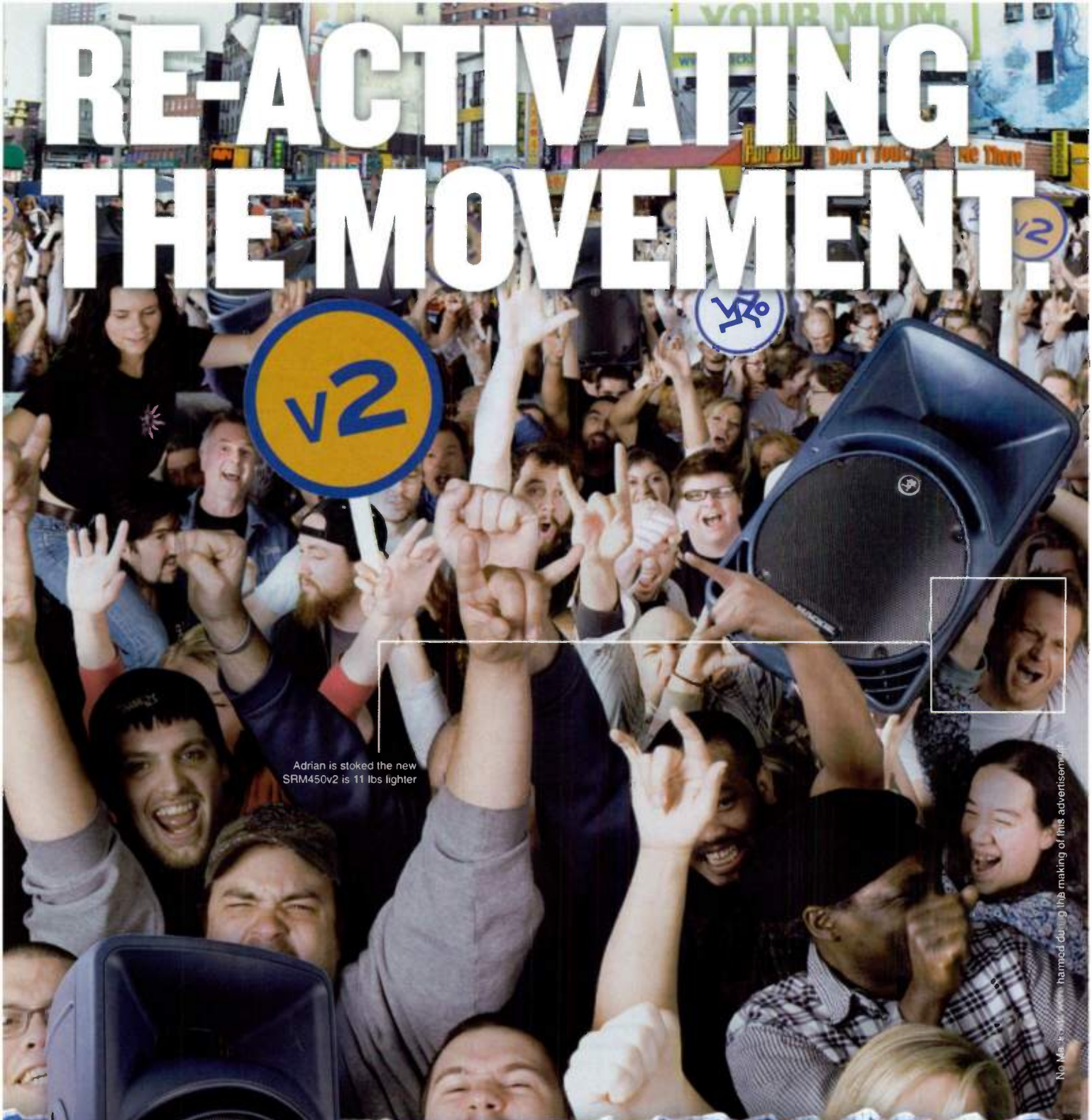
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