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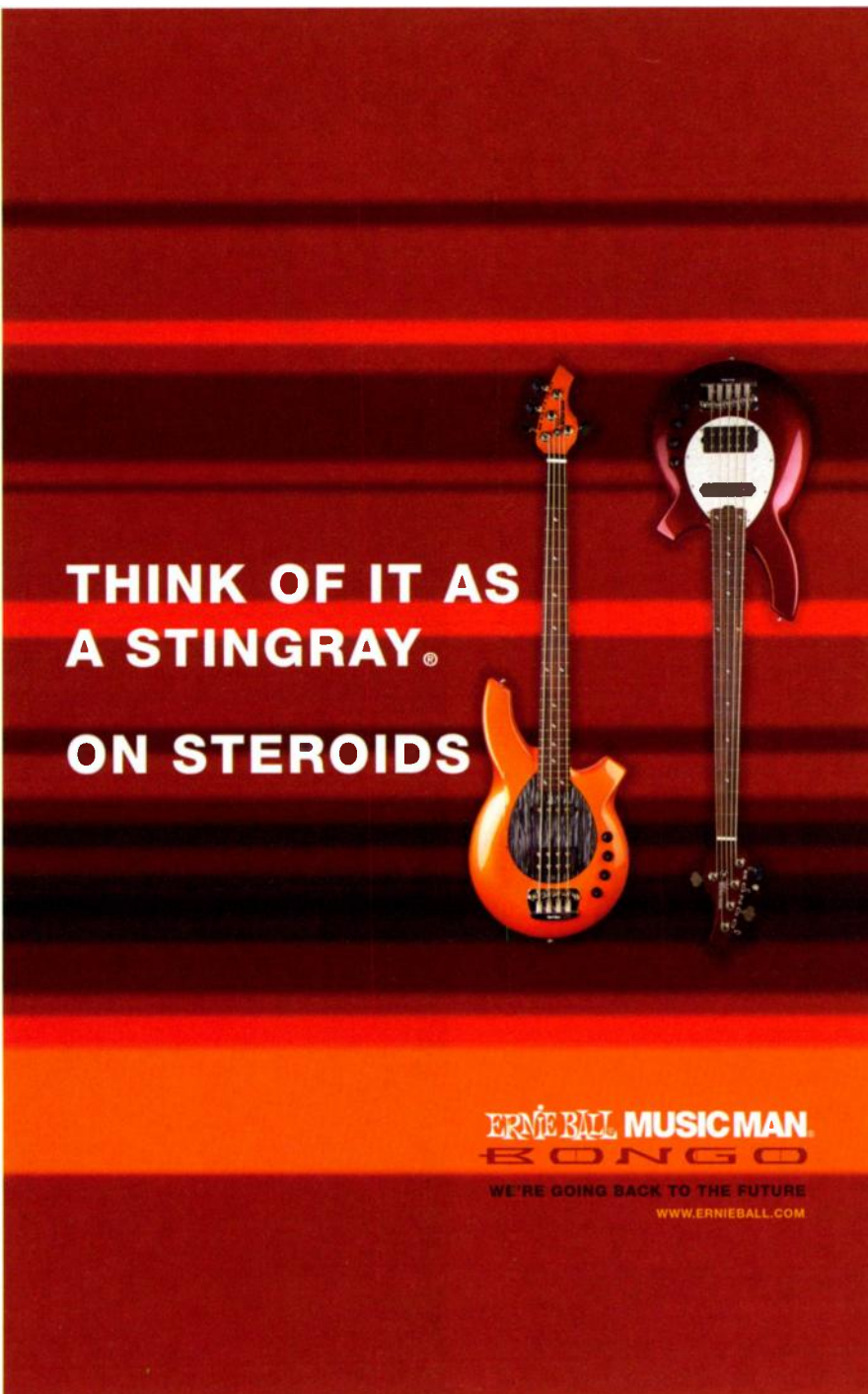
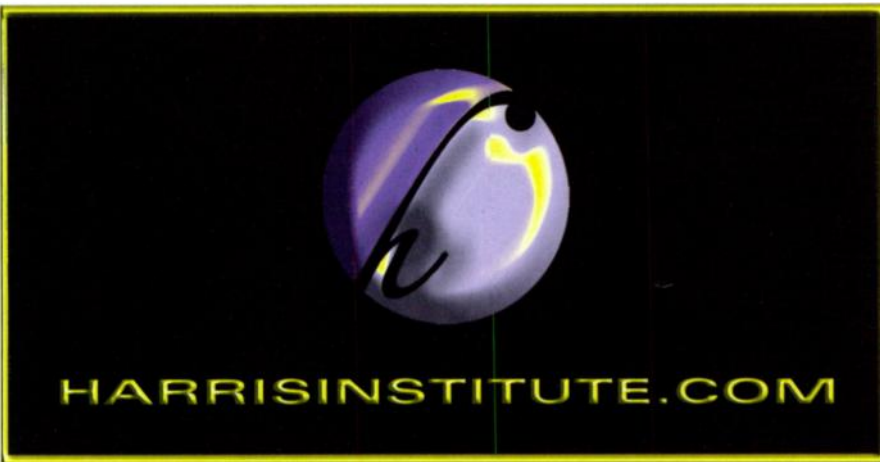
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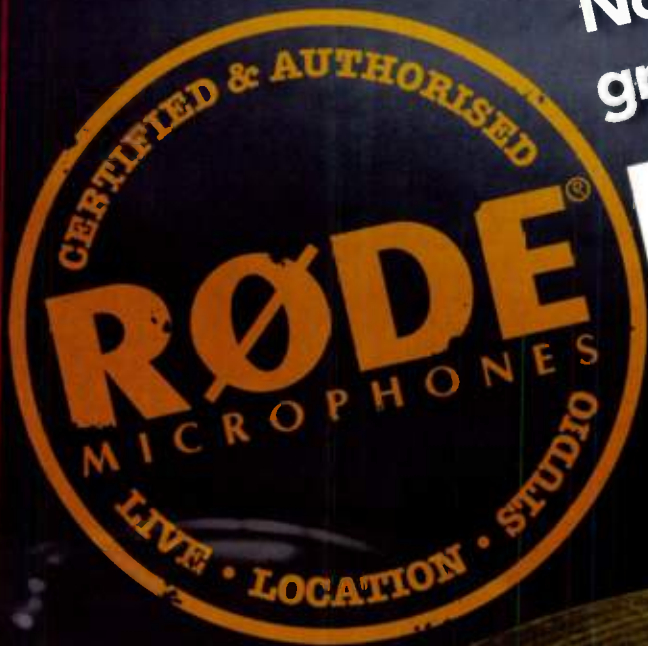
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## Returning Reader

I recently returned to Canada after a number of years in the US. As a working musician, I remember fondly reading *Canadian Musician* in the late '70s and into the '80s, and considering it one of my most valuable resources. I found that, as the '80s came to an end, and the '90s unfolded, that *CM* had less and less to offer (in my humble opinion). Upon returning to Canada, I saw *CM* in the magazine rack and began thumbing through. I saw enough, quickly, to purchase the copy and spent a lot of time with it. I searched back articles on the website. I was impressed.

Gone are the sentiments that often apologized for – or even whined about – being Canadian, and now there is a gentle pride in both our nation and our musical quality. The columns are much stronger than I recall from my last experience and they reflect genuine workshops. Relevance was instilled through many of the features and columns. The news was diverse. I applaud the Editor, Publisher, and especially the writers. I bought it, and I will subscribe (again). I'm excited about being a Canadian musician, and about reading the mag again. Thanks to the crew at *CM*!

Peter Green,  
Vancouver

# FeedBack

## Guitar Feedback

I've been a subscriber to *CM* magazine for some time now and have been giving the complimentary copies you send to me to my students in class as well as highly recommending reading, i.e. subscribing to, *CM*. My only criticism of *CM* is your columns on guitar. Regardless of whoever writes the column for each issue, I've found each guitar column is very disappointing and uninspiring. My impression of the most recent column is that the individual wrote the article at the last minute just to fill a time deadline and wrote something that is very common knowledge to all guitar players, including beginners.

If you really want to publish a great Canadian music magazine, I think it's in your best interest to make sure that every component of it is the best it can be. There are a hell of a lot of guitar players out there and a well-written guitar column would mean a hell of a lot more sales of your magazine.

Paul Fair

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## Taking Your Tour Stateside

*Things To Know Before Crossing The Border*

by Andrew King

**A**ny Canadian act trying to break into a new market or increase its presence in any scene knows that a logical place to start is one of the 49 states right underneath us (and not so much the one above us). Even if you're interested in touring your music south of the border on a sightseeing excursion, you'll need to adhere to a fairly stringent process of preplanning and paperwork just to cross the border.

Once you've got your ducks in a row, touring stateside offers a wealth of new experiences and opportunities in a country not too culturally estranged from ours. But before you string up your axe and hang your camera around your neck, let us give you a quick idea of what you'll need to know (and do) to make things sail smoothly and, most importantly, avoid that dreaded cavity search.

### REACH FOR THE STARS & STRIPES

"Entertainers must obtain either a P1, P2, P3, or O1 temporary work permit (visa), prior to entering the US," states Liana White, Director of Administration and Services for AFM Canada. The AFM (American Federation of Musicians of the United States and Canada) is the body that applies for these required permits for its members. Simply put, if you're planning on touring in the US or internationally, you need to be an AFM member. Not only will it save you money – ballpark of around \$1,000-\$1,500 during the application process – but the association also has several other services that touring musicians shouldn't really be without. Membership is around \$300 annually, so consider joining up before getting too far ahead of yourself.

P1s must be obtained through an immigration lawyer or visa service agency, so if you're an AFM member, you'll be applying for a P2 permit. "Musicians can contact the AFM for assistance with obtaining a P2, or to obtain a consultation/advisory letter if applying for one of the other types of visas." P3s are for culturally unique bands or artists, and O1s are only issued to artists of stature. Of course, this is where we aim to get you, but let's crawl before walking...

"We get [the] P2, because we're all members of the AFM," says Matt Goud, guitarist/vocalist for Regina-based metalcore act Means. The band has just released *To Keep Me From Sinking*, its second full-length on Facedown Records in the US and first on Underground Operations in Canada. Means is no stranger to US highways, having toured extensively throughout the US over the last



LIANA WHITE



MATT GOUD



NICK STORCH

few years. In fact, Goud is responding from the back of the band's van somewhere in the sticks of Oklahoma, on the way home from a three-month US jaunt. "You register your planned tours, and then when you get to the border, you have a specific length of time you can spend touring in the US."

### TIME IS MONEY — YOU'LL NEED BOTH

So the P2 (or P1 if you want to be stubborn) is what you're going to need, but what about the fine details – like the all-important "how much is this going to cost me?" These depend on which route you're going to take. Assuming you're an AFM member and will be applying for the P2 through the association, a regular filed application will cost \$320 US. But you'll need to allow a huge window for comfort: "Try to work things out as far in advance as you can," warns Nick Storch, a booking agent with The Agency Group who books American tours for Canadians like Alexisonfire, City & Colour, and Lights. This process will take from 95-125 days, and so you'll need to have plans confirmed well in advance.

Of course, a lot of times it'll be impossible to have a schedule confirmed that far ahead, and so a second option of an expedited application is available for an additional \$1000 US. "So you start in the hole," says Goud about the process, but sometimes it's unavoidable. This option is faster, only requiring around 20-25 days to process, but still requires preparation. "You just have to give it enough time," says Storch bluntly about preplanning. "If your tour starts in two weeks and you haven't done anything, you're simply not getting in."

Either route will cost an additional application fee of \$25 if the AFM is only applying for musicians, or \$50 if it's applying for musicians and techs, who require a second application entirely. Bottom line: "The whole process is very straightforward – just be very honest and very thorough," says Storch.

### CLEARING CUSTOMS

First off, clear your head of the misconcep-

tion that the border guards are doing anything other than their jobs. "The people at the borders can be very helpful," says Storch. "Be on point, be respectful, and be accommodating," he says, and it should be smooth sailing. Goud weighs in: "The border guards recognize the work you've gone through to get the visa. We've never had any problems getting into the US. We've been questioned and searched and everything, but haven't had any serious problems." Case in point: if you've done things properly in advance, there is nothing to sweat at customs. Of course, if you haven't...

"One of our friend's bands went across without [the proper documentation], and they were fined for all their merchandise," recalls Goud. "We've also heard of bands being turned away, so I definitely recommend looking into getting that paperwork done properly." Of course, you'll need to declare your merchandise and goods when crossing.

"Duty must be paid up-front at the border on all merchandise for sale," says White. "You must document all sales, so upon your return to Canada, you can apply for a return of duty paid in advance." You can contact border security for more information on getting merch across, which will vary by situation.

To make things run more efficiently, Goud says Means rarely takes merch across the borders: "We have a printer that prints all of our Canadian merch, and a printer in Kansas City that prints all of our American merch, so we're only crossing with a little bit here and there."

### STAYING 'TUNED' ON TOUR

"Every time we go down, we look into getting health insurance," says Goud. "It costs around a dollar a day, and it's certainly very simple to get if you're worried about that – if you're in a band that wants to go bungee jumping or get into fights, or anything like that (laughs)." This can be acquired from most banks or a travel agency and is by no means necessary, but worth consideration. Just like touring domestically, you have to expect the unexpected.



Oddly enough, Means has cut its American tour with fellow Canadian band Farewell To Freeway short because of van problems. "We've been in a repair shop three out of the last four days – three different ones, no less," says Goud. You'll need to be prepared for just about anything. In the case of a more serious emergency: "The AFM provides emergency travel assistance to its members, and has an after-hours toll-free emergency line for this purpose," says White.

## BITS & PIECES

Having some help stateside, be it an American record label or booking agent, is also not only helpful for the planning of the tour or should an issue arise, but is also fairly vital if you're really serious about breaking into that market. "If you're a DIY band that's just going to go for it and book your own tour, then that's great," says Goud, "but if you're a band that's really going to try and break into the US, it's really important to find a booking agent that knows which markets to push into."

Also, Storch warns bands to make things

worth their while: "It costs money, so you don't just want to come down for two shows," he jokes. "You have to make sure you're coming down for the right reasons and that you're getting your worth out of it."

Exceptions to these rules include a one-off showcase or a charity gig. "You can come over if you're doing South By Southwest or something like that if you can get documentation saying you're not being paid and that it's for promotion only," says Storch. "That's what we've done for (Welland, ON's) Attack In Black." This is called a B1 permit, and the AFM can help you get hooked up. White warns, though, that even if you're not being paid, accepting meals or accommodations is still considered "compensation," and will still require a proper work permit.

## THE LAST LEG

So it's not your hometown crowd and the beer sucks, but while you're in the US, take full advantage of the opportunity. "One of the best things we've done on this tour is visit the Grand Canyon," says Goud. "And

we go swimming whenever we're by the ocean. Also, it is really worth it to check out downtown areas and get some coffee or pizza or whatever." There are naturally many different types of eateries available in the US, and some beautiful landscapes and attractions that can make all the paperwork worth your while, not to mention all the music fans down there just waiting for something new to grab onto. ■

Andrew King is the Assistant Editor of *Canadian Musician*.



MEANS

## MEANS' TOP 5 PIZZA JOINTS

While touring through the US, the band takes full advantage of some of America's finer dining establishments. Give them a try if you're ever in the area...

1. Montana Pizzeria – Freeport, NY. "A regular stop while recording *To Keep Me From Sinking*."
2. Godfather's Pizza – Omaha, NE.
3. 2 For 1 – Regina. "Not a great pie (or in the US) but its got the home hang-out vibe."
4. Maria Pizzeria – Poughkeepsie NY. "Star Wars Trivia, *Curb Your Enthusiasm*, comic books, Shai Hulud, etc."
5. Vino's Pizza Pub – Little Rock, AR.



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## NEW MUSIC *From All Compass Points*

**T**wo major Canadian music festivals, Toronto's North By Northeast (NXNE) and Vancouver's New Music West (NMW), have wrapped up after kicking off the summer on the right note. Both featuring seminars, conferences, and artist showcases among several other features, NXNE and NMW offered a wealth of music from many up-and-coming and a few established acts to members of the industry and fans.



Death Set performs during NXNE.

NMW is one of western Canada's largest new music events, and wrapped up its 17<sup>th</sup> installment after running from May 14-18, 2008. Over 265 bands showcased, mainly coming from Canada, but also the US, Australia, Iceland, Brazil, the UK, and others. "The event is becoming more international," comments event Founder Jory Groberman of 29 Productions Inc., "as it is more advantageous for bands and labels to play slightly smaller events like NMW. There is a tendency for artists and labels to get 'lost in the crowd' at bigger events like SXSW, with over 1,500 bands."

The total attendance for the festival is estimated at over 35,000. In an effort to share the festival's offerings with interested parties unable to attend, over 100 shows were streamed live over the Internet through Virtual Vancouver ([www.virtual-vancouver.com](http://www.virtual-vancouver.com)).

Conferences and workshops took place over the course of the festival. Topics included management, new media, publishing, touring, film and TV, and producer workshops. Manager Joel Carriere, Fraser Hill of EMI, Rob Wright of SL Feldman, Erik Hoffman of Live Nation, Producer GGGarth Richardson, and Nettwerk's Lex Llaguno were just a few of the industry figures participating in

NMW's seminars.

Showcases from Canadian acts like Arkells, St. Alvia Cartel, Ninja Spy, Adaline, and Bend Sinister all created a small buzz around the festival, says Groberman, as did many visiting international performers. Dates for next year's NMW have not been selected,

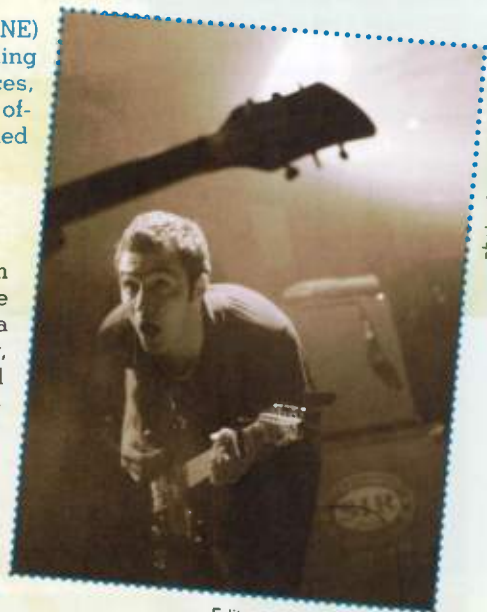
but plans are currently to increase the technology aspect of the event, exploring the growing relationship between music and technology.

"The event was very successful," comments Groberman in summation. "We are thrilled with the quality of the bands and also the people that come in to participate in the conference."

A few provinces over, Toronto's NXNE festival ran from June 12-15, 2008, and brought in record numbers of participants and visitors. Over the four-day festival, 250,000 people took part in various showcases and seminars in over 50 NXNE venues. Over 500 international artists showcased throughout the course of the event, including Canadian acts like Sloan, Moneen, Bran Van 3000, Bedouin Soundclash, Said The Whale, and Hostage Life, who showcased to packed venues over the course of the weekend.

"The festival set ambitious goals to increase its footprint on Toronto with new initiatives at Pearson Airport, Union Station, Yonge-Dundas Square, and city parks," comments NXNE Managing Director Andy McLean. "NXNE delivered, treating fans to the most diverse range of music in its 14-year history, and taking over Toronto like never before."

Several panels were held over the weekend at the Holiday Inn on King St.



Editors performing at NMW.

photo: Adrian O'Brien.

W, the event's host hotel, with topics drawn from several corners of the music industry. Seminars covered areas like horror stories from the road, the relationship between music and sports, technology and culture in the DJ world, and applying the punk DIY-based touring model to hip-hop acts. Panelists and moderators came from several industry bodies, including Live Nation, Warner Chappell Music, FACTOR, MySpace, The Agency Group, Smallman Records, S.A.C., and MuchMusic.

The 2008 event also featured more hip-hop and urban content than in previous years, with Sheek Louch and Cornege and several emerging DJs taking part. The Urban Music Association of Canada (UMAC) had a strong presence in several panels throughout the festival.

NXNE also hosts a film festival, which ran several musically tinged features like *The Rocker*, *Global Metal*, *Rolling Like A Stone*, and *The Last Pogo*, all of which drew capacity crowds. Over 400 media representatives covered NXNE, including many international journalists.

For more information on either festival's happenings or to check for updates regarding 2009 editions, visit: [www.newmusicwest.com](http://www.newmusicwest.com), [www.nxne.com](http://www.nxne.com).



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The May/June issue of *CM* featured information on getting involved with World Vision's artist sponsorship program, and explored the "Sing Across The World" initiative of Canadian guitarist James Bryan. The project, which connected a group of Ontario high-school students with a music group from the Dominican Republic called 4 In 1 to create music together, resulted in a song of the same name which is available

as a free download at: [www.worldvision.ca/singacrosstheworld](http://www.worldvision.ca/singacrosstheworld). Take a listen and explore how you can help make a positive change through World Vision as a sponsored artist or supporter.

## Consider A Career With The Canadian Forces



The Canadian Forces is always looking to recruit musicians for its music branch. Blind auditions are held around the country on a regular basis to select the best candidates for the available positions.

The Canadian Forces is actually the largest employer of professional musicians in the country. Musicians receive specialized training, including military band drill, band administration, and operations. The Canadian Forces enrolls musicians who often hold degrees or diplomas from Canadian colleges, conservatories, and universities. Musicians can perform as section instrumentalists, section leaders or soloists, or may also conduct various ensembles. The variety of musical opportunities include concert bands, parade bands, jazz bands, chamber groups, and show bands.

Opportunities to explore and expand your musical career include training in composition and arrangement, sound recording and production, band management, and musical direction. Starting salary for Forces musicians is \$51,000, increasing to \$58,700 upon promotion. Comprehensive benefits for you and your family, a pension plan, group insurance, and family support services are also offered.

For more information, contact 866-991-0422, [www.forces.gc.ca/dhh/music](http://www.forces.gc.ca/dhh/music).

## FREE WEBSITE HOSTING FROM ZUDE



Fifth Generation Systems' Zude is a social computing platform that allows users to create a free website with user-friendly drag-and-drop technology and social networking features, allowing you to create a media-rich website experience with blogs, photos, music, video, and other forms of content. Explore the site at [www.zude.com](http://www.zude.com).

Musicians can use Zude to keep in touch with fans, as well as post multimedia content. It offers templates, search engine tags, a file manager, widgets and gadgets, and more. All online media can be hosted on Zude, and because of its format, updates are quick and easy, and don't require a webmaster acting as a middleman.

There is no limit to the amount of space or content Zude will host – you're given a full website, not a one-page profile. Being that hosting is free, more and more musicians are taking advantage of the service, which actually markets itself towards bands and artists.

For more information on Zude, contact Fifth Generation Systems Inc.: 516-625-8900, [www.5g.com](http://www.5g.com), [www.zude.com](http://www.zude.com).

## Domenic Troiano Scholarship For *Canadian Guitarists*

The 2008 submission deadline for the Domenic Troiano Scholarship is October 31. Two \$3,000 grants are presented annually to two Canadian guitarists – one male and one female – who will be pursuing post-secondary guitar education in Canada or elsewhere.

To apply, you'll need to send a one-page letter outlining your background and reasons you feel you should be considered, two letters of reference, a two-song demo of your playing either solo or as lead with backup, a brief description of the music program the scholarship will be put towards, and full contact info. Send applications to:

Domenic Troiano Guitar Scholarship  
C/O Metronome Canada Culture Heritage Foundation  
118 Sherburne St.  
Toronto, ON  
M5A 2R2



To donate to the scholarship fund, access a form online and send it to the above address. The scholarship is presented in memory of the late Canadian guitarist and his music.

For more information or to donate, contact: 416-367-0162, FAX 416-367-1569, [www.domenictroiano.com](http://www.domenictroiano.com).



## Lay Some Creative Eggs At *The Echo Nest*

### Martin Guitar Launches Virtual *Custom Shop* Online

C.F. Martin & Co. has launched a new online application enabling consumers to create their own one-of-a-kind acoustic guitar through the Martin Custom Shop at [www.martinguitar.com](http://www.martinguitar.com).

Located on the company's website, the new user-friendly program gives users a chance to customize their own Martin instrument. The application is graphic based, allowing visitors to immediately preview their choices while providing detailed specs and approximate pricing. Shape and size, scale length, tone woods, hardware, and aesthetics are all adjustable. Once completed, consumers can print out their custom order and bring it to their nearest authorized Martin dealer for a quote and subsequent delivery.

Developed by two MIT PhDs, The Echo Nest ([www.echonest.com](http://www.echonest.com)) is an online developer of various music-based application programming interfaces (APIs) that some artists could find very useful to both the creation and promotion of their music.

Created by Tristan Jehan and Brian Whitman, The Echo Nest is essentially a music intelligence company operating out of Somerville, MA. Among the offerings on the site is the Analyze API, which uses a perceptual model of human listening to generate XML descriptions of a song's structure and musical content. It will output full details of the track's rhythm, pitch, and timbre, which can subsequently be used for seamless mixing with other tracks (DJs and samplers take note), make for easy meshing with visualizers, or assist with perfectly timed automated looping.

The Echo Nest recently released its second API, Recommend, which offers recommendations of similar music to any artist by combining cultural analysis and acoustic analysis. This technology powers consumer website The Echotron, which builds a customized music homepage around your likes and dislikes. Best of all, recreational users can use these APIs free of charge.

"Analyze enables a whole new range of applications for interacting with audio recordings, including mashups, remixes, beat-matching, looping, and music synthesis," comments Jehan. "Smarter music software turns computers into instruments, allowing new music composers, DJs, and electronic musicians to be more creative without worrying about the technicalities."

For more information, contact The Echo Nest: [contact@echonest.com](mailto:contact@echonest.com), [www.echonest.com](http://www.echonest.com).



Brian Whitman & Tristan Jehan



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## Registration Open For Fender University Inaugural Session

Fender Musical Instruments Corporation is launching Fender University, a new music education program for guitar enthusiasts worldwide. The inaugural session will take place August 21-24, 2008 and will offer exclusive, behind-the-scenes access to the company's manufacturing headquarters and Fender Custom Shop in Corona, CA. The curriculum will also include a series of music workshops, hands-on education experiences, performance opportunities, special guest appearances, and more. Space is limited, and registration is only open to those 21 and over. Information is available at [www.fender.com/university](http://www.fender.com/university).



## Maria Jackson's Online Community



Maria Jackson

## Beaches International Jazz Festival Workshops & Lectures

Toronto's 20<sup>th</sup> Beaches International Jazz Festival runs from July 18-27, 2008 at venues down the city's waterfront. Musicians should take note that a free series of workshops and lectures is being offered from July 21-23 at the Mennonite New Life Centre of Toronto. Topics include interactive jazz piano, jazz guitar improvisation, landing gigs, electronica in jazz, and jazz tactics, all of which are open to the public. Visit [www.beachesjazz.com](http://www.beachesjazz.com) for a full schedule of workshops during the festival.

Maria Jackson Entertainment Company is an organization that provides several services to urban record labels and independent artists through an online presence. It also operates as an online entertainment magazine and newsletter, with an e-store accessible to the public.

Services provided include public relations, booking, event planning, and artist management. The goal of the site is essentially to provide service to independent artists and labels that will reflect in record sales and brand awareness, but also to address and communicate issues as they relate to using music to create growth and awareness in the community. The webzine and newsletter both offer insight and information relating to the independent urban music scene, focusing on reggae and soca/calypso.

"The more we communicate, the faster we grow," says Founder and CEO Maria Jackson. "That goes for anybody and everybody involved in the urban music scene. Period. I try to keep my site all about the music. I'm an artist myself, and represent different artists, so I'm all about music. I just find we don't communicate enough in the urban scene, and that's why we just aren't growing."

Jackson has been active in the music business for over 15 years, doing everything from working with record labels and distribution companies to performing and recording as Lady Shelly.

Visit [www.mariajackson.ca](http://www.mariajackson.ca) for more information, or to sign up for the online newsletter.

## THE BEST PLAYERS USE THE BEST CABLES!



**Matt O'Ree**

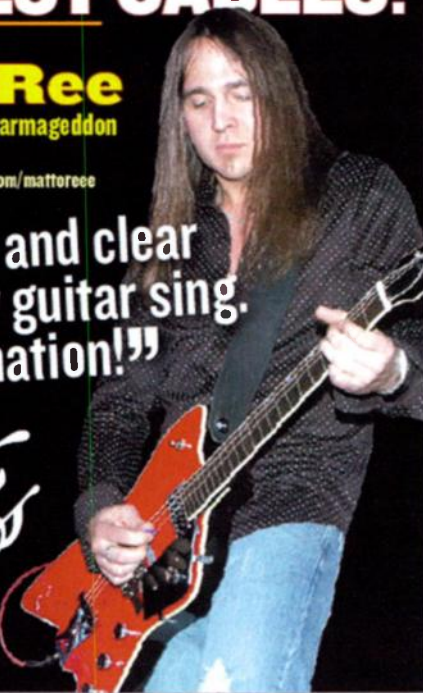
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## New Services For Touring Musicians From House Of Bands

House Of Bands is a provider of online stores with just-in-time production servicing the Canadian artist. Just-in-time production will allow musicians to sell merchandise before it's purchased – eliminating need to guess what will sell. House Of Bands will stock, manufacture, and ship directly to your fans, sending you the profits. You can load your store with products from T-shirts to belts and anything in between. The service has a 24-hour ordering processing and fulfillment centre.

House Of Bands will also host digital downloads of your music and do on-demand CD duplication with full-colour print and retail-ready packaging. Your fans can also download movies, photos, and screensavers providing artist branding. The company will gather marketing information about your fans, helping you to provide them with what they want.

Quantity ordered is not an issue – there are no minimums. This allows you to give your fans more merchandise choices without spending more. House Of Bands will ship touring merch directly to you or your venues. It has a diverse graphic department that can design your merch, CD covers, posters, and more. They also do in-house web development, hosting, production, and customer service.

For more information contact House Of Bands: 866-724-4998, [sales@houseofbands.com](mailto:sales@houseofbands.com), [www.houseofbands.com](http://www.houseofbands.com).



Tim Neufeld; John Neufeld, President; and Ashley Harms, Founders of House Of Bands.

## Artist Promotion & Concert Listings At TiBConcerts.com



TiBConcerts.com is an online concert promotion site for both independent and mainstream musicians around the world, from rock and jazz to house and punk.

Because the site doesn't sell tickets, it lists any and all concerts, regardless of the size of the venue or obscurity of the band. The site has a growing label network, but also allows independent touring musicians or bands to upload their own tour information. Once you've posted your show dates, the site will also send customized concert listings to appropriate partner sites; for example, any listings from punk bands are sent to punk-focused sites like PunkRadioCast and others, allowing your dates to be spread across TiBConcerts' entire network of partners.

The site has been chosen to provide concert listings for MSN/Sympatico, AOL Canada, and others, so your dates can potentially reach a huge audience across Canada. Visit [www.tibconcerts.com](http://www.tibconcerts.com) for information on getting your dates posted and using the site's features to your advantage.

## CMW 2009 Shines Spotlight On China



The theme of the 2009 edition of Canadian Music Week (CMW) will be "Spotlight On China." This focus will provide delegates with an insider's look at the Chinese music market through panels and one-on-one discussions. Industry professionals from all over China will be on hand to discuss potential opportunities for Canadians in the Chinese market. Topics will cover cultural diversity, market size, business models and prices, efforts for music exports, institutional relationships in music business, the market for live performance, events, festivals, and concert venues. As part of this initiative, CMW is partnering with Music Matters - The Asia Pacific Music Forum, to develop programs and content for the festival.



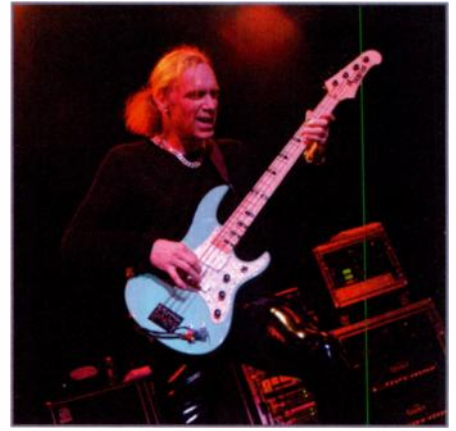
## Score Extra Cash Teaching Lessons

Not to say that anyone who can play an instrument can teach others to play, but teaching music part-time or around the clock is a great way for a musician to earn extra coin while all the while honing his or her own craft. Guitarist Guy Lee has released a book through his own publishing imprint, Guytar Publishing, entitled *How To Make A Living Teaching Guitar (and Other Musical Instruments)* in which he covers topics like: Business Tools, Teaching Tools, Facilities, Advertising, Individual and Group Lessons, Money Management, and more. Online resources are also at your disposal with regards to teaching and learning, and information can easily be obtained from your local music store or teaching studio. For more information on *How To Make A Living Teaching Guitar...*, visit [www.guytar.com](http://www.guytar.com).

## Roster Change For Guitar Workshop Plus

Guitar Workshop Plus has added bassist Billy Sheehan to its guest artist lineup for the 2008 summer program in Toronto. Session 1 will take place July 13-18, and Session 2 will take place July 20-25, with both sessions being held at the Humber College Lakeshore Campus in Etobicoke. Also confirmed to appear are guitarists John Scofield, Paul Gilbert, and Sue Foley along with drummer Rick Gratton and others. Registration is still open for these sessions.

For more information on the program or to register, contact 905-567-8000, [info@guitarworkshopplus.com](mailto:info@guitarworkshopplus.com), [www.guitarworkshopplus.com](http://www.guitarworkshopplus.com).



Billy Sheehan

## Cosmo Music *Opens* With Big Bang



Above: Cosmo Music's Rudi Brouwers, Tom Hebert, Brenda Hebert, Mark Hebert, Richmond Hill Mayor Dave Barrow, and Jennifer Maknyik at the ribbon cutting ceremony.



The new Cosmo Music SuperStore, located at 10 Via Rejno Dr. in Richmond Hill, ON, held its official onsite ribbon cutting ceremony and festivities June 4, 2008.

With entertainment from Yamaha-endorsed fingerstyle guitarist Don Alder, members of the industry, media, and general public celebrated the opening of the new destination with Cosmo's staff and partners. Richmond Hill Mayor Dave Barrow and several other community figures were present for the ceremony and celebrations.

The store includes around 40 teaching studios in the Cosmo School of Music, a performance venue, an in-store café, and atrium-styled lobby.

For more information, contact Cosmo Music: 905-770-5222, [info@cosmomusic.ca](mailto:info@cosmomusic.ca), [www.cosmomusic.ca](http://www.cosmomusic.ca).

## Add Professionalism To Your *Live Shows*

Ticketbreak has introduced a system designed from the perspective of an event producer/performer that will help ticket, promote, and ultimately enhance your live productions.

Ticketbreak essentially produces ticketing systems for your events, including custom hard-copy tickets, e-tickets, re-usable tickets, and electronic ticket machine tickets, all with built-in security features. The service also sells tickets from its website, offers you promotional and reporting tools, and onsite support.

There are no set-up fees for the service, and a portion of convenience fees from tickets sold goes to you. Ticketbreak will also send out press releases and newsletters about your event to its database of media and buyers, as well as offer you your own Event Page for promotion.

This service is great for musicians and promoters trying to enhance their presentation. Your fanbase can access tickets from several vendor networks, and the fees aren't hidden. Check out the Canadian-based service and see if it can work for you.

For more information, contact Ticketbreak: 416-640-0966, FAX 416-597-9372, [sales@ticketbreak.com](mailto:sales@ticketbreak.com), [www.ticketbreak.com](http://www.ticketbreak.com).



■ **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

■ **22<sup>nd</sup> South County Fair**

For MacLeod, AB  
July 18-20, 2008  
403-388-4414  
asparagus@scfair.ab.ca, www.scfair.ab.ca

■ **31<sup>st</sup> 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

■ **35<sup>th</sup> 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  
416-698-2152, FAX 416-698-2064  
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

■ **31<sup>st</sup> Canmore Folk Music Festival**

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

■ **34<sup>th</sup> CMA Music In The Rockies**

Estes Park, CO  
August 3-9, 2008  
615-242-0303, FAX 615-254-9755  
www.gospelmusic.org

■ **National Association of Pastoral Musicians Convention**

Los Angeles, CA  
August 5-8, 2008  
240-247-3000, FAX 240-247-3001  
npsmsing@npm.org, www.npm.org

■ **7<sup>th</sup> Midwest Music Summit**

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

■ **Independent Music Conference (IMC)**

Philadelphia, PA  
August 13-17, 2008  
203-606-4649  
imc08@intermix.com, www.gopmc.com

■ **Our Future In Music**

St. John's, NL  
August 15-24, 2008  
709-722-8005  
nlmusicians@hotmail.com,  
www.ourfutureinmusic.org

■ **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

■ **2008 Guitar Summit & Camp**

Mount Orford, QC  
August 25-29, 2008  
613-241-2495, 866-319-5754  
info@theguitarsummit.com,  
www.theguitarsummit.com

■ **2008 DMC Canada Final**

Quebec City, QC  
August 30, 2008  
514-932-3387, 888-DMC-BEAT  
info@dmccanada.com, www.dmccanada.com

■ **2008 Bumbershoot Festival**

Seattle, WA  
August 30-September 1, 2008  
206-281-7788, FAX 206-281-7799  
info@onereel.org, www.bumbershoot.org

■ **Canadian Country Music Week and Awards 2008**

Winnipeg, MB  
September 5-8, 2008  
416-947-1331, FAX 416-947-5924  
country@ccma.org, www.ccma.org

■ **Billboard Mobile Entertainment Live! Fall 2008**

San Francisco, CA  
September 9, 2008  
646-654-4660  
bbevents@billboard.com,  
www.billboardevents.com

■ **Pro AV Golf Tournament**

Markham, ON  
September 9, 2008  
905-641-3471  
nduncan@nor.com, www.proavgolf.com

■ **11<sup>th</sup> Atlantis Music Conference & Festival**

Atlanta, GA  
September 17-20, 2008  
770-499-8600  
atlantis@atlantismusic.com,  
www.atlantismusic.com

■ **51<sup>st</sup> College Music Society International Conference**

Atlanta, GA  
September 25-28, 2008  
406-721-9616, FAX 406-721-9419  
cms@music.org, www.music.org

■ **36<sup>th</sup> San Francisco Blues Festival**

San Francisco, CA  
September 26-28, 2008  
415-979-5588  
info@sfb Blues.com, www.sfb Blues.com

■ **4<sup>th</sup> Annual LA Amp Show**

Van Nuys, CA  
October 4-5, 2008  
818-992-0745  
loni@ampshow.com, www.ampshow.com

■ **Celtic Colours International Festival**

Cape Breton, NS  
October 10-18, 2008  
877-285-2321, FAX 902-539-9388  
info@celtic-colours.com,  
www.celtic-colours.com

■ **Media & Money**

New York, NY  
October 14-15, 2008  
646-654-4660  
bbevents@billboard.com,  
www.billboardevents.com

■ **Western Canadian Music Awards 2008**

Edmonton, AB  
October 16-19, 2008  
204-943-8485, FAX 204-453-1594  
info@wcmw.ca,  
www.westerncanadianmusicawards.ca

■ **22<sup>nd</sup> Ontario Council of Folk Festivals (OCFF)**

Ottawa, ON  
October 23-26, 2008  
613-560-5997, 866-292-OCFF, 613-560-2001  
info@ocff.ca, www.ocff.ca

■ **WOMEX 08 (World Music Expo)**

Sevilla, Spain  
October 29-November 2, 2008  
+49 30-318-614-30, FAX +49 30-318-614-10  
womex@womex.com, www.womex.com

■ **Percussive Arts Society International Convention (PASIC)**

Austin, TX  
November 5-8, 2008  
580-353-1455, FAX 580-353-1456  
percarts@pas.org, www.pas.org

■ **CINARS 2008**

Montreal, QC  
November 17-23, 2008  
514-842-5866, 514-843-3168  
www.cinars.org

■ **Touring '08: The Billboard Touring Conference and Awards**

New York, NY  
November 19-20, 2008  
646-654-4660  
bbevents@billboard.com,  
www.billboardevents.com

■ **2009 Canmore Folk Music Festival**

Canmore, AB  
August 1-3, 2009  
403-678-2524, FAX 403-678-2524  
info@canmorefolkfestival.com,  
www.canmorefolkfestival.com

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## TASCAM DR-1

by Michael Saracino

**A**s a musician who gets inspired at the most random times, it's often that I come up with some music only to forget it within a few hours. That's why I was really excited to review the TASCAM DR-1 portable digital recorder, as it seemed like a good solution to my problem. To talk specs for a minute, this is a 24-bit/44.1 kHz recorder with two (stereo configured) onboard mics, a stereo mic in (3.5 mm stereo phone), mono mic in (1/4"), stereo line in (3.5 mm stereo phone) onboard limiting, onboard effects, built-in metronome, and a built-in tuner. It records to SD cards and comes supplied with a 1 GB card. It interfaces with your Mac/PC via USB and also charges through USB (supplied) or a 5 VAC adapter (not supplied). It has an MSLP of \$349.

My first test of the unit was the recording of an acoustic guitar and it performed way beyond my expectations. I positioned the recorder using closed headphones to determine an ideal location. Once I found the sweet spot, I played for a few minutes and upon playback was stunned with the detail captured by the internal mics. They're so detailed in fact, that if done in the right environment, I could see using resulting recordings as part of an actual Pro Tools session.

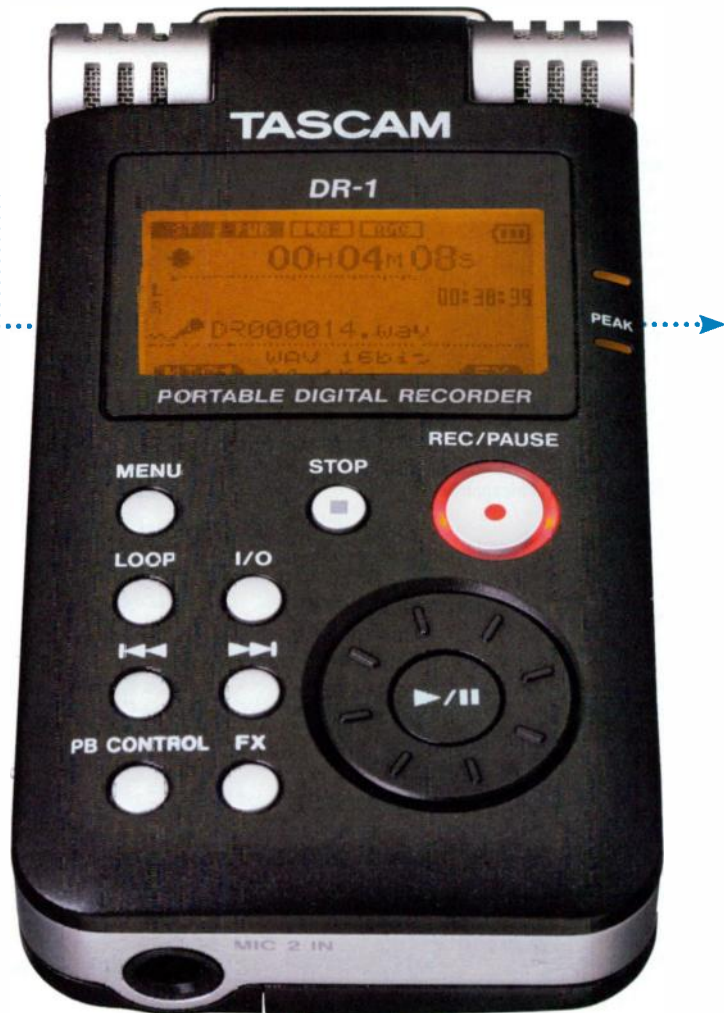
I then wanted to try recording a more difficult source with much greater SPLs, so I recorded a set of DW drums in a small drum room. I set the input just below clipping and turned the internal limiter on for safety's sake. The internal mics handled this well and without audible distortion. The stereo imaging was very good and the recording was quite good as well.

The third scenario was impulse recording and for this task I gave the unit to my studio partner to capture the reverb (echo) of some unusual spaces for use with convolution reverb software. It was handy to have a unit with detailed onboard mics that could be taken into any desired location.

The fourth scenario was my recording studio. The main floor is acoustically treated and room mics always tend to pick up well. I recorded an Orange Rocker 30 guitar amp with a Marshall JCM 1960 cab and a 5-piece maple drumkit. I used a special mic clip attachment I have to fasten the unit about 12 ft. from the amp and drumkit and about 8 ft. high, once again using closed headphones to determine the sweet spot. The results were very good.

I also tried the unit out for dialogue recording, which went well (it would be handy for field interviews) as well as ambient sound capture, for which it was also very usable.

The one time the unit let me down was when I used it for live music capture at a typical venue. The upstairs room is quite small and the dB/SPL (volume) is very high when most bands play. With the input levels set quite low and the limiter employed, there seemed to be no visible peaks on the meters; however, playback revealed audible distortion. This is likely a limitation of the dB/SPL handling of the internal mics themselves and the easiest solution would be the inputting of an external mic with a higher handling. I must mention that most live music venues are not as loud as this particular room and that the internal mics did not clip in my recording studio when recording full drums and half-stack guitar amps from a moderate distance.



All in all, this unit has good appeal. It seems well built and I managed to get some great recordings from it – which is what counts. I am considering purchasing one myself, so that's a good sign.

*Michael Saracino, Winding Path Media.*

### MANUFACTURER'S COMMENT

We are very enthusiastic about the performance of our DR-1 recorder, and we are receiving very positive comments from new DR-1 consumers. We are also proudly promoting the use of a lithium rechargeable battery with five to six hours of operation per charge. This negates the disposal of alkaline batteries, which some of our competition is currently using.