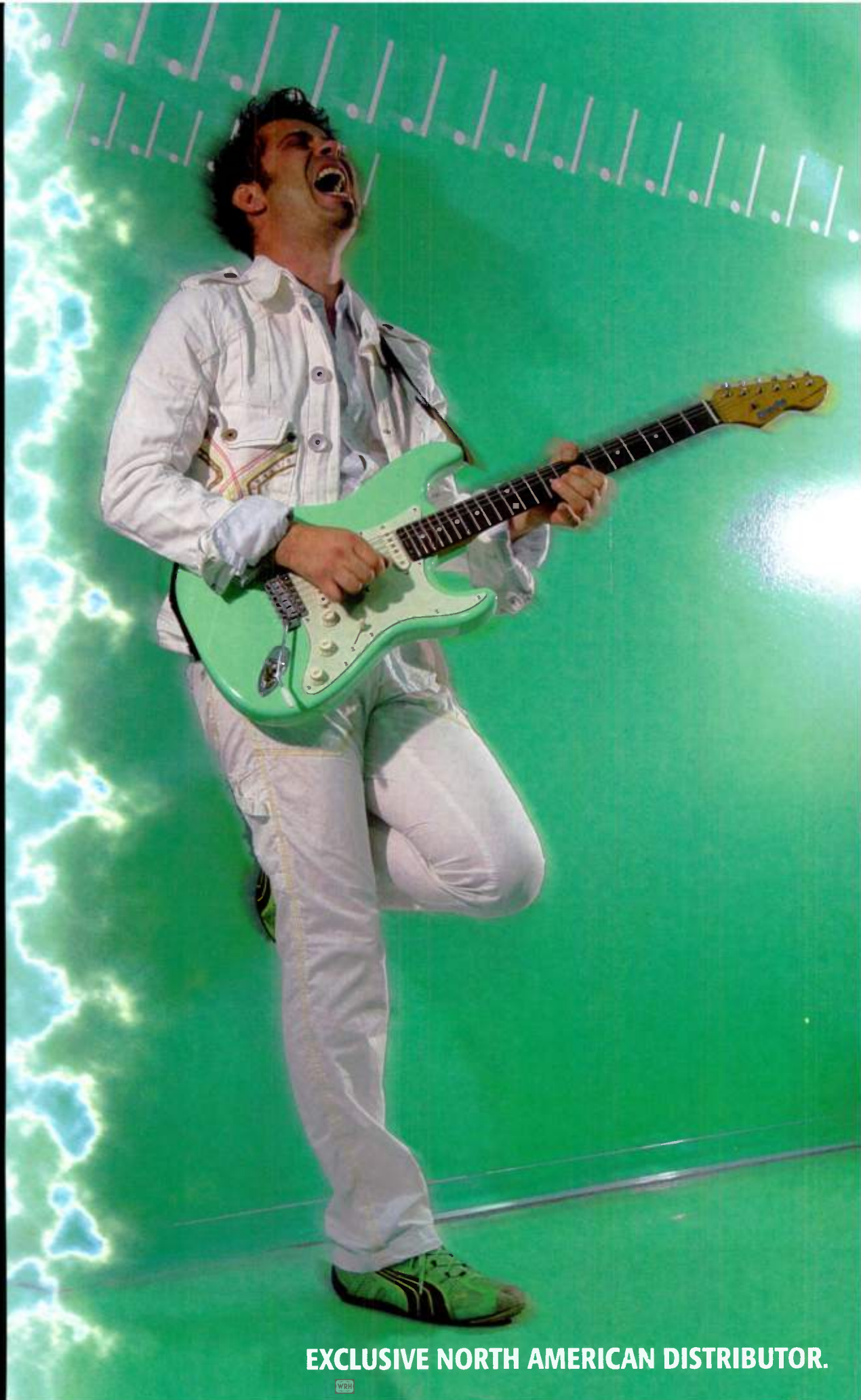
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by Doug Gallant