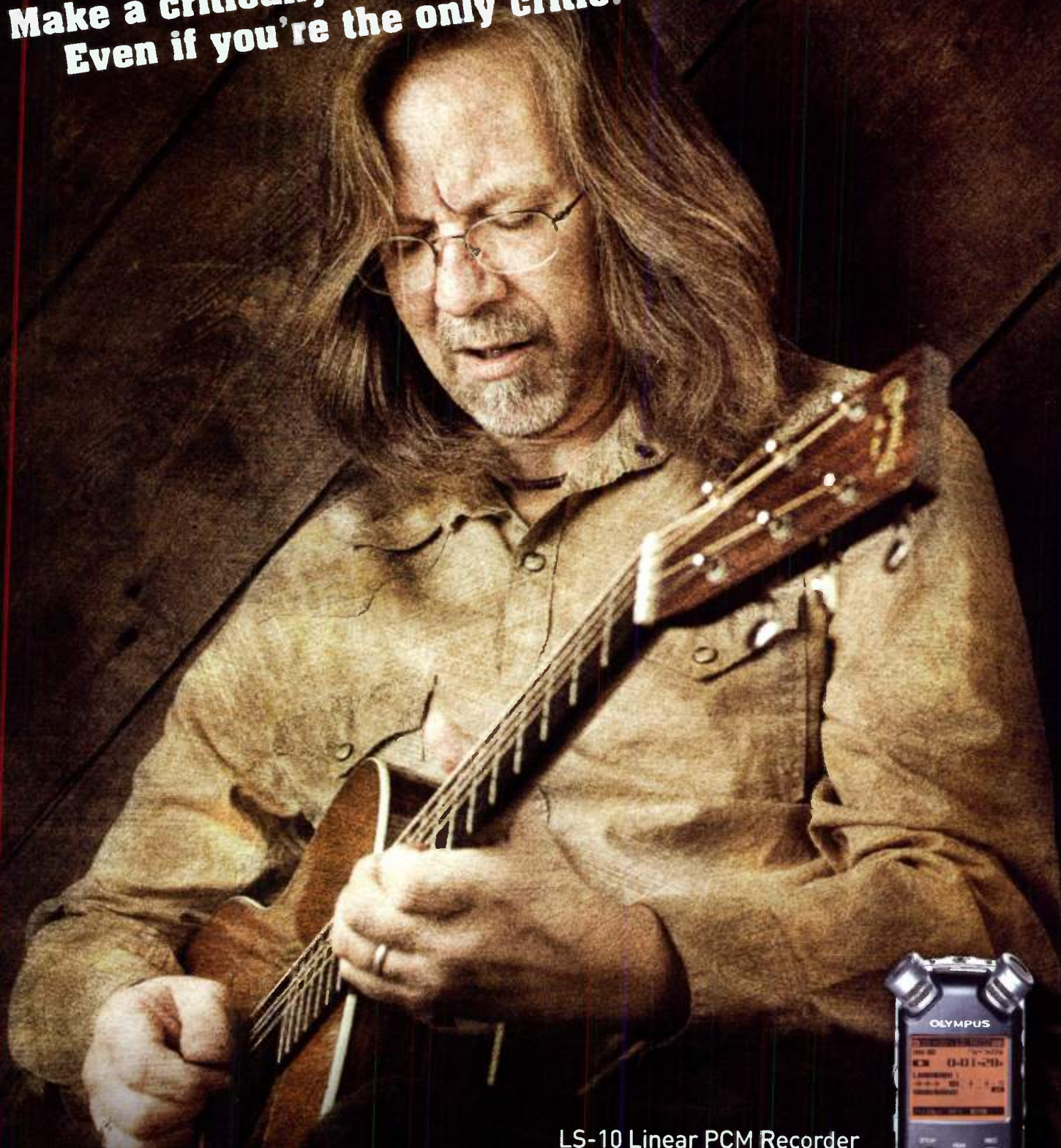
We are shipping a DR-1 accessories kit consisting of a Wind Screen, a Mic Stand adapter, and Desktop tripod. There is a replacement BP-L2 lithium battery available as well.

Selecting the low sensitivity setting in the settings menu during the high SPL recording scenario may have improved the system headroom specifications: high setting -64dBv sensitivity; low setting -48dBv sensitivity.

Andy Fong,  
National Sales Manager,  
TEAC Canada



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## TRAYNOR CUSTOM SPECIAL 50 (YCS50)

by Rob Tardik

**T**he Traynor Custom Special 50 (YCS50) is a 50-watt all-tube combo amp that has a classic, retro look to it with a classy gold faceplate for the amp's controls and main Traynor logo. Upon initial inspection, the amp is built very well with solid plywood cabinet construction (no particleboard here folks), an all-aluminum/metal box chassis, and a grill cloth that is very strong. I can tell this is a quality amp that has been designed and built for the live music experience – squeaks and rattles are not in its future. Traynor offers a two-year transferable unlimited warranty.

For most live playing situations, it's hard to beat a tube amp in the 50-watt range for enough power to cut it in most gigging situations, even when there's no help from the PA system. The amp weighs in at 48 lbs., which is average for a combo this size. It features a single 12" Celestion Vintage30 speaker and a real Accutronics dual long-spring reverb.

Inspecting the front panel, where the black vintage-style knobs are placed (I prefer it top-mounted for quick stage changes), you find that this is a 2-channel amplifier with separate tone stacks (EQ) for each channel – better than a shared EQ style. The amp comes with a British-inspired sound engine with three 12AX7A preamp tubes and two 5881/EL34 power tubes. The rectifier is solid state.

The tonal shaping ability of the amp has been well thought out while all the EQ controls are smooth, responsive, and shift well to the ear through their tonal stack frequencies. The clean sounds were clear, spanky, and very touch-responsive from my Archtop Hofner Jazzica and '52 Tele re-issue. From jazzy, mellow, dark tones to ample midrange and twangy Tele-inspired country licks, the amp was there. It features a standard brightness switch and a neat Expander switch, which adds nice bottom end and shimmering highs. This is a must-have-on. I also like the USA/Brit switch that changes the location of the tone stack in the signal chain. Like classic American amps from the past, it puts the gain control after the tone controls for that LOUD clean sound, while the Brit mode moves the gain control to the front end, before the tone stage, to get break-up and distortion early when the volume is turned up. The reverb has a nice vintage-inspired wash to it without sounding harsh and metallic.

Switching gears to my Strat with noiseless pickups put more testosterone-influenced tones at my fingertips. I really dug the boost switch for kicking in more overdrive for leads, and having it on the footswitch is great live. The Modern and Scoop switches allowed the rocker side to show – I got some pretty convincing bottom-end heavy metal sounds out of this smooth, plexi-style distortion amp. Plenty of ear-ringing volume (but still polite) and good sustain, with a wide variety of sounds, make this amp a winner for sonic versatility – although I think its strength is in the blues and rock vein.

A very cool feature is the ability to change this 50-watt class AB live stage amp into a 15-watt class A studio/club amp with a simple flick of a switch. Why is this so cool? By building in a selectable amplifier mode like this, players have the choice of either playing in class AB mode at a gig, where you can hear (and feel) an increase in headroom and



tightness, and the response is punchier and less crispy on the highs, or operating the amp in class A mode where you get to overdrive the power section of the amp instead of the preamp (the key to its sound!), so the tones are a little sweeter and more sparkling on the top, and the distortion comes on sooner and is more touch-sensitive.

Other handy features are separate 1/4" in-line and parallel effect loops. The in-line loop is great for guitar pedals/signal boosters like EQs and compressors, which are intended to be inserted into the signal chain, while the parallel loop, which has its own EFX send level, is for external time-based effects like reverb and delays (non-signal boosting types of effects), or slaving another amp to it.

At \$999, this is a great-sounding, very versatile, feature-laden amp at a price that won't strain a working musician's pocketbook!

*Rob Tardik is a guitarist, contemporary artist, teacher, and clinician who performs regularly throughout the Toronto area and was just recently voted 2007 Established Performing Artist of the Year in Mississauga, ON. Rob is currently working on his follow-up CD to his debut 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, visit [www.robardik.com](http://www.robardik.com) or e-mail [rt@robardik.com](mailto:rt@robardik.com).*

### MANUFACTURER'S COMMENT

There's a 90-watt 2x12 version (YCS90) available at \$1,199 and also a 50-watt head (YCS50H) at \$949.

Tim Marshall,  
Marketing Manager,  
Yorkville Sound



# MTD KINGSTON Z4

by John Irvine

I have been very familiar with Mike Tobias basses through the years; he makes very well-crafted handmade basses and has a very good reputation in the luthier world. I was not familiar with the MTD line or the production models made in Korea, so I did not know what to expect. The Brubaker bass that I currently play is a very fine instrument and also handmade, thus making my expectations pretty high.

There is a number of features I look for in picking an instrument, and, of course, price is one of them – something that is not too costly and delivers.

Now, let us begin with the Z4 bass! At first sight, it is a very cool-looking bass, and I played it at home (with no amp) to see if I could use a bass like this in a live setting. It was no problem. Like I said, it is a very nice-looking bass: the body is a double cutaway with a burl maple top, which is very exotic, and it has a cool black line around the burl inlay. The body is mahogany, which is a very nice sonic wood with a warm bottom end and very light in weight.

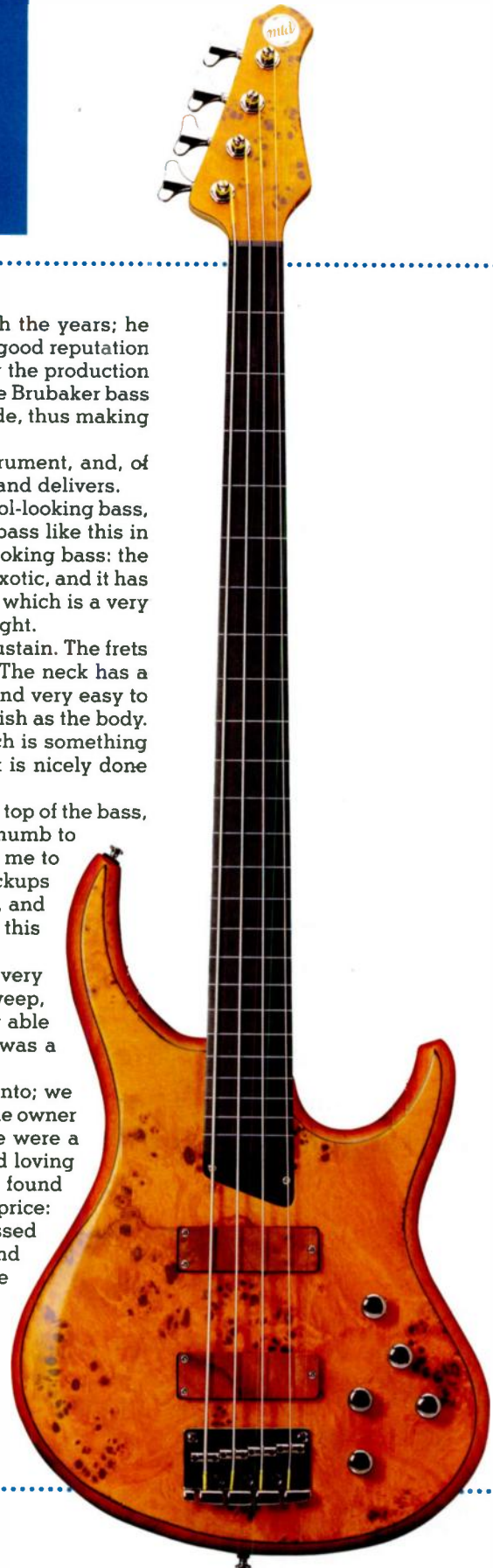
It has a 1.5" nut with a zero fret, which is great for tone and sustain. The frets are of a nice quality material and very even and well-seated. The neck has a very good feel – not big, not small – and is also very straight and very easy to play. Nice job on the headstock – it has the same burl maple finish as the body. The neck has a 34" scale and 24 frets (a full two octaves), which is something I really like and have a use for. The bolt-on point for the neck is nicely done – very solid.

The pickups have a finish that matches the burl maple on the top of the bass, and they are the soapbar-type with a very good spot for your thumb to rest if you're a fingerstyle player. There was no adjustment for me to make, and it was a very easy change from my own bass. The pickups are nice and powerful and produce a very wide range of tones, and they look cool – I think you will see what I mean upon seeing this model.

The electronics in this bass are an MTD design, and I was very impressed. There is an EQ section with bass, treble, and mid sweep, plus a master volume and a pickup balance. I really like being able to have different sounds that come off nice – the EQ section was a good design.

I played it recently at the world-famous Orbit Room in Toronto; we have been there every Wednesday for 11 years. Alex Lifeson is the owner of the place, so we have many musicians come out, and there were a lot of bass players there who were checking out this bass and loving it. The cool thing is that they are totally used to my sound and found this bass to be a very good one. I am most impressed with the price: it listed at \$1,249. Wow, that is good! The MTD Kingston Z4 passed the test of a live gig and I give this bass two thumbs up! Go and check it out! If you have any questions or comments, please e-mail me at [bass2one@yahoo.ca](mailto:bass2one@yahoo.ca) and I will help you!

*Big Bad John Irvine has been playing bass for over 30 years and currently plays with the R&B/funk band LMT Connection, which has been together for 18 years and is currently touring worldwide. The band has four CDs out; check out [www.lmtconnection.com](http://www.lmtconnection.com). John currently plays and endorses Brubaker guitars, Wyres strings, Hartke bass amps, MXR effects, and EV mics.*







**Instruments are different** than people. As soon as they're born, you have a pretty good idea of what they're going to be for the rest of their lives. Even though a guitar does mature some, that first moment you play it is a good indication of its innate **personality and sound**.

We strive to make the kind of guitar that **speaks to you** as soon as you pick it up, the kind of guitar that, even though brand new and full of possibilities, somehow feels as **comfortable as an old friend**.

I believe that guitars that make this kind of **intimate connection** come only from **talented designers and craftspeople** who love the long, painstaking process of creation as much as the resulting instruments. At PRS, **we love guitars**. Most of us play every day. We listen, we compare, we analyze, we debate.

And **we evolve**. One constant over the entire history of PRS is change, the desire to make our already fine guitars a bit more responsive, a bit more toneful. This year, we've **revised and improved** a lot of things. The birds are only the most obvious change. Other improvements may be subtle, and some are unseen, but they matter. They add up.

I believe **2008 will be a landmark year** for us and hope that after holding and playing and hearing these instruments, you'll feel the same.

If you're looking for a professional quality, high-performance instrument, we strive to build that guitar for you, one that makes you realize, from the moment you pick it up — **this is a guitar to cherish for a lifetime**.



Above, is the forward written for our 2008 brochure by Paul Smith. To see more, pick up a copy by visiting your local PRS dealer and experience PRS.

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# Colours Of The Melodic Minor Part I

by John Stowell

**T**he melodic minor scale as it is applied in jazz (Example 1) is simply a major scale with the third flatted. The basic arpeggio (Example 2) uses the chord tones of a simple minor major 7th chord (1-mi3rd- perf5th- maj7th). These are very useful sounds because they have many applications as substitutions, assuming completely different harmonic identities in a wide variety of settings over different chord qualities. By labelling and breaking down different component parts of the harmony, I'll help you find some wonderful sounds and give you the tools to access and use the information creatively. When playing anything new, my advice is to play slowly to give your ears and fingers a chance to absorb what you're executing.

Repetition of any pattern generates muscle memory and ear training simultaneously.

The most straightforward application of the melodic minor is over a minor chord. Sometimes a melodic minor is called for in a progression, usually specified as minor major 7th. I frequently use that sound when I see a minor

chord in a chart, using the major 7th as a passing tone if the interval is not contained in the chord. Example 3 illustrates an idea taken from the melodic minor alone, and Example 4 combines the melodic minor with the dorian minor utilizing major and minor 7th intervals together over a minor chord. Generally, my preference in soloing is to use the wider intervals of arpeggios.

You will develop your own set of parameters as you experiment and listen to other players. In addition to playing the melodic minor in the same key over a minor chord, I will also use the melodic minor a whole tone below. This is the 2nd mode of the melodic minor (dorian flat 2 or phrygian 6). In Example 5, I'm combining B $\flat$  melodic minor and C minor 7 (dorian), in the process generating a C minor with a flat 2. I'll use this sound frequently over a minor chord; the combination of the flat 2 and major 6 is a nice colour. I'll also use melodic minor chords in the same key and a whole tone below a minor to create some variations on basic minor chords. Example 6 uses C m maj7 and B $\flat$  m maj7 to illustrate some possibilities.



Guitarist John Stowell is based in Portland, OR.

He has taught and performed internationally for 30 years. He plays three signature custom guitars made for him by Hofner (signature model Verythin JS) and luthiers Mike Doolin and Jim Soloway. His Mel Bay book/DVD Jazz Guitar

Mastery was published in 2006 and his CD ROM Modern Chord Melody was released by Truefire in 2007. Questions or comments can be directed to John at his website ([www.johnstowell.com](http://www.johnstowell.com)).

Ex. #1

Ex. #2



Ex. #3 C MELODIC MINOR

Ex. #4 C MELODIC MINOR COMBINED W/C DORIAN MINOR



Ex. #5 B $\flat$  MELODIC MINOR/C DORIAN

Ex. #6





# Amplifying Keyboards For Live Performance

by Gary Gratz

There are a number of different alternatives for amplifying electronic keyboards for live performance. Back in the day, we used to just plug our Rhodes and Moog synthesizer into a 100-watt Fender guitar amp and turn it up. It certainly wasn't a high-fidelity arrangement, but believe me, it was loud and very bright. Even earlier, rock organists like Jon Lord (Deep Purple) would modify the output of their Hammond organs so that they could plug them into a Marshall stack. This may sound like a bit of overkill, but sound reinforcement for larger venues was still in a developmental stage and Lord liked the distortion it added to his sound (listen to "Woman from Tokyo").

These days, an increasing number of venues that I play at have high-quality sound reinforcement built in, sophisticated monitoring systems, and competent sound men or women. This offers us the possibility of running our keyboards directly into the snake (via a DI box), relying on the sound person to send us a mix that highlights the keyboards along with the other instruments that we find integral to grooving and making good music. There are a number of positives to this approach: there's less equipment to drag to the gig; if the sound person is really a good mixer, it creates a lower stage volume that might otherwise detract from his/her ability to create a great house mix; and less clutter on the stage (it looks cool!). This approach requires that the other band members don't just crank their own amps and not pay any attention to the monitor mix. As we all know, stage volume is often in direct proportion to the guitar player's need to drive his/her amp into the pleasing distortion zone and the drummer's need to hit the tubs hard enough to release the angst that he has built up since the last gig. We wouldn't want him going out in the audience and starting a fight to accomplish this venting. The negatives of this approach are: not as much personal control over EQ; overplaying (from a physical standpoint) because we can't hear as well as we would like to; and we can generally feel more vulnerable to the volume level of others playing with us. I will often bring along a little 12-channel mixer so I can add some EQ when I use this approach. The keyboard



manufacturers definitely do a great job of providing us with software tools within the instrument's programmable parameters to accomplish some of this. This being said, with sample playback keyboards I always tend to roll off a little of the low end and boost the highs a tad just so everything shimmers by the time it gets to the main speakers.

There are times when, for one reason or another, one just doesn't feel comfortable performing with no personal monitoring system. This would leave us with the option of using a powered speaker with the above-mentioned mixer sending one side to the house and the other to the powered speaker itself. I would recommend at least a 12" speaker and at least 150 watts. A lot of them are bi-amped these days and will offer 200 to 300 watts for the woofer and another 100 for the tweeter. You know what they say: when a clean sound is the ultimate goal, the more watts the merrier. Some of these will also offer a bass roll-off toggle switch. Also, one can of course use a self-contained keyboard amp. This is essentially a mixer with power and speakers built into a single unit. They come with usually two to four channels (with individual volume control) and a master section (usually with some EQ). Again, I would recommend at least a 12" speaker and at least 150 watts. All of them these days would have a line out to send to the house, and some even have a built in DI. This not a huge concern because soundmen/women at all of the places that I play at usually keep DIs for multiple

instruments. A built-in DI can be handy because it is one less chord flapping around as you try to maneuver around on stage. One benefit of this approach is the ability to control your monitoring directly rather than having to ask the soundperson to turn you up in your monitor feed. Although not actually the best for the overall mix, you are not without resources if you do get into a situation where others insist on playing loudly on stage – much to the chagrin of the soundperson. Unfortunately, it does happen – even with experienced players. This approach would also cover you for a smaller gig where there is no soundperson. I find there usually is some kind of public address required for almost any job and I will, even in this case, send a feed from the line out just to get some dispersion across the room. I personally don't like wearing protective earplugs, so I got in the habit many years ago of keeping my personal volume down and letting the PA cover the room. Hopefully you find some of this useful advice. Rock on!

*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. (ggratz@mcnallysmith.edu).*



# BASS Á LA MODE

by Calvin Beale

**T**here are many books and online references explaining modes in depth, and it would be worth your while to check them out or sit down with someone who already knows about them. Here, I will try to give you only the briefest explanation I can to get you started on your way.

Modes are one-octave scales based on the intervals (whole tones (W) and half-tones (H) which are also known as semitones) of whichever scale you are studying.

For example: if you start on the second note of a scale and ascend to the same note one octave higher using only the intervals of that scale then you get the second mode of the scale you are studying. If you repeat the process on the third note of the scale you get the third mode of the scale, and so on.

The most commonly used examples of modes are the modes of the major scale (which is also known as the Ionian mode), and for simplicity we will use the notes from the C major scale due to its lack of sharps or flats.

The intervals of the major scale are as follows:

**CDEFGABC = W-W-H-W-W-W-H**

Now start on the second note of the scale (D) and go up an octave and you get the Dorian mode.

**DEFGABCD = W-H-W-W-W-H-W**

Repeat the process starting on the third note of the scale (E) and you get the Phrygian mode.

**EFGABCDE = H-W-W-W-H-W-W**

If you start on the fourth note you get Lydian, fifth = Mixolydian, sixth = Aeolian, and the seventh = Locrian.

If you have your instrument handy, play the first three modes. Even though they all contain the same notes, they all have their own distinct sounds ranging from pleasant (Ionian), slightly darker (Dorian), and middle eastern (Phrygian).

As you play the other modes you will notice that they too have their own sound that makes them more appropriate to play on top of certain chords and not so appropriate on others. A common term for a scale or mode that matches a chord is *inside*, which means that all the notes from the scale or mode are either in the chord or sound good when played against the chord.

For example:

If the keyboard player plays a D major 7 chord (D F# A C#) and you played the Dorian mode starting on D (D E F G A B C), right away you will notice that the chord and the mode are not sharing the notes necessary to sound "inside." It definitely sounds "outside," or in this case I would use the term "bad." But if you played the D Lydian mode (D E F# G# A B C#), you will notice that all the notes are inside the sound of the chord. If you have not heard or played the sound of Lydian before, it may sound a little strange or outside to you at first. As you hear and play the Lydian scale and the chord(s) it relates to, it will begin to sound inside.

So how do you get the modes under your fingers and into your brain?

One of the most successful ways I have found for getting modes together is to first commit the names and the inter-



vals of each mode to memory so that you can play them on command and in any key. One exercise is to practice all the modes from a common root back to back (G Ionian, G Dorian, G Phrygian, etc.) and say the names of the notes as you play them. Change the root every day and get really comfortable with this exercise.

Once you can do that, the second step is to write out each mode and spell the triad (three-note chord made up of the root, 3rd, and 5th) and the 7th chord (add the 7th degree to the triad) using that mode.

eg. A Aeolian = ABCDEFG, triad = A C E (A minor), 7th chord A C E G (Amin7).

Now go to a piano and play the triad and 7th chord. Let them sustain and play the mode so you can hear them against one another.

If you have recording gear, record the chords. If you don't have access to a piano or recording gear, you can find some Aebersold play-along CDs that have the chords you are trying to work on. Have fun and be creative when doing your exercises, and I guarantee you that you will have modes in your musical bag of tricks in no time.

*Calvin Beale is the Musical Director and bassist for Divine Brown as well as being a studio musician, producer, teacher, and writer. Calvin has played with and recorded with such artists as Ivana Santilli, Jilly Black, Kardinal Offishall, Matt Dusk, renowned Slovenian recording artist Mike Ferfolia, and has done many TV and movie recordings such as Honey with Jessica Alba, Casino, and The Toronto Show and Canadian Idol.*



# The Invisible Horn

by Al Kay

**T**hink of the basic idea behind brass playing: blowing air past your lips and making them vibrate into your instrument. This should be a simple thing to do, but what we tend to do is worry too much about our results. The fear of missing notes, etc. tends to sap your confidence in getting the notes out of your horn. Players also fight their bodies and horns by using improper breath support, not realizing their throat is choking the sound, and being so stiff in their upper bodies that their sound doesn't resonate (think of a xylophone or marimba without their resonating tubes – the sound is weak and thin). With so many things to worry about, most players have developed bad habits that seem normal to them, since they have been consistently playing this way for the last 10 to 50 years. When I work with a player and start to strip away all of these negative performance techniques, they are amazed at how easy it is to play with a full sound, and PO'd that they've wasted so many years struggling with their horns!

Here are some thoughts and exercises to head you in the proper direction:

**1.** Look at the first exercise. You will be changing your inhalation timing before each note. Count yourself in at around 80 bpm, but if you have always taken a breath on beat 3, change it to 2 or 1, or even 4. Just change it! This will head you away from your "usual" set-up, which can mask throat and air support problems.

**2.** Play your notes with a "HOO" attack (no tongue). This helps get the air going and takes away improper timing issues

when using tongue articulation.

**3.** Start playing with a middle G (F on trombone) in mind, but no worries about missing it – if you hit a higher or lower note it's okay. Take a relaxed big breath (you've changed your inhalation, right?), and start a LOUD note with a HOO attack. Don't worry about sound quality right now – raw, unfocused, hockey-horn sounds are okay! Remember, you are trying to get back to the basics of brass playing, not perform a concerto. Repeat many times. (See Example 1)

**4.** While you are playing, say to yourself, "relax." Make each attempt better by loosening up your upper torso and making your body a better resonating chamber. Firm abdominals are okay, though.

**5.** As an experiment, change your posture – aim your horn up towards the ceiling, or with feet firmly planted in a forward stance, aim your horn to the extreme left, right, down, or up each side. Try moving your head quite a bit forward. Does it sound or feel better? Most people notice a difference. It doesn't mean you should play with that weird direction or jutting head position from now on, but you should try and match that open feeling and sound using a more typical posture (not your old, stiff, non-resonating posture!).

**6.** By now, with no performance pressure issues to deal with, and using a much more relaxed inhalation and posture, your notes should sound and feel easier (an Invisible Horn feeling). Scales are next. Remember, no punishment for missed notes! Play with abandon, no expectations. If you use some wrong



fingerings or can't get some of the higher notes, don't worry. Make a bigger crescendo next time and the notes will come out.

(See Example 2)

**7.** Try some other scales as well. When your playing starts to feel and sound effortless, try playing the scales a little softer, keeping the same feeling.

**8.** Play a slow study, melody, or tune you know without thinking about musicality, time, articulation, or technique. As you play, work on changing your inhalation, relaxing your body, aiming your horn in different directions, blowing with great air support (it doesn't have to be really loud), focusing not on the performance but the correct "feel." If you are not happy with the results go back and do some more scales. If you are feeling really good, start working on a more focused sound, and add tonguing, dynamics, and other musical techniques, but don't lose the "feel"!

*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](http://www.alkay.ca).*

Example 1

or any note around this one!

Trpt

Trbn

*ff* *ff* *ff*

"Hoo" *big breath!* "Hoo" *big breath!* "Hoo" etc.

Example 2

slurred-no tongue

Trpt

Trbn

*f* *ff*

no tongue - aim for the positions-glissandos are okay!



# USB vs. FireWire ... The Test Of The Titans

by Paul Lau

**R**ecently, there has been a buzz and a few questions from our readers about comparing USB to FireWire connectivity, and how it affects the audio stream of information. Is there really a difference in the music manufacturer's audio interfaces, whether it is USB or FireWire?

Before we get started on the two main players in this article, we should take a step back to where all this began with a primer about Peripheral Component Interconnect (PCI). Many of you may have heard the term "bus" – this refers to the path or channel between the components in a computer. Bus speed is one of the issues we will be looking at when we delve into USB and FireWire comparisons. During the early '90s, the introduction of PCI cards allowed new devices to be connected to the motherboard. The first connecting PCI cards and break-out boxes were for MIDI applications only; there were no audio devices/interfaces as of yet and MIDI ruled. Eventually, the PCI cards did include audio interfacing. These cards are still available but are not as popular as the new USB and FireWire connectivity devices. The PCI cards had direct inputs on the card or had a cable connecting to a break-out box. Advancement of these break-out boxes bred interfaces that had up to eight inputs. Slowly, with the advent of USB 1.0 in the mid-1990s, PCI interfaces started falling off as the interface connectivity of choice.

USB is the acronym for Universal Serial Bus; originally USB replaced serial and parallel ports with a plug-and-play capability for many computer devices i.e. mice, keyboards, and printers to name just a few. USB supports three data rates: Low, Full, and Hi-Speed. USB 2.0 is the Hi-Speed USB connectivity we are referring to and has a transmission rate of 480 Mbits/s, which is about 40 times faster than USB 1.0. With this new Hi-Speed rate, which was introduced during 2000, many more music manufacturers started to produce multi-input audio interfaces with USB 2.0 connectivity. USB is more commonly found on all motherboards as opposed to FireWire. With that said, there are many motherboards that have FireWire connectivity and, if needed, a FireWire card can be purchased for about \$50. FireWire, on the other hand, is rated at a number of speeds. Presently with the audio devices in today's marketplace, we concern ourselves with FireWire 400 with a speed rate of 400 Mbit/s (but also there are interfaces that recognize FireWire 800). The other speeds are FireWire 800, S1600, and S3200.

So is USB 2.0, which it is rated 80 Mbits/s faster than FireWire 400, better?

It has been tested that sustained throughput through FireWire is faster than USB. The reason for this is the way the information is treated. FireWire uses a peer-to-peer construct and USB uses a master-slave design. How these differ from each other is that the FireWire devices negotiate bus conflicts intelligently, so we have great, uninterrupted flow-through, whereas USB allows the computer to determine this function, causing a slower data flow. With that said, is USB



much slower than FireWire? The answer is relatively ... no. Even though I lean towards FireWire connectivity, I feel both are equally poised. When considering which connectivity to use in a musical audio interface application, there is a large selection in the market place and it can be quite daunting. Some areas to consider other than the connectivity is the actual interface, and how many inputs you are using simultaneously. With the ease of connecting multiple interfaces slaved together, it does not mean we will be getting all the track uses automatically. A lot has to do with how much RAM your computer possesses and the CPU processing speed. Just selecting USB 2.0 or FireWire is not the only consideration. Another point to consider is what type of physical inputs are being used, i.e. what type of mic pres and how good they are. Does the unit have phantom power for condenser mics? As well as the A-D D-A (analog-digital digital-analog) converters inside the audio device, this is where it all happens in making your sound transparent, clear, and great – or not. In the future, there will be the development of USB 3.0, with the Super-Speed rate of 4.8 Gbit/s which will be 10 times faster than USB 2.0, but FireWire is still forging ahead with predicted speed rates up to 6.4 Gbit/s. What does this mean to the average musician?

Simply put, technology will allow us to record more tracks without bottlenecking and stifling our creativity with the proverbial technical pitfalls of computer recording.

Paul Lau B.Sc.

Musician/Producer/ MIDI/Digital Audio Specialist

Technological Solutionist for Axe Music Calgary ([www.axemusic.com](http://www.axemusic.com))

Managing Director of PowerMusic5Records ([www.powermusic5.com](http://www.powermusic5.com))

Member of the Cool Christian Pop Band Scatter17 ([www.scatter17.com](http://www.scatter17.com))



## Scars

by Ivana Santilli

I like scars. I find them visually appealing. Aside from the fact that he's a brilliant bassist and songwriter, Mark King (of Level 42)'s facial scar is one of the additional reasons I have a crush on him.

I also love the SOUND of scars.

Allow me to explain. A short while ago, my family doctor explained to me the double-edged sword of my voice. Part of its character – part of my vocal style – is the result of some damage done: the wear and tear. The sound of my voice is fashioned by a certain amount of scarring.

Scars are what humanize us and endear us to one another. Now, let me endear you to some guerilla tactics that work for me:

**Activities: Relaxation, Hydration, And Rest.** These are often overlooked, but become most apparent in your voice when you're not getting enough of any/one of these three. They are also the most difficult to stick to when you're on the road. Exercise truly promotes proper circulation of blood. You don't have to be in the gym one hour a day to give your voice what it needs. Skipping rope for three minutes a day helps to condition your heart. Bits of yoga, such as the sun salutation, help to heat up your body internally and awaken the oxygen and blood flow. I find the "wheel pose" and "camel pose" to be instantly beneficial, in that they immediately juice up your body by redistributing the O<sup>2</sup> and reviving any energy you didn't know you had. It also helps to un-clench your throat. Various stretches, without jerking your body about, and being conscious of your breath, all help to relax, release tension, and re-energize your body, hence, your voice.

**All-day vocal Massage:** Vocal warm-ups are necessary, but if you've overworked your voice, or haven't gotten enough sleep, it really helps if you prepare your voice before preparing your voice. I learned a little trick from one of my favourite singers, Wade O Brown. It's something you can do all day long as you go about your day, without really annoying those around you. Rolling your tongue for 15 seconds at a time, and as many times during the day, really prepares your voice for any work it may need to do later on. It's more of a

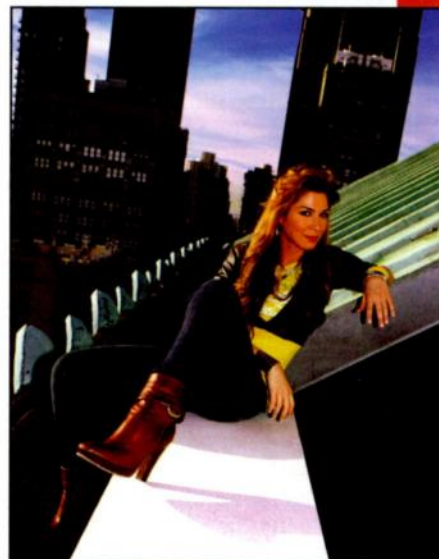
"Roh," not a "Ree." Eventually, add a vocal tone with this rolling "R." Then, on to the vocal warm-up of your choice 20 minutes before hitting the stage or the studio session.

**Avoid:** Steer clear of yelling, arguments, and tension. No whispering. Laughing or talking over loud music strains your voice. Keep quiet when there's anything else in the room that competes for sound. For rehearsal or performances, stage sound and monitors are a huge help in not blowing out your voice. A good sound check is important so that you don't strain to hear yourself over the accompaniment. As often as possible, have a monitor mix that is dedicated to your vocals, where you can have your vocals dialed at a 9 out of 10, with the harmonic instruments, such as keyboards or guitar, set at 6 out of 10. This keeps your tuning reference audible without straining your voice. Any other instruments you need to hear that are important for cues or groove, like hi-hat or bass, I'd say set at a 4 out of 10. You'll still hear the rest of the band in the room sound.

**Tricks:** Life happens – someone has upset you; you've stayed up all night at this dope party sipping on some Glenfiddich. This is living. When you've gotten yourself into trouble, you must still sing and gig.

During a set, try to riff downwards, as opposed to upwards. This gives your voice some intermittent vocal massages, relaxes your larynx, and, as well, it throws some surprises in your melodic path. It keeps the songs interesting and challenging while being kind to your voice.

**Food & Drink:** Room temperature water – nothing from the freezer. No ice. Warm, not hot, herbal tea. If you can't hold the cup in the palm of your hands, it's definitely too hot for your throat. Black licorice root tea has natural sugars in the spice that help soothe and coat your throat; also try ginger tea and the various throat comfort teas. Stash is a great brand at the health food store. If you're gigging in a bar, bring some tomato juice with tabasco sauce to cut any odd phlegm that interferes during a set, or try ginger ale (Canada Dry – because it has REAL ginger in it) or



ginger beer...

Before a show, eat a good plate of pasta with tomato sauce. The acid in the tomatoes cuts the junk and pasta serves up the carbs my vocal chords need to run their next mile. Zinc tablets are good throughout the day.

**Tuning:** When you get tired, pitch tends to waver. Like parallel parking your car after a 48-hour day, you won't be as precise. Being a musician first, before I ever sang, I'd say that learning a chordal instrument really helps anchor your tuning. Which is why, onstage, making certain the harmonic instruments like keys or guitar are dialed up in your monitors will help you find the centre of your notes.

**Lyrics:** Most important is evoking a message through your voice. If you have a hard time remembering lyrics, jot down some cheat notes on your set list. Write the key word from the more complicated verse you always forget. Learning by rote is not the way to go. Get into the meaning of the song. It has to be under your skin.

Above all, relax. You'll sound great if you mean it!

*Ivana Santilli is an R&B singer and instrumentalist who is following up her long-standing success with a recent release entitled TO.NY.*

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# illSc

■ BY KEVIN YOUNG

*All Day With It* is the kind of record that leaves a mark. Anthemic, aggressive, and hook-laden from start to finish — it's the kind of record that nearly forces you up, out, and in line for tickets. When you do see illScarlett live, chances are you won't be disappointed. The bandmembers could perform with toy drums and kazooes and still kick ass. Current state of the industry being what it is, that's key to any act's growth...

It was the live thing, says Sony/BMG A&R rep Greg Boggs, that attracted him to the band in the first place. It was one of the first bands he'd seen since moving to Sony/BMG from Columbia Records in NYC. "These days, in terms of signing bands and investing the resources of the company, it's got to be the full package. They need to have good songs, a pretty good sense of who they are and where they're going, and they need to be able to connect live." Mississauga, ON-based illScarlett has those raw elements he says, and it has been building on those strengths ever since, growing its reputation, honing its live set, and selling fistfuls of records on the way. "Ultimately, you want to get to the point where it's second nature and they're living in the moment on the stage. That's why I think the live show really works. These guys have got that down pretty well, I think."

Between its approach to the road, its developing online story, a number one video on MuchMusic, and substantial alt. rock radio airplay, illScarlett has made substantial gains over the last year. "We just play whatever comes," says singer/guitarist Alex Norman. "The Marijuana March in Toronto is something you have to see, you know? Twenty thousand people smoking weed in Queen's Park... it's incredible. Ski festivals are awesome fun too — always a good party." Festivals of all kinds help widen the band's appeal and the band's ongoing work ethic has made it much more visible across the board. Having "Who's Got It" hit as the theme for the 2007 U-20 World Cup didn't hurt either.

It's the kind of band you can put in front of just about any crowd and get an undeniably positive



# illScarlett



reaction. "They've toured with everyone from Billy Talent, to Bedouin Soundclash, to Protest The Hero. On each one of those, they'll morph their set list to lean more in the direction that audience might like. At the end of the day, it's about songs and connecting with the audience," says Boggs.

Recorded in 2006 at NRG and Hallelujah Studios in Los Angeles, *All Day With It* was produced by Matthew Wilder and mixed by Mike Fraser — known for his work with the likes of AC/DC, Metallica, and Van Halen — at Vancouver's Warehouse Studios. The album brings illScarlett's songs and performance to a new level and that has resonated with its fans across Canada. *All Day With It*'s larger-budget recording process put some stress on illScarlett — being away from home and family for two months, the expectations of the label and others on their team — without the normal rigours of touring to provide an outlet for blowing off steam. "Some of the lyrics and songs weren't totally finished, so there was added stress, which we're used to, because that's what we always do — write songs at the very last minute when we're recording them," says Norman. Mind you, being in Los Angeles, he says, wasn't a bad place to spend the end of last winter.

For a guy that causes a ruckus live and has so much to say on record, Norman and illScarlett have a fairly streamlined web presence. Aside from its MySpace, there's little contact between the band and fans on ongoing basis online. The most recent tour was chronicled by the merch guy's perspective on his 2008 tour blog. Blogging from the road, Norman says, is something they've wanted to do but have always been too busy. "Or too lazy," he admits. And though illScarlett seems not to have gone out of its way to grow its web presence, fans and reviewers are swiftly doing it anyway.

Meeting its audience in the flesh is another matter entirely. Part of the band's strength is a clear understanding of the relationship between its ability to keep working the fans' goodwill. "A big thing for us is, after the show, to mingle with fans and thank them for coming out to see us, because they're the reason that we don't have real jobs, that we're able to drive around the country in a van and play for everybody, every night." That understanding translates to a single-minded dedication to touring and working. Norman will say something very telling during our interview — the band got a

**BAND MEMBERS: (L-R)**  
Johnny Dee (bass, vocals)  
Alex Norman (vocals, guitar)  
Will Merr (guitar)  
Swav Pior (drums)



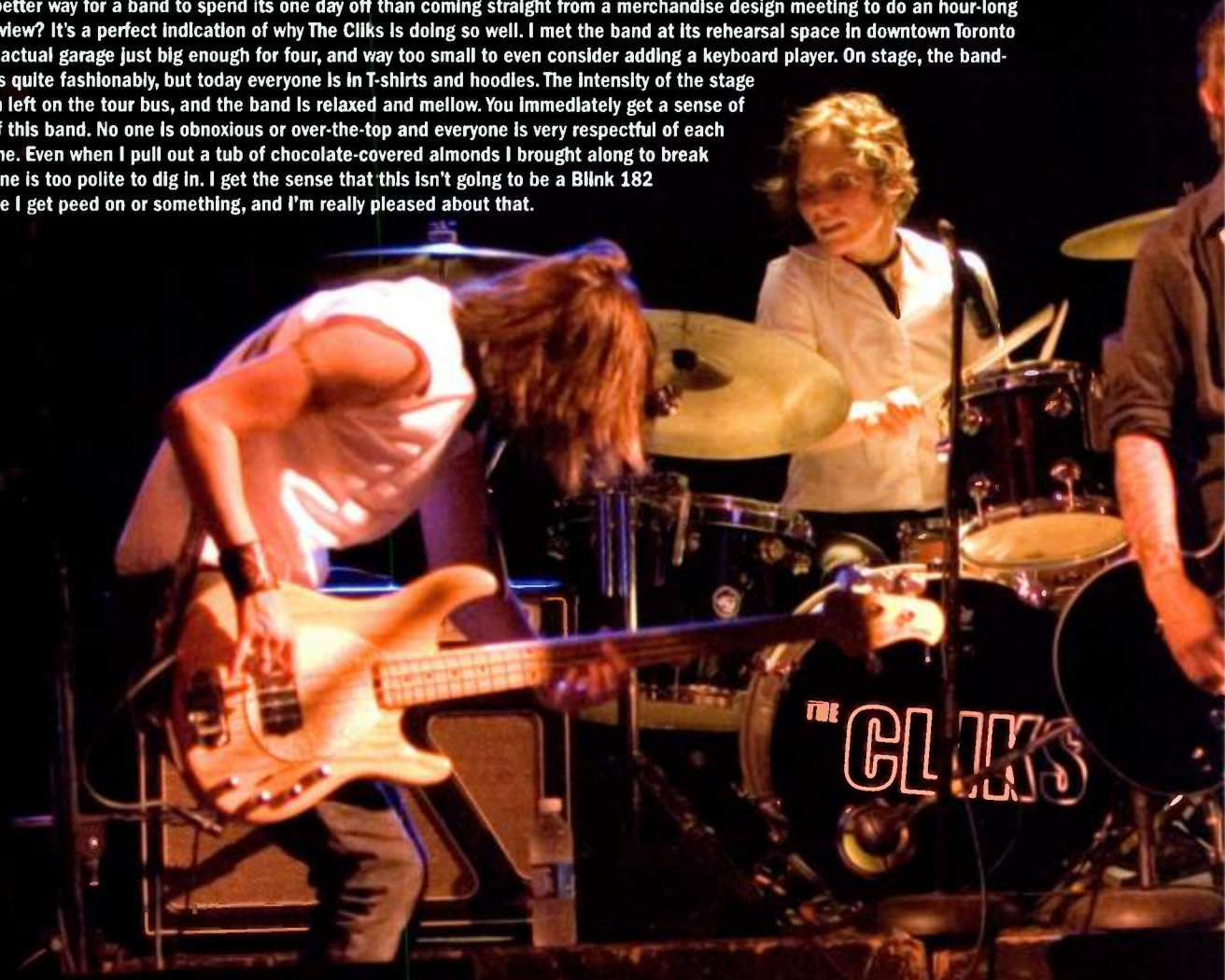
# THE

■ BY LUTHER MALLORY  
■ PHOTO BY ROBERT CIOLFI

# CLIKS

## HARD WORK & PRACTICE PAY OFF. WHO KNEW?

**W**hat better way for a band to spend its one day off than coming straight from a merchandise design meeting to do an hour-long interview? It's a perfect indication of why The Clikks is doing so well. I met the band at its rehearsal space in downtown Toronto - an actual garage just big enough for four, and way too small to even consider adding a keyboard player. On stage, the band members dress quite fashionably, but today everyone is in T-shirts and hoodies. The intensity of the stage show has been left on the tour bus, and the band is relaxed and mellow. You immediately get a sense of the maturity of this band. No one is obnoxious or over-the-top and everyone is very respectful of each other, and of me. Even when I pull out a tub of chocolate-covered almonds I brought along to break the ice, everyone is too polite to dig in. I get the sense that this isn't going to be a Blink 182 interview where I get peed on or something, and I'm really pleased about that.



Frontman and guitarist Lucas Silveira spent part of his childhood on Pico Island, part of the the Portugese Azore Islands. "As kids we were encouraged to be musicians. My dad played trumpet and sang, my brother played too, and my mom loved music; it was always around." After moving back to Canada, Silveira tried, and tried again to find bandmates with equal ambition. "It was just a bunch of guys who wanted to sit in a basement and smoke pot. Then I had a band with my solo stuff, and then a second band with my solo stuff that eventually became The Clikks."

While Silveira was working the grassroots angle, the rest of the band was taking a formal approach to music. Drummer Morgan Doctor attended university to study modern classical music, and was taught privately by Toronto jazz drummer Jim Blackly. Bassist Jen Benton studied upright jazz bass, and guitarist Nina Martinez, despite not finishing school, speaks well of the formal training she received: "You speak a certain language as a trained musician. I can figure out arrangements more easily; I can chart music; I learn faster; and I can improvise." All that training has resulted in musical chops, something The Clikks has in spades. The band has a refreshing attitude towards musicianship and steady practice. There's no "I'm in a

rock and roll band - I don't need to get better" scapegoating going on here. "Learn your instrument. Sit in your bedroom and just practice. The music always comes before business," says Benton. I can tell she means it, like practice slackers are a big pet peeve of hers.