JAGGER COOK

Contact: info@jaggercook.com.

Singer/songwriter Jagger Cook, based in St. Catharines, ON, has already experienced a level of success beyond the reach of many artists in this country. He has worked with some very serious talent and seen his debut album, *All Our Hands Are Dirty*, earn accolades both at home and abroad.

Earlier this year at the 2008 Niagara Music Awards, he took home two awards: Songwriter of the Year and Album of the Year. "Nostalgia," a song from *All Our Hands Are Dirty*, earned an Honor Award at the Great American Song Contest.

Another song from that album, "The Light of Mississippi," written as a dedication to Oprah Winfrey, was nominated for Song of the Year at the Los Angeles Music Awards in 2007 and was runner-up at this year's We Are Listening World Singer/Songwriter Awards.

If Cook has another album in him as solid as *All Our Hands Are Dirty*, I suspect we've only just begun to see his star rise. No one who hears this record would be surprised by the reception it has received. Track for track, this is one of the strongest Canadian debut albums I've heard in a while.

Cook writes powerful lyrics about the human experience, sets those lyrics to great melodies, and drives the whole package home with emotionally charged vocals. Having people on board for the record like bass player Adam Kury (LA Guns, Candlebox) and guitarist Jason Orme (Alanis Morissette, Daniel Powter) doesn't hurt you either.

He also had a stellar engineer serving as his producer, Frank Gryner, who's worked with Train, Bon Jovi, and Rob Zombie. *All Our Hands Are Dirty* is a textbook example of go big or stay home. Expect good things down the road from Cook.

SPROLL

Contact: Brad Bissett, Quadraphonic Entertainment, brad@quadraphonicrecords.com.

The release of Sproll's initial offering, *Kelly's Hill*, in 2003 generated more than a little interest in this Moncton, NB act.

Soft Science, released two years later, confirmed initial predictions that this New Brunswick power pop quartet just might have a future. *Turn On Your Radio*, released in January, removes any doubt this band is going somewhere. The only question: just how far will this album take it?

If it gets the kind of exposure it deserves, national chart action for *Turn On Your Radio* and possibly some international attention is not at all outside the realm of possibilities.

"Radio," the album's first single, generated a big buzz and no doubt factored into the decision by regional CBC offering Atlantic Airwaves to donate an entire hour to the album the month of its release.

Recorded at Signal to Noise and Sunnyside Studios in Toronto, the new record was produced and engineered by Laurence Currie, the same producer who helmed *Soft Science*.

Currie appears to have a certain affinity for East Coast acts, having already worked on records by two very successful acts from Atlantic Canada, Sloan, and Wintersleep, which just earned a Juno for New Group of the Year.

This record is a sonic gem – bright, brash, and bold, with a big guitar sound that evokes comparisons to bands like U2, Oasis, and Travis.

Keyboards are used much more effectively on this album as well.

Vocalist Corey Hachey, whose delivery was most certainly influenced by the sounds of the aforementioned bands (and possibly Big Country, which is a little before his time), has a major league voice, and the band's vocal harmonies are solid.

Material from *Soft Science* found its way to the CTV series *Whistler* and onto several compilation albums including the Atlantic Film Festival's *Music and Image Take IV*.



FREEFLOW

Contact: Jason Evans at 604-874-6264.

Some music just wasn't meant to be listened to sitting down. Freeflow plays that kind of music. A lot.

Formed in Vancouver in 2001, Freeflow started out as a five-piece band with Jason Evans on vocals, Reece Worth on guitar, Wilson Padmos on keyboards, Ryan Davis on drums, and Simon Davies on bass.

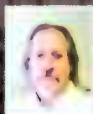
In 2005, they bumped up their front line by adding a second vocalist, MC E-Spliff, a major player in Vancouver's underground scene whose feet were firmly planted in dancehall and hip hop.

Together, they create a highly energetic fusion of reggae, funk, R&B, hip hop, and rock that goes straight to your feet. Freeflow has drawn comparisons in some quarters to Sublime and The Roots, and those comparisons are not without foundation.

There are some very good songwriters in this band with some very diverse influences, but they seem to have no difficulty finding common ground on their records – of which there are now three, the most recent of which is last year's *Night and Day* EP.

There are some very solid players in Freeflow and the vocal harmonies are right on the money. The band's live show is supposed to be a very hot ticket.

After listening to tracks like "Feeling You," "I Can Do," and "Sunshine," I suspect that would be the case.



Doug Gallant has been a reporter and entertainment writer with The Guardian since 1975. In a career spanning four decades he has developed, researched and written profiles on more than 3,000 artists from every conceivable musical genre. Gallant produces a weekly entertainment column for The Guardian and is a regular contributor to CBC Radio's Mainstreet. He has sat on juries for The Juno Awards, The East Coast Music Awards, the Maple Blues Awards, FACTOR, CBC's The Great Canadian Music Dream, and the Polaris Music Prize.

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