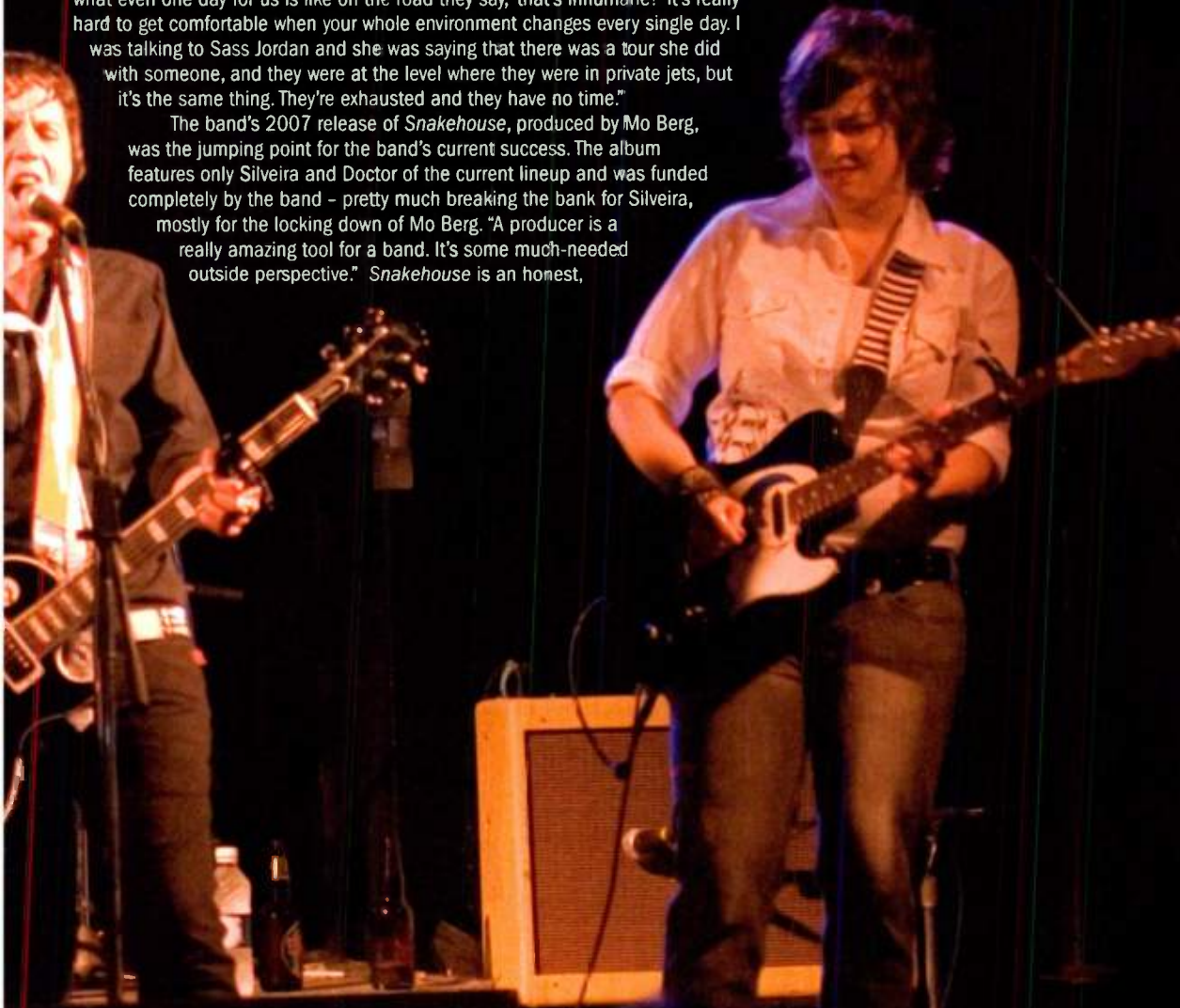
We go around the table on the most important fundamentals of starting a band between chocolate-covered almonds. All things creative trump anything about business. "If you have good songs, then you can do anything," explains Silveira, and the band agrees. "Like Jen said, music always comes first." That said, The Clikks isn't a band that ignores the business end of things. In fact, the members are insistent about being involved in all facets of the band business. Martinez speaks up: "If you want to work as a professional musician, you have to be thinking about all angles of what you're trying to do." "The business is very important," continues Silveira. "You have to figure out merch; you have to keep in touch with your fans on MySpace; and you have to make sure that the image that is being projected by the record label is what you're in agreement with. It's easy to fall into an attitude of 'they can take care of the business and we'll just take care of the music,' but bands that don't stay on top of their business fail. I've seen so



many bands that are better than half the bands on TV get nowhere because they didn't have a handle on their business."

Over the last year, The Cliks has been dialing in the live show, supporting acts like The Cult, Cyndi Lauper, Rufus Wainwright, Debbie Harry, and Erasure, among others. "We're a live band," says Doctor. "Most of our experience is on the road." The Cliks' live performance has been called explosive and engaging. Silveira's unique voice and reckless vibrato, backed by the relentless rocking out of the instrumental section, stands up to any rock and roll band from any age of rock and roll, and the fan response is undeniable. "Our live show is totally tuned in," says Martinez. "We've tried different arrangements from where to stand on stage, different monitor mixes, and different versions of our set list to keep the energy up, and at this point we feel like it's really polished." Benton jokingly adds: "I know the set so well now I can leave the bass playing to muscle memory and just concentrate on the height of my jumps." The Cliks are clearly on top of its live show, but incessant touring is certainly an acquired taste. "Finding a routine on tour is a huge challenge," says Doctor. "People really idealize being in a band on tour, but if I'm talking to someone about the details of what even one day for us is like on the road they say, 'that's inhumane!' It's really hard to get comfortable when your whole environment changes every single day. I was talking to Sass Jordan and she was saying that there was a tour she did with someone, and they were at the level where they were in private jets, but it's the same thing. They're exhausted and they have no time."

The band's 2007 release of *Snakehouse*, produced by Mo Berg, was the jumping point for the band's current success. The album features only Silveira and Doctor of the current lineup and was funded completely by the band – pretty much breaking the bank for Silveira, mostly for the locking down of Mo Berg. "A producer is a really amazing tool for a band. It's some much-needed outside perspective." *Snakehouse* is an honest,



and unpretentious rock and roll album without a hint of bravado. With catchy pop gems like "Oh Yeah," and Timberlake cover, "Cry Me a River," and earnest ballads like "If Not for You," *Snakehouse* is no doubt an inspired record lyrically. Most of that inspiration was collected from a series of traumatic circumstances that hit Silveira all at once: a bad break-up after six-and-a-half years, coming to terms with being transgendered, the death of his grandmother, one of his best friends being re-diagnosed with cancer, his father having a stroke, and two band members quitting in the span of three short months. In Silveira's case, pain was a great motivator and the result was this very emotionally-charged album. "I couldn't write a song that didn't mean something to me because when I perform it I've got to feel it. When I write it has to come from an inspirational place and I have to be in a very solitary mode." Despite the success of *Snakehouse*, the band assures us that it's nowhere close to the best they have. "We didn't have the time to experiment too much in the studio," says Doctor, "so we're looking forward to being able to do that on the next one." Martinez, who joined the band after the release of *Snakehouse*, adds, "For me, when I heard the record, part of the charm was how raw it was; it was straight-up guitar rock and I think that's a fun place to be able to start because then, if you want to build it up you can, and it will offer our listeners something more. It gives us a lot of room for growth."

Currently, this is the third and seemingly final version of The Cliks. Listening to the bandmembers communicate with each other gives you a sense of their comfort level, and Silveira is very vocal about his appreciation for his fellow Cliks. "You have to be willing to sacrifice a lot of yourself and you have to hope everyone else is willing to do the same. I think we're at point where everyone in the band now

is looking way up here and we have the accomplishments to keep us motivated." Doctor adds, "Bands quit when they don't see any progress, so we work really hard." The hours the band puts in are obviously in part responsible for the progress it is seeing, but the word The Cliks keeps throwing around is "passion." I ask Silveira what that means to him. "You have to prove yourself in this industry, and it takes a long time to get anywhere. You've got to be passionate about what you're doing to keep moving forward, and we are." He grabs some almonds. "It's what gets you through the 17-hour drive from Thunder Bay." ■



Luther Mallory is a Toronto-based freelance writer and musician.



# Yves Frulla

BY KEVIN YOUNG

**M**ontreal-born Yves Frulla started out, as many keyboard players do, with a firm desire to play contemporary music and an equally firm background in classical piano. But it was the mix of a solid work ethic, persistence, and a few good breaks that helped him land one of the steadiest gigs you could ask for: keyboard player for Céline Dion. Now, after a five-year stint in Las Vegas, Frulla is headed out on a Dion tour for the first time in nine years.

Even with a relentlessly busy schedule, Frulla found time to write, produce, and collaborate with other artists while in Las Vegas. He often works remotely: laying parts and arrangements down in Logic at his Las Vegas home project studio, then e-mailing them out to wherever the artist recipient is working. While the Las Vegas show was far more visual for the audience, Frulla says, it's a more individual show for the band because of the huge stage. "The drummer is 150 feet away from me," he explains. Frulla is clearly looking forward to the tour.

Frulla started classical training as a child and started playing in bands in his early teens, but soon found he had to choose a direction. "Playing classical wasn't really the lifestyle that I wanted," he says. "Playing with bands is really what I wanted." A gig in the early 1980s as part of Michael Breen's band led to two years with Sass Jordan at the height of her recording career. His approach to getting the gig was very direct — seeing her video, he picked up the phone and asked if she was looking for musicians. He toured extensively with Jordan until 1990, when she began pursuing her career in the US. After being noticed by Aldo Nova, then in the process of putting together a band for Céline Dion, he auditioned. "The rest," he says simply, "is history."

It was a big break. "A lot of it is being at the right place at the right time," he admits. At the time, the Sass Jordan gig was fairly high-profile and certainly didn't hurt. Neither did his reputation in the local Montreal music scene. Both gave him credibility as a player, "but you have to create your breaks and you need to be able to deliver." Which means more than being able to do the job, he cautions; it means playing well with others and having the right mix of skills and personality for the job.

Over the 17 years in the band, he's seen the gig grow substantially. When he joined, Dion was well-known in Quebec but just breaking globally. "I remember playing Halifax for 150 people and a soccer stadium in France for 100,000 people," he laughs. As massive as the shows have become, Frulla applies the same ethic to Dion's shows and rehearsals that he's always applied — no matter the job. "Every gig is an important gig. That's the mindset you have to have. You have to be patient and respectful."

Frulla stresses well-developed social skills as a huge asset for any player. There may be more pressure and larger expectations for a big tour with so many people involved, but, he says, "my mindset is the same, and I think that's the reason I manage to do what I do." What

PHOTO BY GERARD SCHACHMINS

PHOTO BY GERARD SCHACHMINS



# Holding Down The Keys For Céline Dion

he does is manage deadlines, stays aware of the importance of every rehearsal, and knows his place as part of the band. "It's teamwork," he says. Being selfish doesn't cut it. Being open-minded and respectful of everyone involved goes a long way. "We work with crazy deadlines. You have to work fast. If your job isn't getting done it affects everyone else's. Working with the calibre of players and working at the level of professionalism of this gig, it's easy to be respectful," he says. Still, in any atmosphere populated by musicians there are going to be egos and sensitivity. It's the byproduct of any creative situation. The key, he says, "is being able to take your gig seriously, but not taking yourself too seriously."

As it turns out he was exactly what Dion was looking for. "I was good with technology. They wanted a guy who could play, knew music, could program and manage keyboards and computers in an efficient way, was good with computers, samplers, sounds — everything. Again, it's a question of timing."

Any successful long-term gig comes with a certain amount of baggage for a keyboard player — a large assortment of gear, certainly, but also a large number of sounds, sequences, and samples. Some are easily transferable over time, but not all. "A lot of those sounds are still part of my arsenal. They're identifiable legacy sounds. I've got to have them handy if Céline wants to do a certain song from the catalogue," he says, "so I'm very cautious about making changes. I really analyze what I need, and if I really need it."

The core of his onstage rig reflects that — three Yamaha A 5000 samplers, two Yamaha KX 88s and a KX 76, and two Motif ES rackmounts. All run through a Yamaha 01 V Digital Mixer and an Opcode Studio 5 MIDI patch bay. Some of the controllers have been with him a long time: "They're totally reliable workhorses that I've been using for all my touring. They've never failed." Frulla's comfort level with technology hasn't fallen off, but the gig requires the dexterity a familiar mix of gear provides. A good example is his B3 set-up — he uses the Motif's organ patches, but with a Motion Sound Pro 3 Leslie simulator that mimics the original's actual mechanism. It's a solution that helps him get about as close to a B3 sound as possible without having to carry a dedicated simulator or the real thing. "I haven't jumped into the single laptop set-up for live yet. I still have some issues with reliability. It's solid, but there are still those legacy sounds and the sheer catalogue of music. I could add it on top of my rig, but for now I've gone with the Motif."

With a schedule as packed as Dion's, there's no time to muck about in rehearsal. For Frulla, that means programming on the fly in rehearsal so they can keep moving. "I have to be quick enough to dial in sounds and map out the keyboards quickly. When I get some down time I tweak, and I tweak, and I tweak again."

The band has to be tight, and ready to take the material in whatever direction Dion wants to go in quickly and fluidly. Transposition, new endings, and using a different instrument here and there are not a big deal for, say, a bass player. For a keyboardist trying to grab hold of a mess of synth patches, sequences,

handling mostly orchestral/synth/organ duties.

Frulla and the other keyboardist prep by dividing up the work, first deciding what's possible to catch and then charting it. Access to the multitrack recordings and the score certainly helps. Still, any changes require changing the zoning of sounds, reprogramming, and more tweaking. "I take the original score and bring it down for a keyboard player to play it." Usually, he says, that means grabbing the upper end of the orchestra with his hands, and triggering a mix of deep bass, synth effects, and sequences of the lower orchestral elements with a pedal controller.

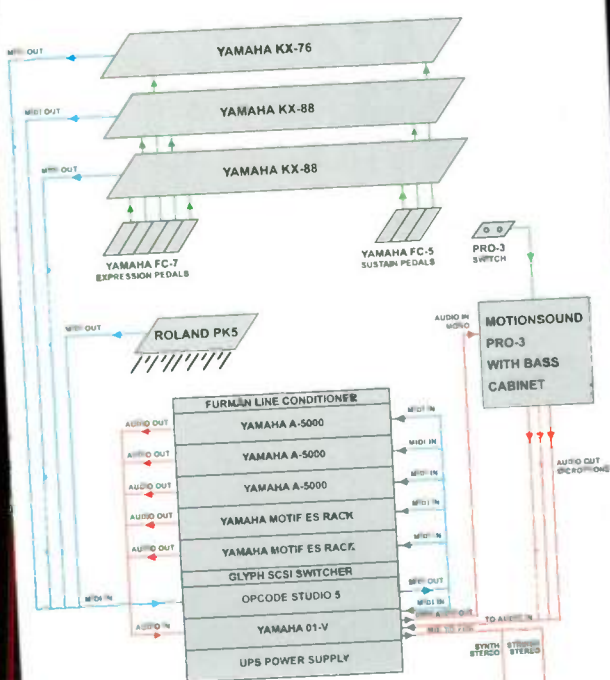
Frulla isn't exactly sure what he'll do after this tour. Increasingly, he finds himself drawn to songwriting, but thinks he'll always want to play live. Ultimately, he'd like to strike a balance: doing more writing, more production, and still playing live. Whether back in Las Vegas, in Montreal, or elsewhere, he can't yet say but he'll have plenty of time to decide. The tour started in February in South Africa and won't wrap up until roughly Spring 2009.



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

effects, and, often, an entire orchestra with two hands — it's just not as simple. It changes not only what you're playing but also where it fits under your fingers. Because the shows require a broad mix of sounds, styles, and instruments, getting new material up and running can be a bit of a juggling act. It necessitates the division of labour between himself and another keyboardist with Frulla

YVES FRULLA KEYBOARD SET-UP 2008



LEFT: DIAGRAM OF FRULLA'S RIG



PHOTO BY FRANCOIS DESJARDINS





# MAXIMIZING Your Software MILEAGE

BY ERIC PRICE



Software, like gas these days, is not cheap! Now, more than ever, it's important to be getting the most out of your software. Keeping yourself informed, your software current, and your computers running in tip-top form are all important issues, and the goal of this article is to help put you on the right path.

## TOWER OF POWER

Let's start by looking at your computer. In my experiences as a field technician, I have come across many a forsaken and forlorn machine, rendered virtually useless through neglect and ignorance. Whether it is a Mac or PC, a desktop or laptop, they all need some TLC once in a while.

On the hardware side of things, one of the most often overlooked instances of what should be routine maintenance is ventilation. From ensuring the computer can breathe properly to removing dust from the fans, heat sinks, and airways, heat can be a computer's biggest enemy. An overheating computer cannot run efficiently, and you can often tell the computer is experiencing heat-related issues when cooling fans start to kick in more often or begin to rev higher (often sounding like a jet taking off). Under those conditions, a computer's performance will degrade rapidly and, even the fastest hard drives, CPU, and RAM won't be able to deliver the power when you need it most.

Most desktops can usually be cleaned out by removing the side from the case and by using a can of compressed air to blow the dust out of the computer. It's a good idea to take the computer outside to do this to prevent the dust from immediately returning right back into the machine!

This also gives you an opportunity to organize the computer's wiring and make sure the area around the case is clear and free of obstructions, allowing it to vent properly.

Unfortunately for laptops, it's not quite so easy and it is often beyond the skills of the average user to be able to clean out the CPU fan and air vents. In either case, if you have any doubts, get a friend who's handy with computers to help you or hire a technician to do the work properly. There's nothing worse than starting out to try and make things better and then making them worse.

## IT'S WHAT'S ON INSIDE THAT COUNTS

Other inexpensive ways to give your computer a boost are by adding RAM and hard drives.

With memory, there are always limits to the amount of RAM your computer will accept or, for that matter, the programs or operating systems can handle. Most current computer systems don't deal with more than 2.5 to 3.5 GBs of RAM. Soon, when 64-bit systems become more commonplace and drivers and support fall into place, you'll be able to install RAM until your heart's content (128 GB depending on the OS!). In the meantime, you should try to be running at least 2 GB of RAM. That will help speed up load times and keep programs running smoothly for you.

With regard to hard drives, if at all possible, data should be saved to a dedicated drive. If that is not possible, say for example in laptops, then you should partition off a fair portion of the drive and save your song data there. With today's large, affordable drives this shouldn't be a problem.

There are two main reasons for dedicated drives. Firstly, performance. It's fairly unrealistic to expect one hard drive to play samples from a virtual instrument, run the OS, run your DAW, and then try to shuffle 20 tracks of data all at the same time without experiencing diminishing performance. For best results use two hard drives.

Secondly, defragmentation. Audio files by their inherent nature are more fragmented than the files on your main drive and therefore need more frequent attention. With a dedicated drive or partition, you can easily and quickly defrag

just the data files and, in the process, help retain the drive's performance.

As mentioned before, hardware upgrades and cleaning are not often in the realm of the novice. When in doubt, call someone in the know. It's pretty hard to maximize your performance when you have destroyed your computer. Consider yourself warned!

## A MILLION LINES OF CODE

On the software side of things, we have three areas of discussion to sort out: overall maintenance, upgrades and updates to the operating system, and upgrades and updates to your programs, specifically your DAW and your plug-ins.

For overall maintenance, you should have a simple schedule in place. You need to dedicate some time, usually once a month, for general housecleaning. If you use your machine for day-to-day use, including Internet, then you should be looking after this more frequently. Housecleaning includes deleting junk and temporary files, removing unused programs, and defragmenting the hard drives. All operating systems have built-in programs to facilitate these duties, plus there are literally dozens of free programs readily available on the Internet to help you with these tasks. (See the links at the end of the article for some great websites and tools.)

With regard to program updates for your DAW or plug-ins, I have a few rules I try to follow. First, let the brave (fool-hardy) go first! Personally, I love being

## Forums

A forum is an Internet discussion group for users with common interests where you can debate an issue, express an opinion, recommend new program features, or get help solving a software or hardware problem.

Perhaps your local music store has formal or informal gatherings of like-minded individuals. Stores often host users groups for music software and frequently hold seminars showcasing the latest wares. Here you can get a chance to meet and greet fellow musicians and have an opportunity to develop a relationship with a company's representative, who is usually more than happy to be of service to users like you. The reps are often a wealth of knowledge themselves and can usually suggest new ways for you to get the most out of your software.



# MAXIMIZING Your MILEAGE

cutting edge and downloading the latest software patches as soon as they are released, whether they be OS updates or program updates. Having said that, I can't begin to tell you the number of times I have had to reinstall my software, and through the years I have learned to become a little more patient.

The rule of thumb here is that unless the software company recommends a patch to improve performance or to fix a bug, you may want to wait and let the fearless do their updating first then wait and watch for any fallout.

This especially includes major program upgrades or updates offering tantalizing new features. You really want to peruse the forums for the software in question and read the experiences of other users first. Once again, a little patience can go a long way here.

Also remember, some updates can't be undone! Once you jump off the cliff, so to speak, there may be no turning back and you may be forced to reinstall the entire program. With millions of combinations of computers, OSs, and patches, there are bound to be times when things just won't work. No company has the time or manpower to test every possibility, and sooner or later it has to release the patch letting you, the user, do some testing for it.

## UPDATING

In this day and age, it shouldn't be too hard to find the location for an update. The Internet addresses for pretty much every company are prominently displayed on

its advertising, packaging, and manuals, and usually a direct update link is often placed in the "help" or "about" menu of the program itself. If in doubt, a quick Google search will usually point you in the right direction. Often, it's more challenging to find the exact location of the links to the updates once you reach the website. They are usually found under the "support" menu or the more obvious "downloads" menu. Most companies nowadays require you to register your software, ensuring the validity of the program in question, before allowing you access to the support pages (I hate to preach here, but it's just one more reason to buy the software you use!). Updates these days are often hundreds of MBs in size, so if your DAW computer isn't on the 'net, you'll have to burn the files to disc or bring them over on a thumb drive.

With regards to operating system service packs or OS updates, you need to be informed and read up on the subject first. Almost invariably, the first release of an entirely new version of a program or of a major service pack is fraught with plenty of hair-pulling, tense moments. The bulk of these updates are for plugging security breaches while surfing the web and have little to do with enhancing the performance of your computer. If your machine is not on the Internet, you may want forgo applying these patches – unless of course you require them to run your software or you are confident it will make your machine perform better.

In my field work, I never deploy major updates or even upgrades, for that

matter, until my homework is complete. Downtime is bad for business and normal procedure for me is to set up a special machine just to test the patches before implementing them. An ounce of prevention equals a pound of cure! When in doubt, visit the manufacturer's website or, better yet, subscribe to its newsletters and e-mail lists; you'll find these to be valuable sources of information which are automatically sent to you so you don't have to spend time hunting them down.

## UPDATES VS. UPGRADES

Program upgrades occur with version number changes, such as when a program goes from version "3" to version "4," for example, and reflect major alterations to the software.

Program updates refer to incremental software changes in between upgrades and are intended for fixing bugs, enhancing performance, and, on some occasions, adding new features; these are usually referred to as patches. In the case of updates, an appropriate version of the program must already be installed on the computer for the update to work.

Another rule of thumb here is that usually updates are free whereas upgrades cost money (though they are often offered to registered users at special pricing).

The last item on the software menu is OS upgrades. This is a biggie. At the risk of sounding like your mother here, do your homework! I know I am repeating myself, but I can't stress to you enough how important this is. Make sure you know for sure that the current version



## LINKS & PROGRAMS

Here a few of my favourite links:  
[www.majorgeeks.com](http://www.majorgeeks.com) – a great resource for free tools to optimize your computer.  
[www.harmonycentral.com](http://www.harmonycentral.com) – up-and-coming products, trade show coverage.  
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[www.askvideo.com](http://www.askvideo.com) – a large selection of in-depth tutorial videos and keyboard command stickers.  
[Ccleaner](#) – one of my favourite, free little programs for cleaning up junk files and temporary files.



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# MAXIMIZING Your MILEAGE

of your DAW and any other plug-ins will still run in the new environment and don't forget to ensure that there will be working drivers to run all your peripherals, especially your audio interface. I can't count the number of times people have gone ahead and upgraded only to find out afterwards that their programs no longer work or there are no longer drivers available for their audio interfaces.

Changing your OS, whether it's a Mac or a PC, is a major undertaking and must not be taken lightly! A job of this scope most often requires an entire rebuild of your computer, and I personally never install a new OS over top of an old one – that is just asking for trouble. I always start fresh and use this as an opportune time to perform any hardware upgrades as well as cleaning out the machine.

## YOU DO BACKUP, RIGHT?

You knew I wasn't going to let this issue slide didn't you? I know what you're saying: "What has backing up got to do with maximizing performance?" My answer is simple: lose your data and let's see how well you get on with your project. It's pretty hard to maximize your efforts when you have to recreate an entire song or worse! It's amazing how such a simple process can avoid so much grief, never mind the peace of mind you'll have, allowing you to carry on making your music worry-free.

## YOU'VE GOT THE POWER!

Your computer is cleaned up and cleaned out, you've installed the latest patches, and everything is running smoothly, so on to our next topic: you! We all know that knowledge is power. Being educated and well informed is still your most powerful asset for maximizing your mileage. In today's world, there are no shortages of possibilities you can explore to feed your head. With material available in every form imaginable, from DVDs, to podcasts, to devoted websites, you have no excuse for not expanding your horizons. Let us have a look at some of these choices and other possibilities as well.

Almost every software company has forums where users get to interact with the staff or other experts. You'll need to sign up for these forums but they can be well worth the time. Even occasionally reading through the forum posts can be an enlightening experience where you will come across others who are

often experiencing the same issues as you. These companies also use FAQs and knowledge bases to help with the most commonly occurring issues as well as maintaining tech support via phone and e-mail to answer your questions. It is in the software companies' best interests to ensure that you are getting the most out of your software experience and remain a satisfied customer, so don't be afraid to take advantage of what they have to offer – in most cases, these options are no charge.

Two more of the most important things you can do to reach your potential are to take lessons to learn the program inside out and to learn to use keyboard commands. Believe it or not, nothing can speed up your recording experience like using keyboard shortcuts. Having the mastery of these commands allows you to speed through your work very efficiently. I know it's hard to imagine it can be quicker than using your mouse, but trust me – it is. It may take you a little effort in the beginning before you get familiar with the keys, but once you do you will be flying through your work. There are several companies that sell stickers or templates to place on the keyboard to help guide you through.

I have saved the best for last. There is probably nothing more powerful I have discussed so far in this article than being able to skillfully navigate your software. Nothing will save you more time nor give you a more gratifying recording experience than being able to efficiently and effectively operate your software.

Let's take a look at the options available to you for getting to better know your program and its often hundreds of features. First off, the aforementioned company website with its forums and knowledge bases is an important asset.

Let's not forget the manual! I can hear you groan from here, but the whole point of the manual is to explain the inner workings of the program to you. Yes, I know most manuals are many hundreds of pages in size – but don't despair. Seeing as most manuals now come in Adobe PDF format, you can print only a small portion of it at a time and not print up sections that you don't use. For example: let's say you are not interested in the scoring portion of the program, just pass it by. Don't bite off more than you can chew, and don't get yourself discouraged.



Secondly, there are books and videos. There is no shortage of companies supplying books and DVDs to help fully explain the inner workings of your software. You can readily find in-depth tutorials covering all the major DAWs, which usually run for hours in length. Most of these are presented in short sections, making them easier for you to digest. For the cost of one of these videos, you can get hours and hours worth of training, and you can watch it at your own leisure and revisit it when you need a refresher.

Thirdly, take lessons. Try to find a local power user or guru, perhaps even the salesman that sold you the software, to provide you with lessons. In most cases, just an hour or two of guidance can speed you along your way and save you countless hours on your own trying to figure things out.

Some schools and studios offer courses on specific programs, so you may want to check with your local college or visit your local studio. Some of these courses are small in scale whereas others can involve an investment of a year or more of intensive training.

Oh yeah, don't forget great magazine articles just like this one!

I hope I have been able to give you some great tips and tricks for you to be able to maximize your software and recording experience. I know most of these tips aren't very glamorous, but spending just a little time exercising them will go a long way to saving you a lot of time and grief – and making sure your recordings go smoothly. ■



*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@gpcconsulting.ca](mailto:eric@gpcconsulting.ca).*





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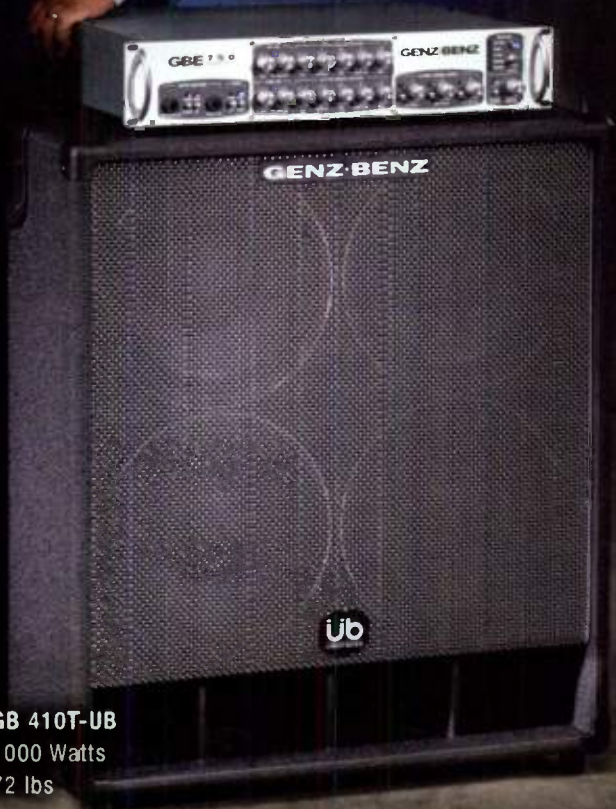
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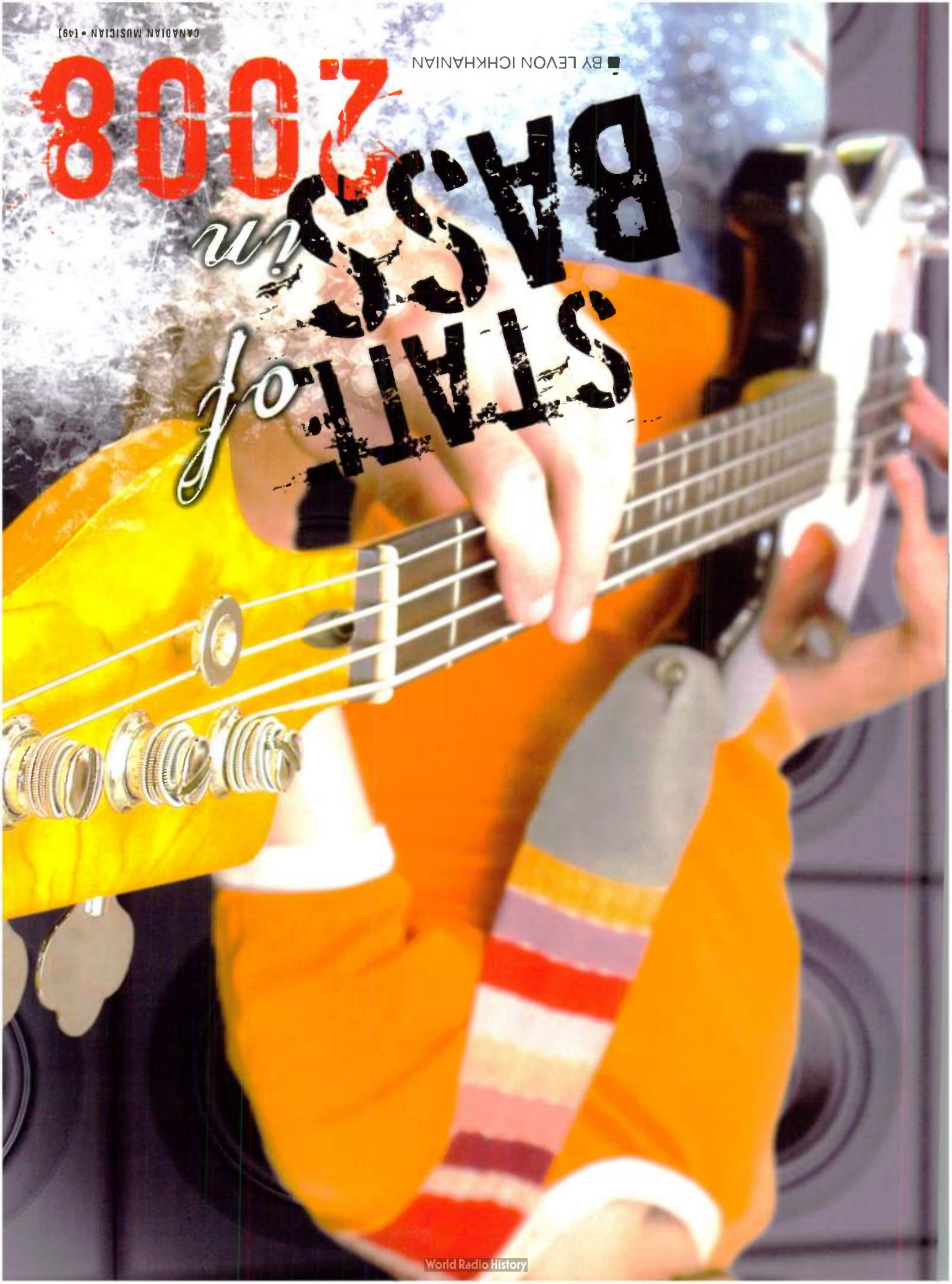




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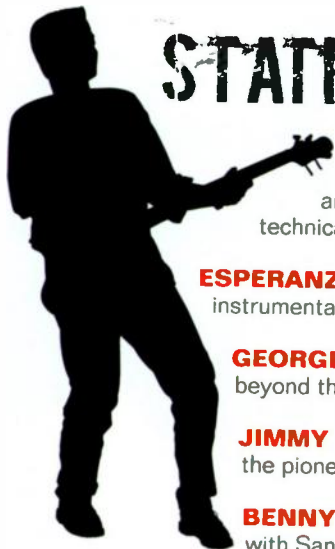
2008

# STARTING POINT





# STATE *Of* BASS In 2008



No question, holding down the bottom is a fundamental part of the bassist's job description. That said, perhaps the most rewarding part of being a musician is transcending the traditional and taking on a new and original approach that introduces something new in the world of music. Let's introduce our panel of both technically proficient and wonderfully creative bassists:

**ESPERANZA SPALDING** – this 23-year-old prodigy bassist/vocalist might well be the hope for the future of jazz and instrumental music.

**GEORGE KOLLER** – uses the element of experimentation to cross-pollinate music from other cultures, and spreads beyond the bass into other instruments such as sitar, sarode, and dilruba.

**JIMMY HASLIP** – master bassist and producer extraordinaire. Haslip is a prolific musician and founding member of the pioneering fusion group The Yellowjackets, and still carries on the tradition of fusion at the highest level.

**BENNY RIETVELD** – both a rock star and a choice bassist for Miles Davis, Rietveld currently tours the world with Santana.

The common thread that ties these musicians together is their creativity and innovation.

## How did you get started in music?

**GK:** I started with piano lessons at age seven and carried on until I found the electric bass at age 13 in a music store. I completely fell in love with the sound ... it was somehow very mysterious and magical to me, this sound that supported all the music above it (frequency-wise). I was hooked. Shortly thereafter, I was fortunate enough to be in a classical string program at junior high school where I found the upright bass. I found both instruments (electric and upright) at about the same time. I also play eight other string instruments: guitar, mando, sitar, sarode, dilruba, tanpura, piccolo bass, and cello.

**JH:** I grew up on Long Island, about an hour out of New York City. It was the late-'50s and early-'60s and music was everywhere. I actually started playing music in the fourth grade. I played trumpet in the school jazz band and concert orchestra all the way through my senior year of high school. When I was in middle school, from the seventh grade on, I fooled around with the electric bass. I joined several bands – four bands in six years – playing a variety of music and continued, really only as a hobby, through my first year of college.

**ES:** When I was a young girl, I saw an

episode of *Mister Rogers' Neighborhood* that focused on music. Yo-Yo Ma was a guest, and when he played and spoke about music, I decided I wanted to play music, too.

**BR:** I had piano lessons at age six, which I hated and soon gave up on. When I was 10 years old, I heard "Hey Jude" by The Beatles, and I liked the song so much that I wanted to learn it on piano. I found out that it was really easy for me to learn things by ear and that it was a lot of fun – I was hooked from then on.



## Who/what are/were your present and past influences?

**GK:** The main influences that come to mind immediately are: Paul McCartney and The Beatles, Ravi Shanker and Ali Akbar Khan, Ray Brown, James Jamerson, Bob Marley, Bach, Eberhard Weber, Gary Karr, Charles Mingus, Dave Holland, Stanley Clarke, Fred Stone, the record label ECM, the group Oregon, Stevie Wonder, and many more.

**JH:** The Beatles, especially John Lennon and Paul McCartney, James Brown, Tito Puente, Mongo Santamaria, Béla Bartók, Mozart, Prokofiev, Samuel Barber, Chick Corea, early Genesis, Gentle Giant, Yes, Olivier Messiaen, Dimitri Shostakovich, Krzysztof Penderecki, Antonio Carlos Jobim, Villalobos, Brahms, Wayne Shorter, Joe Zawinul, Jaco Pastorius, Alban Berg, Mingus, Miles Davis, Nicolas Slominski, Coltrane, Thelonius Monk, Sting, Peter Gabriel, Joni Mitchell, Count Basie, Duke Ellington, Billy Strayhorn, James Jamerson Sr., the Motown sound, Aaron Copeland, Erroll Garner, Nat

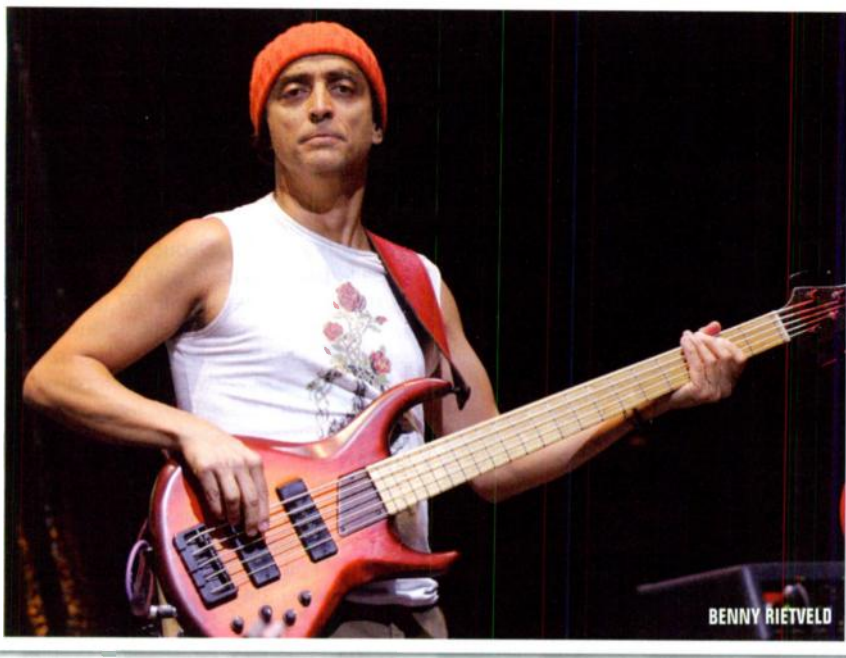


King Cole, and Doudou Ndiaye Rose ... just to name a few that inspired my writing, arranging, composition, and performance. Last but not least, and perhaps the most influential people are: Van Gogh, Dali, Henri Rousseau, Georgia O'Keeffe, Leonardo da Vinci, Galileo, Einstein, Nikola Tesla, Plato, Walt Whitman, Marc Chagall, Henry Moore, Edward Hopper, Rembrandt, Picasso, Botero, Henri Matisse, Escher, Canaletti, Gaudi, Gauguin, Federico Fellini, Alfred Hitchcock, Steven Spielberg, Frank Capra, Orson Welles, Lina Wertmuller, Ingmar Bergman, and François Truffaut – to name a few who inspired my imagination. Jimi Hendrix was the sole inspiration for me playing music as a profession. Seeing him perform live was awesome and it lit a fire within me, which eventually gave me the drive to pursue music as a career.

**ES:** Good Lord! There are WAY too many to list here! In an effort to do justice to everyone who has equally influenced me, I shall just say that instrumentally, I love musicians who play with a lot of heart and freedom. That could mean anyone from Slam Stewart to Earth Wind & Fire. I really listen to SO many different things, and I find inspiration and beauty in everything that catches my ear.

**BR:** On bass? Charles Mingus, Jaco Pastorius, Stanley Clarke, Chris Squire, Ron Carter, Verdine White, John Paul Jones, James Jamerson, Paul McCartney, Chuck Rainey, and a whole bunch of other guys who laid down great tracks in the '70s and '80s but never got any recognition – like the guy that played with ABBA, for example. "Dancing Queen" had a really nice bass track!

PHOTO BY MANNY PAPANICHOLOS



BENNY RIETVELD

**What is your practice/warm-up routine?**

**GK:** Sometimes I just think about playing – that is practice, too. I like to play long tones at first and gradually blend in my voice to the phrases that come out. I choose a song, a jazz standard, and play it in all 12 keys, searching for different resonances and open strings to add harmony to the melody. I learned that from Ray Brown in one of his interviews. It really is a remarkable workout – it opens the ears and mind to new possibilities. I will also practice listening to myself, paying special attention to when the tone quality is just right, noticing my posture, and my degree of body and finger relaxation. This is more important than anything to me.

**JH:** At this point in time, I practice many different kinds of technical and melodic studies. I do transcription and study different solos by different musicians. I also have several books that I study out of including my own *Melodic Bass Library*. I work on many different tunes and chord structures, and on improvisational playing. This is challenging and there needs to be inspiring and motivating materials around to work on all of these things, so I usually bring some recordings with me that push the creative buttons within me or, if time allows, take in a museum and/or a movie. When I am on tour, I have a lot of undistracted time to myself and can focus on and set up a study schedule on a daily basis – usually four to five hours at a time before playing a gig and even several hours after a gig before going to sleep. I practice as much as possible when I am home as well, but there's always lots going on with my family and there's a lot of important things



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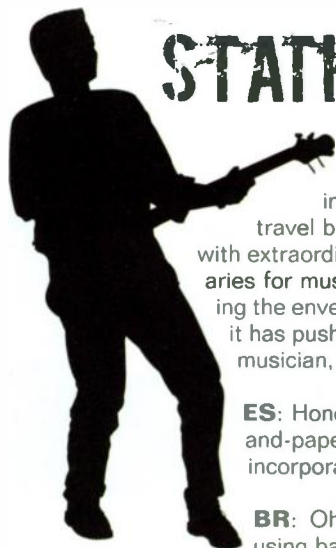
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like *Revolver*. Technology can be used in a creative and musical fashion and travel beyond one's expectations and, coupled with extraordinary musicianship, creates new boundaries for music and art. Technology assists in pushing the envelope even further, and, again, I feel that it has pushed me further as a composer, arranger, musician, and producer.

**ES:** Honestly, not very much. I am still a pencil-and-paper writer, and I haven't taken the time to incorporate much technology into my music.

**BR:** Oh, it's been great. I love it, and I love using bass synth stuff also. It's definitely made some things a lot easier. I'm all for it.

## What is your gear?

**GK:** I have a variety of options:

- My 1962 Goetz upright bass;
- Eminence touring upright electric;
- Tune acoustic bass guitar;
- Various Fender Jazz and Precision basses;
- Lakland 5-string.

Gallien-Krueger amps are my favourite, and I have a beautiful Kendrick tube bass amp.

**JH:** I have been using several instruments in the studio and in live performance, both fretted and fretless basses:

- MTD 5-, 6-, and 7-string basses;
- Roscoe 6- and 7-string basses;
- Yamaha 4-, 5-, 6-, and 8-string basses;
- Music Man 5-string;
- Innerwood 5-string;
- Fender 4-string;
- Moon 4-string.

My amps and speaker cabinets are exclusively SWR. I use Dunlop strings, Planet Waves cables, Radial Engineering direct boxes for both studio and live performance, and Line 6 effects.

In my workstation for writing music, I use an Akai MPC 2000 drum machine/sequencer, with a Korg Tritone, a Roland JV2080, and a Roland D50. I also write on a stock Yamaha acoustic steel string guitar.

**ES:** I use a Gallien-Krueger MB 150 bass amp and a Fishman Full Circle pickup, and I always use the mic-du-jour for voice.

**BR:** MTD 5-string bass, Azola Baby Bass, Aguilar amps, Radial Engineering BassBone, DigiTech Whammy pedal, Line 6 delay, reverb, tremelo, and modulation pedals, Dunlop bass distortion and bass wah, X2 Wireless, Novation keyboards and Bass Station plug-in, Ableton Live, Pro Tools, and lots of Native Instruments stuff. Of course,

I don't use everything on every gig, but I try to. In the studio, I just plug into either a Neve or Focusrite preamp, add a little LA-A2 compression, and that's it.

## What are your thoughts on the future of the bass?

**GK:** My dream is to see the continuing development of the upright bass pickup until it is perfected. I think that the bass has been liberated; it can do anything and I see that bass players will continue to excel as leaders, composers, and producers of cutting-edge music.

**JH:** I think the bass, both the acoustic and electric, has been challenged by technology and by the motive for making it a more melodic instrument. Jaco certainly busted the door wide open for that. To be honest, I feel that the instrument has its place within the spectrum of music that needs to be honoured. As much as I like to experiment with the instrument, and let's face it, it's come a long way from just an inaudible thumping sound that emulated the kick drum pattern, I really don't have any idea where the instrument can go from here. All I know is that thanks to musicians like Jaco Pastorius, we find ourselves in a challenging position to even catch up to his level of playing.

I think the bar was raised to a place that no one has reached yet ... granted, there are some incredibly talented bass players in the world, but in my opinion, no one has come close to where Jaco was in his prime. I'm sure one day someone will surpass what he accomplished, but until then we are all in his shadow.

**ES:** I know of no way to tell. We're all too busy working on the present.

**BR:** Well, bass is an important function of almost every type of music, so it'll always be around – unless the entire human species suddenly decides to stop dancing and grooving, which isn't likely to happen.

## What have been your most memorable gigs and why?

**GK:** My most memorable gigs are the ones where the musical chemistry between musicians and audience is ecstatic. I've experienced that with various bands that I've been in for a long time. Off the top of my head, playing with Sonny Stitt, Eddie Harris, Peter Gabriel, Phil Woods, Larry Coryell, Judi Singh, Julie Michels, Eliana Cuevas, Gregory Hoskins, Fred Stone ... the list is endless once I get started. Playing with my quintet is giving me the greatest high as I am free to completely manifest my vision of music.

**JH:** There have been many, but two stand out for me! My first gig with Tommy Bolin's band in 1976 is one. I literally went from playing a small bar in Venice Beach, CA with a cover band and about a week later was playing in





front of 60,000 people at Mile High Stadium in Denver opening for Peter Frampton. It was extremely surreal on many levels, but what an incredible rush! The other gig was with The Yellowjackets performing at the North Sea Jazz Festival in Den Haag, Holland in 1992. The Metropole Orchestra is the world's largest professional pop and jazz orchestra. It is by far one of the finest groups of musicians, and being that it is based in Hilversum, Holland, it is considered a national treasure. Our performance was about the most emotional performance I have ever experienced. Being half Dutch myself, there was a powerful sense of pride during the entire performance. I'll never forget it.

PHOTO BY GREG KING

**ES:** Well, my first gig with Joe Lovano was definitely one of my most memorable. I was so nervous and excited, and trying SO hard to be the best I could be. That was a good experience, because now whenever I play, I think about how I was able to bring out the best of myself for him, and I remind myself of that sometimes when I'm on gigs and am not feeling inspired, or am feeling overwhelmed. Also, there was the time that I got to play with Darrell Grant and Brian Blade in Portland, OR for Darrell's CD release concert. I hold them both in such high esteem, and that concert in particular was a very intense and beautiful evening, especially because it was the first time playing back home in over four years. Another one that really stands out was a song that I had the honour of playing with Herbie Hancock at a benefit concert in memory of Ruth Wein, the wife of George Wein. Such generosity, beauty, and heart in a musician of his calibre and fame was humbling and inspiring – and, damn, he's so friggin' killer! The music we made, in my opinion, was so beautiful!

**BR:** Rock In Rio II, in Brazil, was fantastic because we got to back up Djavan singing "Oceano." Even now, when I think about that huge crowd of almost 100,000 people singing along to that lovely tune, I get goosebumps. Also, there was my first gig with Miles Davis, which happened to be in San Francisco where I lived at the time, in front of all my friends. When I was with Sheila E., we opened for Prince on his *Purple Rain* tour. At the Superdome in New Orleans, my pants split right at the crotch, and



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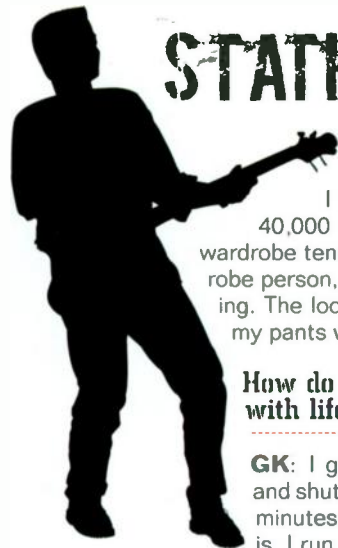
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I was not wearing any underwear, so I was basically exposing myself to about 40,000 people. I had to dance offstage to the wardrobe tent on the side and have Fiona, our wardrobe person, change my pants while I was still playing. The look on her face as she was taking down my pants was priceless.

## How do you balance your busy career with life?

**GK:** I go inside and quietly meditate and shut down the senses for even five minutes at a time if that's all there is. I run with the dog, and I call my friends for no reason. I accept the

ultra-busy lifestyle and embrace it, as I imagine how I wouldn't dig the alternative.

**JH:** Not easily. It's a difficult balance to keep and it is constantly challenging my family. The hardest part is leaving town for periods of time. I travel often but, fortunately, I do have a lot of work in Los Angeles, so that keeps me home often for large chunks of time as well. I have produced over 60 recordings and most of them have been in Los Angeles, thankfully. I have a great family and they accept that fact that I have a very busy career. They are also very grateful for what we have and life has been good. I am thankful for all and everything that we have every day!

**ES:** My life is such a huge part of my music and vice versa, that the two really don't seem to conflict. The way I live my life and the way I approach my music have a symbiotic relationship, so I never feel torn between the two. The best way I've found to stay balanced amidst all of these goings-on in my world is to keep my body healthy and remember my objectives for my life on this planet every day. I've noticed the career and life get unbalanced when I lose focus of why I am a musician, which of course my career encompasses, and the lifestyle I have to maintain that ensures the proper context for that music, i.e. career and attainment of my objectives.

**BR:** There really is no such thing to me; it's all just life. Nowadays, I just try to do the most important things first, and the second-most important things second, and so on. It's way easier said than done, though.

## What advice do you have for up-and-coming bassists?

**GK:** Stay in touch with the first-call bass players. If you're good, and have a professional attitude, they will happily pass on work opportunities to you. One thing will lead to another, and one day you'll be as busy as you like. I would also recommend that up-and-coming players create work: apply for grants, and ask veteran musicians to appear with you from time to time. In this way, a young player will learn a lot and a veteran who is young at

heart will enjoy your enthusiasm. I've seen this kind of arrangement many times over the years – it's good karma.

**JH:** PRACTICE! It's very important to LEARN as much as you can about your instrument and music in general. Keep an open mind to all music and remember that knowledge is your friend. DIVERSIFY yourself and become more than, say, a bass player, etc. It will expand your career into other areas and will add to your resume, making you more valuable to any project you are involved with. This alone will give you the potential to have a very busy career in music and/or in any vocation you choose to pursue in life. I wish you all much success. Peace.

**ES:** Listen, and communicate sincerely all the time, and in every context. One of the first assignments I give my students is to spend the week listening to what any person talking to them is saying, without anticipating what they themselves are going to say the

second the other person finishes. Instead of focusing on what they themselves are about to say as soon as they hear a break in the other person's talking (often we start stating our piece without even waiting for a break!), I tell them to wait for a breath or two. Even be silent for a moment, think about what the other person said, and if there is anything to say, form your response after the other person's ideas have penetrated your mind and understanding. Now, the irony of this exercise is that, at first, all the students realize that they would have said things in response that didn't really have much to do with what the other person was saying, or say things that would force the conversation topic to shift to what the student really wants to talk about (which may or may not be related to what the person speaking wanted to communicate). Also, once the person speaking realizes the listener is really listening to understand, and to engage in true dialogue, the person speaking begins to change how he or she speaks, and how he or she forms ideas before saying them out loud. People tend to speak a lot more sincerely and clearly when they know you are giving them time, space, and support to truly share what's on THEIR minds. Now, this may not seem like a direct answer to your question, but the skill cultivated by really practicing this kind of listening and communicating is, I believe, the most important aspect of being a great bass player, whatever level you're at. So, without meeting, hearing, or talking with you, this is best advice I can give an up-and-coming bassist, myself included! I still have to work on this every day.

**BR:** Keep playing your best all the time, and always try to play with people as good as or better than you. Oh, and don't be an asshole. ■



Levon Ichkhanian is a multi-instrumentalist and freelance writer. Contact: [www.levonmusic.com](http://www.levonmusic.com).



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World Radio History



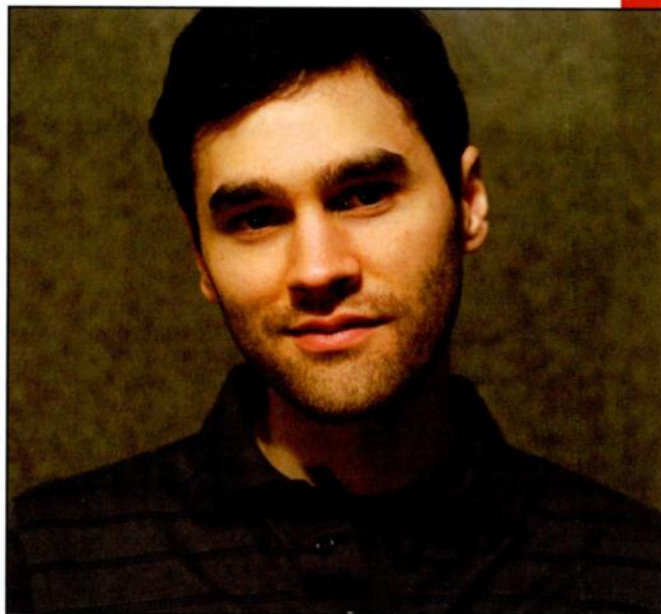
# Three Rules To Improve By

by Luther Mallory

**M**usicians very rarely ease into the title. The transition from “high school student” to “music fanatic/aspiring musician” is not like coasting delightfully down a hill on your 10-speed. It’s usually more like being hit in the face with a missile launcher, and that missile usually shows up in the form of a particular song. In my case it was “Cuckoo for Caca” by Faith No More. I was 14 years old, just minding my own business trying to be a basketball player when my brother put that record on. In three-and-a-half minutes I forgot how to play basketball and was bound to a life of making music and living with no stability – so it goes for most musicians missiled in the face once upon a time and thrust into the creative pursuit. Some of us become songwriters, little rock n’ roll saplings trying to sprout into something really impressive. It’s important to set yourself up for that. Here are three very basic rules that could be soil for your sapling.

Remember when your girlfriend/soulmate broke up with you after you graduated high school because she wanted to see “what else was out there?” Well, she was right to do that. People need new reference points and you get those by trying new things. Plus, it was 10 years ago so you can stop cutting yourself. Remember your good buddy in college who covered “Black” by Pearl Jam surprisingly well at open mic night? Yeah, then he showed you his “original” stuff and it sounded strikingly similar to “Black” by Pearl Jam. This guy should have listened harder when you cried to him about your ex-girlfriend and broken up with Pearl Jam before it was too late (Vedder tattoo). Rule number one for setting yourself up to be a good songwriter is **LISTEN TO EVERYTHING**. Like your ex-girlfriend, your college buddy was in serious need of some new reference points. If you listen to nothing but Pearl Jam, you’re going to start writing Pearl Jam songs. If you start listening to old country, well, then you’ll be writing twangy Pearl Jam songs, and the more influences you add, the less similar to something particular you will sound, and then, hopefully, you’ll just sound like you. Songwriters learn by listening, and any writer who says they have no influences is either confused or stupid.

There’s a pretty amazing imbalance when it comes to young bands. The average music listener is almost always listening primarily for the vocals, and often judges the quality of a band solely on whether the vocalist is good or bad. Meanwhile, there is a very apparent trend of young bands having great instrumental sections and horrible vocalists. I’m not talking about singing; it doesn’t have to be technical – it only has to be consistent. Tim Armstrong from Rancid is a horrible singer, but he’s a great vocalist because whatever it is he’s doing, he’s doing it with control and consistency, and he’s unmistakable. As a songwriter, it’s helpful to be self-sufficient so you don’t have to track down your singer and guitarist to try out new material. As a singer, your voice is going to be the first thing people love, or write off your band for, so **DON’T TAKE FOR GRANTED THE IMPORTANCE OF**



**BEING A GOOD VOCALIST.** Refer to paragraph two to learn how to not end up sounding like your favourite singer.

For all young bands currently in the negotiation process with your friend at school who has a “home studio” (computer), and who has generously offered to record your 3-song demo for only \$500, please go back on Facebook and say you’ve reconsidered. This might sound contrary to this next rule, which is **DEMO EVERYTHING YOU DO**. Don’t worry about it sounding great. While you’re learning how to write, “purchase” a recording program for your computer and a mic, and get to work. This is crucial for a few reasons. First, you need to know what you sound like and you need to be able to show other people your music so you can get feedback and get better. Second, fundamentally you should be learning about recording as a musician because it’s part of the business you’re trying to be a part of. Third, you won’t have an excuse not to be working on your music – you have everything you need in your mom’s basement. No more saving up to record professionally. There will be a time when you’ll want to get a really good demo together, but while you’re learning this is the best way to get great and in 10 years you’ll want to hear your old demos.

When the missile hits, you need a proper plan. Learning how to write good songs can be as confusing as my ridiculous missile/sapling mixed metaphor. These rules are simply meant to help you build your own musical identity from explosion to giant redwood.

*Luther Mallory is a singer/songwriter and Director of A&R at High 4 Records.*



# Recording The Ultimate Vocal Performance Part II

by John "Beetle" Bailey

**T**here's No Replacement For Mic Technique. Although I would highly recommend having a lyric sheet in front of you, with all the loud and quiet bits marked so you can ride the gain while tracking, the truth is this: a singer with great technique, who knows to pull back (or to the side) while singing high and loud, and get really close when singing soft or low, gets the credit for a great vocal recording (not the engineer). When you work with a real pro, you quickly realize that you could have put up a tennis shoe, and they would have sounded amazing. The signal path you choose is merely a change of character in the recording.

**Check The Polarity.** It won't sound at all different to you, but it'll make all the difference to the singer. Since we hear our voices largely through bone conduction inside our heads, if the signal arriving in the headphones is opposite to what's arriving at the ear via bone conduction, the singer's voice will feel thin and distant in the headphones. Have them sing a bit and give them a thumbs up /thumbs down signal while you toggle it, and you'll be surprised. There will almost assuredly be a clear preference.

**The Dreaded Headphone Mix.** If you're doing an overdub (as opposed to tracking with the band), then the best possible thing you can do is learn to live with whatever the singer needs, give them your mix, and deal with it. You'll probably have to monitor the vocal much louder than you normally would, but you should really be hearing the same thing at all times, especially if you're stacking a lot of background vocal parts. Have a few different kinds of headphones around so the singer can choose a pair that feels comfortable, and sounds acceptable to him or her. Although closed-back headphones are great for isolation purposes, they will likely feel a bit odd for singers. Open-backed headphones, where singers can hear a bit of themselves in the room are preferable, and many singers will track with one ear off. Because the human ear is designed to shut down when you're yelling or singing loud, compression can

sometimes work against the singers, and it feels like their voices disappear in the headphones when they sing loud. If they find it irritating, try to forego the compression for later.

**Get A Decent Headphone Amplifier.** You've spent thousands on mics, but the headphone amp is the \$50 special. It probably sounds like crap when you drive it hard enough for a drummer, and when the vocal is loud enough for a singer, it's probably crapping out then as well. Spring for a better quality headphone amp – your life will be easier in the long run, and singers will hate you less. You'll probably do better with low-impedance headphones (in the 50-75 ohm area). You should probably avoid 600-ohm headphones unless you have an amp that can deliver a lot of voltage gain without clipping. Simply put, you can have about 14 pairs of 55-ohm headphones sitting on a power amp, and still only load it down to 4 ohms.

**No Excuses About Latency.** Realize that if you're using any sort of native-based system and your audio hardware has even a tiny bit of round-trip latency, it will be really hard for a singer to feel comfortable with headphones, and completely negates the point about checking polarity. If you don't have the courage and the fortitude to learn the intricacies of the DSP mixer on your native-based system, then pony up the cash and buy the real thing: a hardware-based DSP system that has latency measured in samples (not milliseconds).

**Compiling The Perfect Performance.** Keep everything (even if the producer tells you to trash it). If you blow away your warm-up pass, or any incomplete takes, you'll probably regret it later. Even if you only use one word from a take, it's enough justification for keeping it (hard drives are cheap!). Once you start sifting through all the takes you've collected, try to edit the performance together to make it sound as though it was recorded in one pass. It doesn't matter if there's three cuts or three thousand – there's no excuse for edits that haven't been



cross-faded, leaving clicks and pops all over the place. Unless the song is going to change platforms to a different workstation, try to avoid "consolidating" or "merging" the audio. If you're not mixing the song, the next person to get this will be furious with your editing, and will probably have to spend a lot of time correcting all the impossible waveforms. If you're going to do any tuning, always make a copy of your vocal edits, so that the un-tuned version always exists. I guarantee you that if a record label is really excited about your production, they probably have somebody who is way better at cosmetic vocal surgery than you are!

Recording the perfect vocal is not an accident. You can't control how well the vocalist is going to do on that particular day, but there's a lot you can control. Everything has to go just right, but if you're prepared and you know what to expect, you'll have captured that singer's best work, and it'll sound great as well!

*John "Beetle" Bailey owns and operates The Drive Shed Recording Studios (formerly Armyard 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](mailto:info@johnbeetlebailey.com), or on the web at [www.johnbeetlebailey.com](http://www.johnbeetlebailey.com).*



# In-Ear Monitors: Pro & Cons

by Keith Gordon

**S**o, you are considering making the switch to in-ear monitoring (IEMs)? There are a number of advantages to IEMs over traditional floor monitors or wedges. First is the hearing protection that can be gained by isolating yourself from loud stage volumes. This potentially allows for monitoring at lower volumes while still being able to hear accurately, but the onus remains on you for keeping the volume down. This isolation also translates into both better pitch and reduced vocal fatigue, the latter of which can become a major concern on longer tours.

The next benefit is improved sound everywhere in the audio signal path. There is greater accuracy having only those instruments one wishes to hear in the monitor mix without anything unwanted bleeding in from adjacent monitors or instruments. This eliminates volume wars where everyone on the stage has to turn up to hear themselves because everyone else has also turned up to hear themselves; furthermore, with no acoustical connection between mics and monitors, feedback becomes a thing of the past. The audience will also enjoy the absence of feedback, but what's even better is that with no wedges blasting onstage and bleeding out into the room, the sound technician will have better control of the audience mix instead of being forced into compromises such as turning the PA louder just to get above stage volume.

Finally, for touring performers, IEMs save money compared to expensive wedges and amplifiers, especially when elements such as labour for set-up and teardown, weight and space on trucks, extra cabling, and large road cases are factored in.

All is not rosy in IEM land, however. The major complaint concerning IEMs is the same isolation that provides hearing protection also removes the connection to the outside world and upsets the traditional feel of being onstage. This can be partially addressed through ambient mics that allow the performers to hear some room sound.

It is important not to wear just one IEM as some performers are seen to do. Our body's natural hearing protection mechanism, the tympanic reflex, works with both ears together. Its effectiveness is diminished when one ear is protected, leaving the open ear more vulnerable to loud sounds. There is also a stereophonic 6dB boost in perceived volume when two earpieces are used together. You can try this yourself with a set of earbuds and an iPod, listening to just the one earbud then both together. The perceived volume of the first earbud will seem to increase when the second earbud is added. Conversely, using one IEM means the volume must be run 6dB louder to get the same perceived volume, thus exposing the IEM ear to unnecessarily excessive volume as well. It also halves the listening time before the onset of hearing damage.

Isolation also impedes conversation, so one is forced to take IEMs in and out repeatedly, which can lead to ear irritation. Note that customs do retain their shape and survive this regimen better than universals employing foam. Unfortunately, there is no easy solution for overcoming this isolation issue, apart from a Sensaphonics unit requiring dedicated earpieces with built-in mics, or a Westone unit that is compatible with



most custom IEMs employing external mics and DSP.

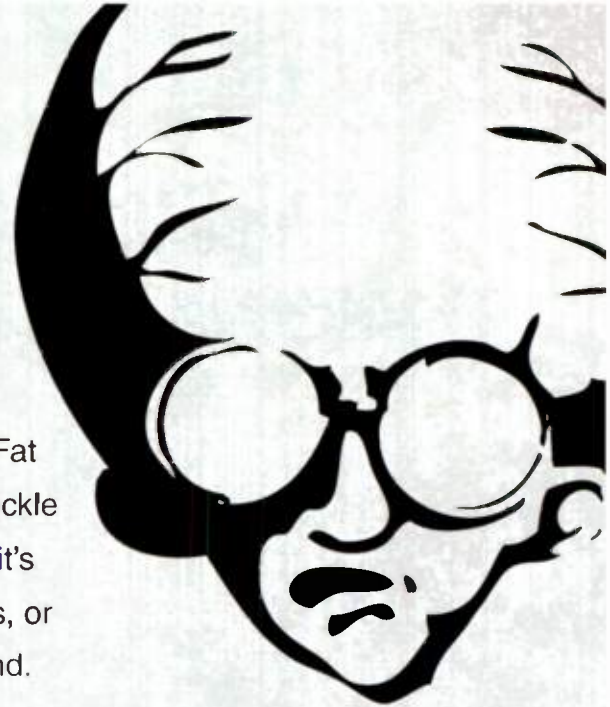
The next issue is occlusion: the unnatural low frequency sound of our own voice caused by bone conduction that we are all familiar with when we plug our ears. Normally, the sound energy escapes our open ear canal, but with an IEM in the way, it gets reflected back to the eardrum. While pulling the IEM partway out may alleviate occlusion, it also destroys bass response and eliminates the majority of hearing protection. Realistically, the only method for dealing with occlusion is to have the impressions taken as deeply as possible, thus minimizing the space between the IEM and the eardrum.

The final complaint with IEMs is the lack of physical bass energy, especially from musicians who rely on low frequencies such as drummers and bassists. For seated performers, a butt-kicker or shaker can be attached to the stool to supplement the bottom end. Floor panels for standing musicians do exist that provide the same effect, but these are rare. Instead, instrument amplifiers are kept close to the performer, or a floor wedge or subwoofer is used with just kick drum and bass guitar fed into it to add bottom end energy. Nonetheless, the benefits of IEMs outweigh the downsides for most performers, particularly once they have had some experience with them and have taken the time to become acclimatized to wearing them as with any new "instrument." If you wish to know further details on any of these techniques discussed, please feel free to drop me a line and I will do my best to try and assist.

*Keith Gordon is a veteran audio engineer who has used both wedges and IEMs for many years and has helped many musicians successfully transition to IEMs. He can be reached at [keithgordonca@gmail.com](mailto:keithgordonca@gmail.com).*



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# Key Elements Of A Great Performance

by Tom Jackson

**W**hy does it make sense, from a business point of view, to have the best live show possible?

What you're trying to do is create fans that buy things and support you and tell other people about you. In a sense it's Marketing 101 – word of mouth. I've worked with a bunch of artists that have a lot of radio airplay and what I've tried to explain to them is that all radio does is get people out to the show. Now the question is: when people get to the show, what happens? If you can create fans right there, they'll be fans for life.

**Personal Skills.** Who you are on stage is more important than what you do. It's creating authority, it's developing confidence, it's learning how to be truly spontaneous, and listening to your audience. An audience doesn't understand what's happening musically, but it does understand human behavior. An artist in control leads an audience and has some charisma – all that stuff is teachable. Some people say it isn't, but it is.

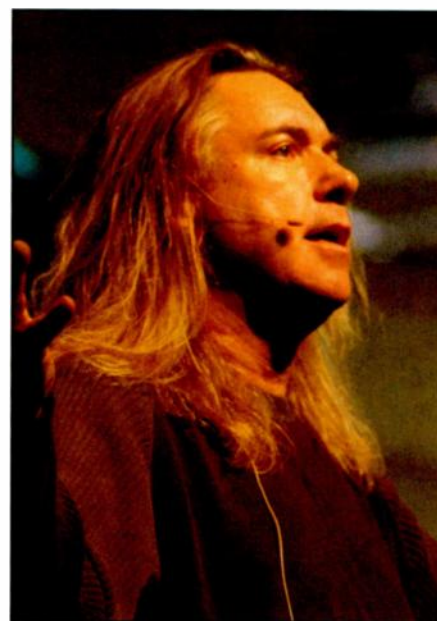
**Technical Skills.** There are certain places on stage that are more important than others. I always ask a band: "Do all your songs sound the same?" They, of course, say no. Then why do they all look the same? Because they do. Fifty-five per cent of communication, to the people in the audience, is what they see with their eyes.

Placement on stage is important; movement on stage is important. There are things that we make up as we go because we've been told it's gotta be spontaneous, but there are practical things you can do to rehearse delivering a solo, movement, placement, and spacing. If you did a solo from a certain side of the stage because it's a dramatic solo instead of behind your pedal board, it would sell 10 more CDs. If you have nine solos in a night, I guarantee you eight out of nine solos are in the exact

same place – behind a pedalboard. The phrasing is different, the tones are different, everything is different about it except one thing – the visual part. An audience generally doesn't understand musical things, so songs start sounding the same because the audience is not locked in to what the musicians are locked into.

**Planning.** Usually when you put a set together, you string songs together 30 minutes beforehand. Don't! When I work with an artist, I will listen to songs. I'll listen to them many different ways, with headphones, without headphones, small speakers, half a headphone ... and I'll start trying to find the moments inside those songs and get a vision for those songs. I can see the audience responding a certain way in each song – this is a fun, musical thing. I'm looking at how to create moments out of these songs and I take that vision into the rehearsal room, develop the musical ideas, the verbal ideas, the feel of each song, and basically rewrite the song. This brings us to the fourth element, which is the creativity.

**Creativity.** Eight out of 10 bands record the music first, which I feel is a mistake, personally. Musicians record their songs and then they go and play them the way they are on the record. There's no reason in the world to do that. An artist will play the song the way it's recorded because he or she is trying to create, in 3 ½ minutes, a moment that a record company is looking for, and what connects with people while they're driving down the road in their car or listening on their iPod. When you do it that way live, you're discounting the fact that 55 per cent of communication from the stage is visual. On a recorded song, it's zero. There's nothing that applies to a show. What you've got to understand is how to deliver a song visually and be authoritative and confident on stage, and bring it in a way



that the audience will receive it as a moment, not just a song.

Let me put this all into perspective. When I work with a band, I usually spend at least a day on a song. Sometimes, I'll spend as much as nine days on a song. I have a real good friend, Dez, who played with Prince for eight years. I asked him how long they rehearsed for. He said they'd rehearse a show six days a week, for six weeks, 12 hours a day. Now your eyebrows raise! Well, does Prince have a great show? You bet. There's a reason for it. It's like recording a record. The reason we spend months recording a record is because the record company is protecting its investment. What the artist has got to understand is that his or her investment is in the live show.

*Tom Jackson is one of the premier performance consultants and live producers in contemporary music today. Check out [www.tomjacksonproductions.com](http://www.tomjacksonproductions.com) for some of the coaching materials he has available. Also check out World Vision, a cause that Tom cares a lot about, at [www.worldvision.ca](http://www.worldvision.ca).*





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■ The *GarageBand '08 Tutorial DVD* from ASK Video is currently available, giving viewers the chance to learn *GarageBand '08* from composer Tony Wallace.

Wallace demonstrates how to create, arrange, and mix your own songs, podcasts, and movie soundtracks using this application. New *GarageBand* users will be up and running quickly, while power users benefit from advanced instruction. Tutorial content is narrated by longtime ASK Video tutorial artist Morgan Pottruff.

The DVD features 41 separate video lessons, totaling four hours of professional instruction. Covered topics include *Using Loops*, *Editing Software Instruments*, *Notation View*, *Mixing*, *Visual EQ*, and *Compression*. The DVD is easily navigated, with introductions from a video hostess, and features DVD-ROM content accessible through either Mac OS X or Windows.

For more information, contact ASK Video: 905-231-1692, FAX 905-231-1693, [info@askvideo.com](mailto:info@askvideo.com), [www.askvideo.com](http://www.askvideo.com).



## Hercules DJ Console Rmx Digital Audio Console



■ The DJ Console Rmx from Hercules is a digital audio console designed for mobile and advanced DJs.

The DJ Console Rmx includes features such as a solid metal casing with non-slip pads, a broad surface, accessible buttons and knobs, and precise controls. The unit connects via USB to a computer workstation, and offers ASIO and Core audio drivers. Two jog wheels allow scratching and moving within tracks. The unit also boasts 12 rotary switches and 46 pushbuttons, as well as six faders, including pitch faders with a centre detent and general volume fader.

Four mono 1/4" jack outputs offer +4dBu and audio output levels at -10dBv over four RCA outputs. Two stereo analog inputs allow for mixing external sounds with MP3 files. A talk-over mic and preview feature headset connector are also onboard. The unit also allows easy transferring of audio from vinyl to digital.

For more information, contact Kaysound Imports: 514-633-8877, FAX 514-633-8872, cdnsupport@kaysound.com, www.kaysound.com.



## Korg pitchjack Plug-In Tuner

■ Korg has introduced the pitchjack tuner, which plugs directly into a guitar or bass instrument jack and offers features for gigging musicians. These include a flat tuning mode that enables a player to tune an instrument up to seven semitones below standard pitch, plus the ability to accurately tune seven-string guitars and six-string basses.

The pitchjack has an adjustable display viewing angle that can accommodate different guitar body shapes plus the location of an instrument's jack. It incorporates a compact folding design. A built-in LED flashlight provides illumination as needed onstage or in other dimly lit situations. In addition, the pitchjack is available in black, red, and white.

The tuner also boasts 12-note equal treatment tuning, and detection accuracy is +/- 1 cent. The unit's battery life reaches 35 hours, and it weighs just over one ounce with battery.

For more information, contact Korg Canada: 514-457-2555, FAX 514-457-0055, info@korgcanada.com, www.korgcanada.com.

## SWAMPDONKEY M50 GUITAR AMP HEAD



■ Featuring an old-school design, quiet running, and hand construction, Swampdonkey has released the M50 guitar amp head. The M50 is an original design with an easy-to-use set of controls that permits the crafting of original tone at all stages of processing. Additionally, the amp takes pedals well.

The M50 is a single channel, cascading gain stage 50-watt Class AB all-tube guitar amp, and boasts features including: two ECC83S pre-amp tubes, an ECC81 phase inverter, and 6L6GC output tubes. Various preamp and

output tube combinations are possible. No negative feedback loop in the design offers both high output and responsiveness. Individual bias controls are provided for each output tube to permit the use of un-matched pairs. The M50 comes with a variable boost (with foot switch), flexible tone sculpting, EQ and voice controls, and includes a full ATA flight case.

For more information, contact Swampdonkey Guitar Amplifiers: 403-932-4153, FAX 403-851-0521, chris@moose-meadow.com, www.swampdonkeyamps.com.





## Aguilar DB 285 JC Bass Cabinet

■ Aguilar Amplification has announced that its new DB 285 JC "Little Jack" cabinet is now shipping. The cabinet was designed with bassist Jack Casady, who was looking for a portable cabinet that would reproduce the dynamics and articulation in his playing.

The cabinet handles 300 watts RMS into 4 ohms and houses two 8" cast-frame woofers and one 6.5" midrange driver for a range of available tones. With a frequency response of 40 Hz – 5 kHz and a sensitivity rating of 95dB, the DB 285 JC is designed to pick up nuances in any playing style. The cabinet is 24" x 11.5" x 14.5" and weighs 50 lbs.

For more information, contact Aguilar Amplification: 212-431-9109, FAX 212-431-8201, info@aguilaramp.com, www.aguilaramp.com.

## Audix CX212 Studio Condenser Mic

■ The CX212 is the latest addition to the Audix lineup of large diaphragm condenser mics. Equipped with a choice of cardioids, omni, and figure-8 patterns, the CX212 is a multi-functional mic for a wide variety of recording applications. At the heart of the CX212 is a dual 1.07" diaphragm, custom tensioned to provide consistent and accurate results.

With a wide-band frequency response from 30 Hz - 20 kHz, the CX212 is suited to capture acoustic instruments, voices, sound effects, or room ambience. The addition of a bass roll-off filter provides ultra-low frequency control.

The CX212 is characterized with an open mesh grill that, in addition to providing protection to the capsule, helps to minimize reflections and refractions of incoming signals. An isolation shock-mount system is included, allowing the CX212 to record free of shock and vibration.

The figure-8 (bi-directional) pattern is comparable to getting two mics in a single source. With two CX212 mics, one can use any number of stereo recording techniques, including MS (mid-side), which requires one of the patterns to be figure-8.

For more information, contact Power Group Ltd.: 905-405-1229, FAX 905-405-1885, sales@power-music.com, www.power-music.com.



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## Latin Percussion Matador Timbales

Latin Percussion has updated its Matador line of timbales to produce a sturdier set-up while not altering the instruments' tones. The updated timbales feature redesigned mounts, an upper stand post with improved tilter, and a new cowbell bracket, which allows players to mount multiple percussion items on a single post.

Available in 14" and 15" or 10" and 12" shell combinations, every shell is 6 1/2" deep. The pair of drums is accompanied by an improved height-adjustable, tilting chrome floor stand. Brass, chrome, and brushed nickel are the three available shell finishes, the latter accompanied by gold tone hardware. A Matador cowbell is also included with the timbales, as are a cowbell bracket, tuning wrench, and timbale sticks.

For more information, contact B&J Music Ltd.: 905-896-3001, FAX 905-896-4554, [bjmusic-kmc@kaman.com](mailto:bjmusic-kmc@kaman.com).



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## TC-Helicon VoiceTone Double



TC-Helicon has introduced VoiceTone Double, a new model in the VoiceTone line of vocal effects pedals, which allows singers to recreate multitracked doubled studio sounds in live performance.

VoiceTone Double enables performers to produce up to four virtual overdubs of their voice in real-time, giving them control of their sound right from the stage. Ten effects banks offer a slightly different take on the various natural and effected doubling sounds and include emulations of microshift, chorus, and detune. The pitch and timing of overdubbed vocals can then be customized for different effects and sounds.

The 10 effects banks offer three patches each and include: Two Voices, Four Voices,  $\mu$ Mod, Overdub+ $\mu$ Mod, One Octave, Group Octave, Subtle, Effected, Showcase, and Rap. During performance, singers can toggle between two patches with the Part A and B switches. Mic level XLR I/O in stereo and mono provide a wide input range, and the mic preamp includes phantom power.

For more information, contact TC/US: 818-665-4900, FAX 818-665-4901, sales@tcus.com, www.tc-helicon.com.

## Shadow SH 141 Updated Soundhole Pickup



Shadow has introduced the newest and updated version of its SH 141 soundhole pickup, now shipping.

The active single coil pickup is characterized by balanced output and creates a clear and crisp acoustic sound. Low impedance output and a completely shielded case make the SH 141 totally hum-free. Installation is easy, as the pickup can be set up in seconds.

The SH 141 comes with a stereo end-pin connection for permanent internal installation. Additionally, a detachable quick mount 12' (4m) cable for temporary external installation is included. Electronic circuitry is powered by two 3 V cell batteries with low power consumption.

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

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Professional IEM users now have up to 100 mW\* of power for transmitting monitoring signals thanks to the evolution wireless SR 350 IEM G2. Sennheiser is adding new a dimension to the acclaimed evolution monitor system by providing a greater range for wireless monitoring and flexibility. The transmitter is equipped with 8 banks, 12 pre-sets, 12 user-selectable channels and 1440 free UHF frequencies for interference.

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## Boss GT-10 Guitar Effects Processor



Boss has introduced the GT-10 Guitar Effects Processor, driven by the company's latest generation custom DSP engine which provides a more natural and musical response.

The EZ Tone wizard creates sounds quickly, while other features include a Phrase Loop and a Parallel Effects Chain, while new USB audio/MIDI capabilities add flexibility to performances and studio sessions. The GT-10 also boasts COSM technology found in many Boss and Roland products.

The processor's durable design offers six dedicated footswitches plus an expression pedal. The illuminated buttons, responding knobs, and large, high-contrast LCD and LED make use easy under various lighting conditions.

The GT-10 also comes equipped with a rear-panel USB port, where audio and MIDI data can be streamed digitally to computers, digital recorders, or other compatible devices. The port also allows for safe and quick transfer of creative data.

For more information, contact Roland Canada Ltd.: 604-270-6626, FAX 604-270-6552, [www.roland.ca](http://www.roland.ca).

## Levy's Metal and Piercings Guitar Straps



Levy's Leathers is offering new designs in its Metal series of guitar straps. Spikes, nuts, and dog tags are some of the hardware items you'll find on these straps, specifically designed for metal and hard rock players. New models available include PM28-2SPS and PM28-2N with nuts (pictured), PM28-2SPL with spikes, and PM28-2DT with dog tags.

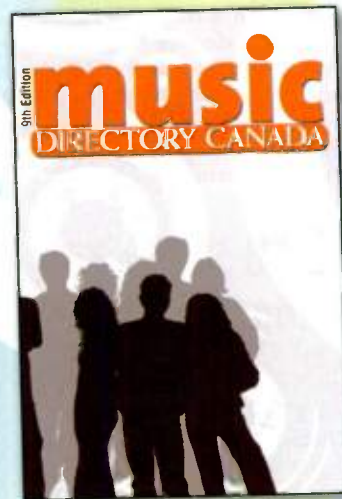
The company has also released models in its Piercings line of straps. New for 2008 are cotton guitar straps with suede median strips pierced with curved and circular barbells, with and without spikes. Pictured are models M12BP1, 2, 3, and 4.

For more information, contact Levy's Leathers Ltd.: 204-957-5139, FAX 204-943-6655, [levys@levysleathers.com](mailto:levys@levysleathers.com), [www.levysleathers.com](http://www.levysleathers.com).

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## The Canadian Forces Music Branch

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Trumpet	Tuba
Tenor Trombone	Vocalist
Percussion (Drum Set Specialty)	

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us at:

1-866-991-0422

[heslip.gm@forces.gc.ca](mailto:heslip.gm@forces.gc.ca)

[www.forces.gc.ca/dhh/music](http://www.forces.gc.ca/dhh/music)

### Important dates:

Recordings for the preliminary round are due  
**August 1, 2008.**

Final auditions will be held **October 20 to 31, 2008.**  
The Canadian Forces will assume travel, meal and  
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[www.forces.gc.ca/dhh/music](http://www.forces.gc.ca/dhh/music)

### Dates importantes :

La date limite de soumission des enregistrements pour  
la phase préliminaire est le **1<sup>er</sup> août 2008.**

Les auditions finales auront lieu du **20 au 31 octobre 2008.**  
Les Forces canadiennes assumeront le coût des dépenses  
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## EMPLOYMENT

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**JOB TITLE:** SALES CONSULTANT  
**REPORTS TO:** Sales Manager/General Manager

**SUMMARY:** Develops and recommends national sales volumes and objectives, within defined marketing costs, including product planning, promotion, market research policy and technical sales support.

### RESPONSIBILITIES:

- Participates in the development of sales and marketing forecasts by product group and recommends and implements department steps to achieve objectives
- Analyzes sales by product group on an ongoing basis to ensure established performance and profit objectives are met and/or surpassed
- Develops, implements, monitors and assists with special sales events, assignments and promotions
- Communicates weekly with department staff and support departments, Service/Accounting/Credit/Liaison staff and Administration to resolve dealer concerns or problems which interfere with sales objectives
- Manages advertising, promotional and operational budgets to conform to department budget objectives/guidelines within approved budget and corporate policy
- Analyzes market penetration by Region/Territory by product group to ensure sales weaknesses are identified and action is implemented to rectify

- Manages all aspects of promotional materials to support sales/marketing objectives.
- Co-ordinates and communicates up-to-date information regarding product availability. Allocates short supply product to maximize sales levels
- Develops, directs and monitors training sessions i.e.: product/merchandising
- Supervises and controls special inventories within established corporate guidelines
- Analyzes competitive products and develops a marketing strategy in light of key competition and updates appropriate staff
- Analyzes, monitors and reports product sales (Industry Segment) in light of future product development within the Canadian market
- Monitors and assesses performance of department staff and recommends and implements plans to address growth/problem areas. i.e. recruitment, training objectives, unsatisfactory performance
- Ensures company's credibility and image are maintained
- Motivates staff to a customer-first attitude

### REQUIREMENTS:

- College or University degree or equivalent work experience
- Strong organizational, prioritizing and problem solving skills
- Excellent computer skills, including the Microsoft Suite of products
- Must be willing to travel frequently across three provinces AB/SK/MB
- Knowledge of musical instruments/equipment and music recording software an asset
- Previous Music Retail experience an asset

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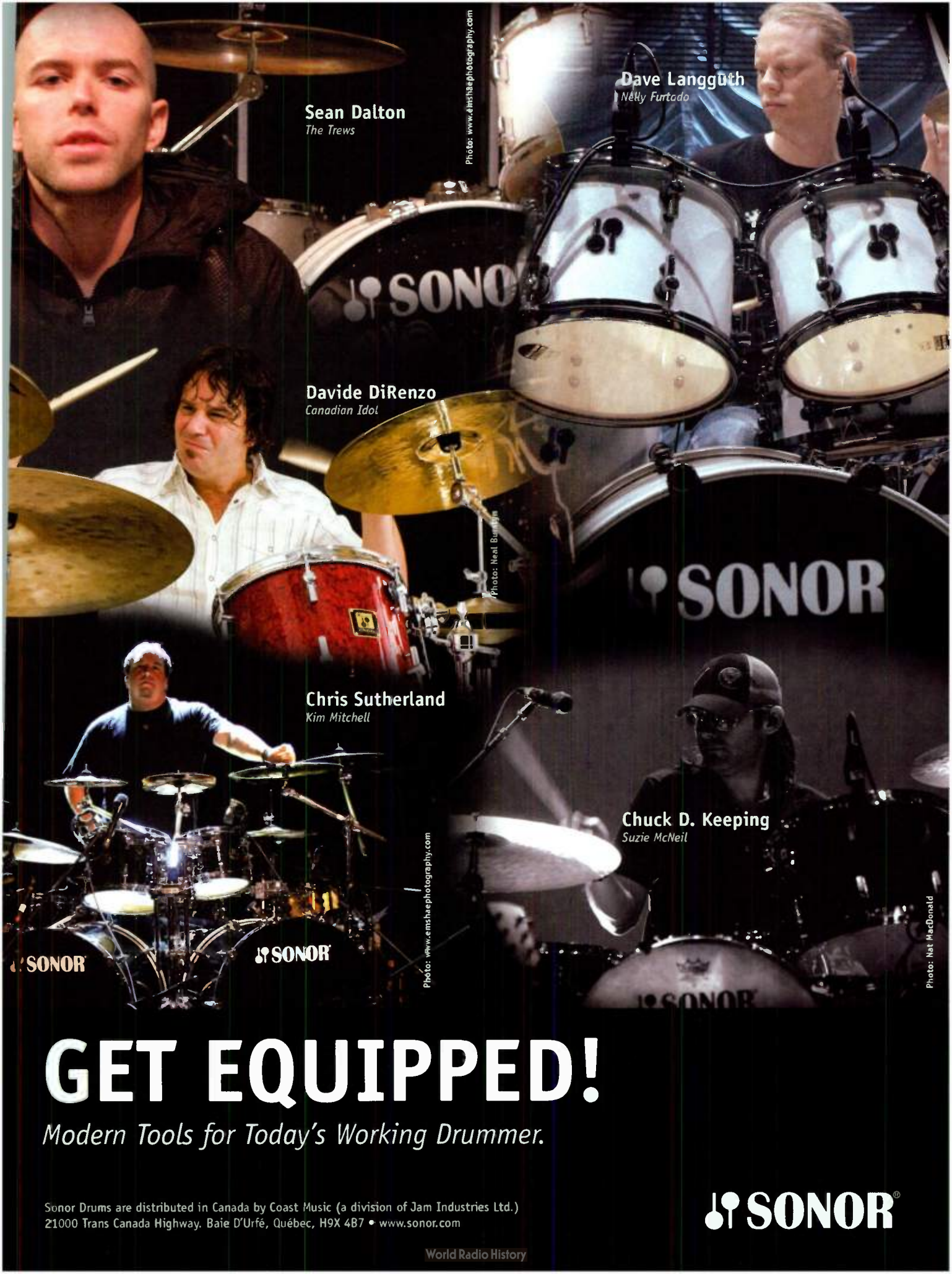
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by Doug Gallant



## WHY

**Contact:** [whymusic@whytheband.com](mailto:whymusic@whytheband.com)  
Power. Passion. Purpose. Those three words describe the music of Winnipeg's WHY, a four-piece rock act formed in 1995 by lead singer Brian Cook.

Cook and bandmates Derek James (drums), Stephan Makarewicz (guitar), and Greg Barre (bass) have created a sound that draws heavily from the European school, which is not at all surprising considering Cook cites U2's Bono and Boomtown Rats founder Bob Geldof as two of his heroes.

The band began to take shape in 1995 when Cook decided it was time to take the musical ideas that were percolating in his head to the next level and rounded up some of the best players the local scene had to offer.

The first album to come from that union, *The Naked Soul*, generated some buzz.

*The Rise and Fall of the Question Mark*, released in 2002, built on that buzz, which was further fuelled by the excitement of some electrically-charged live shows.

Things were looking good, but advancing the band was not Cook's sole reason for being. Inspired by Bono and Geldof, he began to devote more and more time to Make Poverty History. At this point in time Cook still believes strongly in music as a tool to bring about social change and is supported by his mates in championing a number of worthy causes.

Musically they are more focused than ever before, as evidenced by the band's most recent offering, *Red*, a powerful record with both a big sound and a big message.

A suitable follow-up to the last project, *The Lazarus Effect*, *Red* boasts some of the best songwriting yet from this quartet.

Two tracks in particular have earned accolades. "The Surface" was named one of the top 10 rock tracks of 2007 by the *Winnipeg Free Press* and "Red" was named single of the year by Winnipeg's 92.9 KICK FM. It charted on a number of other stations as well.

This is a band with tremendous potential.

## THE TOM FUN ORCHESTRA

**Contact:** Darren Gallop, 902-539-9517, 338 Charlotte Street, Sydney, NS. B1P 1C8, The Tom Fun Orchestra has been described as a cluster-rock ensemble – with nine people in the band I suppose that's an appropriate descriptor.

To accurately depict what the members of this Cape Breton-based band serve their paying customers here at home and in the UK, Ireland and Scotland, where they're starting to develop a fan base, I would suggest the addition of a prefix or two – something to the effect of: hugely entertaining, richly diverse, almost always over-the-top cluster-rock ensemble.

With an expansive lineup that includes multiple guitars, banjo, accordion, trumpet, double bass, violin, and drums, The Tom Fun Orchestra could conceivably dispense anything that caught its collective musical fancy, from ballroom dance music with a whorehouse twist, to late-'70s punk/rock, to a musical salute to Dexy's Midnight Runners. The band pumps out a wickedly good concoction that blends all of the above and more. Imagine, if you will, a musical marriage of The Pogues, The Clash, and Tom Waits. It's an infectious, high-energy dish best served live in a place with a big dancefloor.

Lead vocalist Tom Fun, who sounds like a cross between Tom Waits and Shane MacGowan, fronts a line-up that boasts some of the best young players on the east coast: Morgan Currie (violin, vocals), Alicia Penney (acoustic guitar), Donnie Calabrese (bass, vocals), Albert Lionais (trumpet, vocals), Zach MacLean (electric guitar, vocals), Dave Mahalik (accordion, vocals), Devon Strang (drums, vocals), and Victor Tomiczek (banjo, vocals).

If you can see this band live, do so. If not, pick up a copy of its latest CD, *You Will Land With A Thud*.

This set, recorded with Violent Femmes singer-guitarist Gordon Gano and platinum-selling producer Warren Bruleigh (Violent Femmes, The Pixies) and mastered by Howie Weinberg (Nirvana), captures the spirit of Tommy Fun on full tear with such choice offerings as "Watchmaker," "Throw Me To The Rats," and "Tar Pond Tango."

Several songs from the CD have received good play on CBC Radio and on campus radio.



PHOTO: NATHAN BOONE



## TYCOONS

**Contact:** Cory Coons, RR # 1, 10625 Pleasant Valley Rd, South Mountain, ON, K0E 1W0  
There is more than a hint of nostalgia in the music of four-piece rock act TYCOONS.

Fronted by lead vocalist/guitarist Cory M. Coons, TYCOONS has existed in one form or another since 1999 when Coons cut his first record.

Coons' current bandmates include bass player Francis Thibodeau and drummer Barry Billingham, both of whom have played with him for a number of years, and guitarist/songwriter Sean Page, who's a relatively recent addition.

Together they crank out a brand of gritty guitar rock that owes a great deal to the inspiration of classic rock stalwarts like Bon Jovi, Rush, and April Wine and draws as well on proponents of southern rock like Lynyrd Skynyrd and Grinderswitch.

The sound is big and full with soaring vocals, tight harmonies, and plenty of slick licks.

Coons and company have the kind of honest, straight-ahead rock sound that a large chunk of the population over 30 is still looking for.

TYCOONS has been regular at venues throughout the St. Lawrence Seaway Valley circuit since 2000, but could likely hunker down in most parts of the country and find an audience with tracks like "Crumbs," "Rhythm Train," and "Too Many Nights."

Although touring has been limited to Ontario, western Quebec, and northern New York state, bits and pieces of the music have found their way elsewhere. A number of songs have been used in corporate advertising campaigns – electronics giant Philips has utilized three songs to promote its consumer media products. The band has also opened for a score of artists like David Wilcox, April Wine, Prairie Oyster, and Glass Tiger.

TYCOONS is gearing up for another CD due for release later this year or early 2009. On deck is noted producer Gary LaBarr.



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.



Ginger Baker - Cream

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