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Carlo Maragno

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On Being A Bandleader:
**HIRING SIDE
MUSICIANS**

**KEEPING YOUR
BODY IN TUNE**

Hard Work
Pays Off For
ARKELLS

HOME RECORDING 2010
Pre-Pro, Home Studios & More With:
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Garth Richardson
The Zolas
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Michael Bublé

*Our Golden Boy's
Golden Year*

Vol. XXXII No. 5



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OUR GOLDEN BOY'S GOLDEN YEAR
 by Andrew King

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HIRING SIDE MUSICIANS
 by Steve Parton

Having filled both roles, Steve Parton has learned about being a bandleader though his experience as a sideman. Enlisting the help of some fellow session players, we discuss what makes a good bandleader – and what drives side musicians crazy.

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 by Dr. Larry Feldman

A chiropractor and founder of Toronto's Performance Health Centre, which specializes in the care of musicians, Dr. Larry Feldman shares tips on the prevention and treatment of several injuries and syndromes to which musicians are particularly susceptible.

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PRE-PRO, HOME STUDIOS & MORE
 by Andrew King

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 by Craig Leach

Hamilton's Arkells carry a work ethic akin to that of the workers in their hometown, and it's had a great impact on their budding career thus far. It'll be interesting to see where the follow-up to 2008's *Jackson Square* takes them next...



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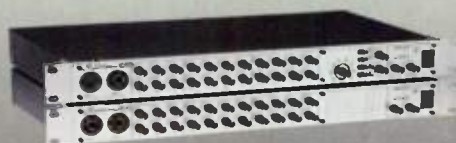
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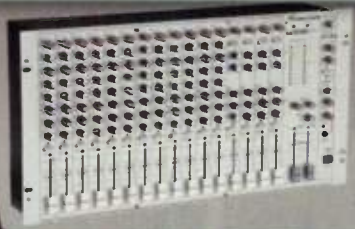
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FESTIVAL QUEST

A LOOK AT GRASSROOTS MUSIC FESTIVALS

ARTISTS



How Goes The Quest?

Hi
As an artist who has spent much time applying to festivals for the past two years (we actually played our first in Seattle in May 2010), I found your article (Kristian Partington's "Festival Quest" from CM May/June 2010) both inspiring and informative. Thanks!

Din
The Soles

Ed. Hopefully Kristian's piece (which I thought was great) offered a few tips from some seasoned festival performers that'll prove useful in the near future. Thanks for reading (and writing)!

Honing Our Craft

Thanks for the opportunity [to be featured in Showcase, CM July/August 2010]. We're big fans of the mag and the direction it's been taking over the past year or so. It's really strong - and I'm a writer/mag editor myself...

Scott Birke
The Craft Economy



New Additions To The CM Multimedia Page

Visit Canadian Musician's multimedia page at: www.canadianmusician.com/multimedia for regularly-updated video content, including new goodies from Shad, Arkells, Tim Chaisson, Carolyn Dawn Johnson, and coverage from the 2010 edition of Honey Jam.

Making Your Way Around The 360 DEAL

By Craig Leach

Like many aspects of the music industry, record deals are in the midst of a period of evolution. Dismal record sales that continue to wane as a result of the pervasiveness and ruthlessness of Internet piracy has devalued the album to such a degree that it has, in many cases, become one of a band or artist's least profitable commodities.



MIRO OBALLA

ENTER THE 360

"These deals seem to be what's necessary in the industry," states Miro Oballa, an entertainment lawyer and partner at TMKO Entertainment and Media in Toronto. "Before the advent of the 360 deal," he explains, "record labels would share in the money that was made from the record sales, and that was it."

This was your standard deal. Bands were content because they kept control of their peripheral assets that generated additional income while labels were content because people still had record collections that you couldn't go jogging with.

Now, "essentially, what a 360 deal means," continues Oballa, "is that a label is

going to participate in all facets of an artist's income." This means that labels will now share in all streams of revenue that are a result of their marketing and branding of the band. This includes touring, merch, endorsements, sponsorships, television or movie syncs, ringtones, book deals, etc.

"The concept of the 360 deal, or multiple rights deal," says Steven Kane, President of Warner Music Canada, "has been around forever. Hell, the Quebec music business is built on it." Kane, who has spent 20-plus years in this industry and has witnessed substantial change over the last two decades, explains that the recent refocusing on the 360 deal is a result of "a market where you have limited sales potential," and the fact that "you can't build a business on just record sales" in today's environment.

Kane argues, however, that the move towards 360 deals is not purely economical; it is also a reflection of the role a label actually plays in the development of a band or artist. "In essence, at its simplest, I am a brand marketer. I help a band refine their identity, refine their brand identity, and take it out to market with them."

The labels' logic, observes Oballa, is that they are "the ones pumping all this money into the marketing of the artist. So therefore, when the artist makes money on touring, merch, sponsorships, or a book deal, the label will say 'That was all a result of our marketing.'"

"So in the end," adds Kane, "it would make sense for us to share in that income."

HERE TO STAY

Like it or not, to ink that prized and elusive record deal nowadays, a 360 component is pretty much mandatory.

"I am not ecstatic about having to do these kind of deals," admits Shaun Frank, lead singer of Toronto-based rock band The Envy, "but I understand that moving forward in the music industry, we're all going to have to find a way to make the machine work better so that everybody can benefit."

Frank, whose band recently signed a 360 deal with Gene Simmons' record label, sees multiple rights deals as justified. "It's obviously not fair for record labels to have to pump all of this money into the band being on the road and the promotion and marketing of an artist, only to make money from the least valuable asset of the band."

The problem with the old deals, continues Frank, is that they were rife with conflicts of interest. Since record labels would only generate revenue from record sales "when the band is out there making millions on the road from merch and touring, [labels] would maybe not want to put as much money into the touring and put more money into the marketing of the record."

According to Kane, the 360 deal has the potential to erase these previous conflicts through an increased partnership and trans-



THE ENVY



STEVEN KANE

parenacy between band and label. By investing in all aspects of a band's image, Kane notes that labels now have a vested interest in making sure the band is successful in all aspects of their career. "If we are going to take a portion of that [revenue], I now have a greater responsibility to deliver on those promises."

NAVIGATING THE WATERS

Record deals have never been an easy realm to navigate. "Even before the 360 deal, the standard record deal was still 55 pages of delicious legalese," notes Oballa, adding that the 360 components tag on an additional 10-15 pages. There are, however, some valuable pieces of advice that a band or artist faced with the prospect of signing a 360 deal can take to ensure signing a 360 deal is the right decision.

"First off," says Kane, "don't be afraid of being a brand. It sounds like terrible 'business speak,' terribly inartistic, but what all of us really are - is a brand. You're creating an identity for yourself. It doesn't have to be a dirty word."

In this world of all-encompassing marketing and image branding, Frank believes "the real key to 360 Deals is that everyone's interests are totally aligned. When the record label benefits, the artist benefits," and vice-versa. "As long as that is happening across the board, everybody wins."

Both Kane and Frank agree that before signing a contract, the artist needs to already have a strong identity.

"We find our biggest successes come from working with artists who really have a strong image of themselves and a strong image of where they want to take their art," notes Kane, adding: "We are there to facilitate that," and that facilitation is much easier if the artist has a sense of who they are and how they want their art to be presented. Frank echoes this, adding, "It is important for the band to maintain as much creative control as possible" to ensure their vision remains their own.

Oballa advises that any artist or band get legal representation to look at the deal when an offer is on the table. "Right now, the problem with the 360 deal, on the artist side, is they're still giving up everything they gave up before, plus more." Oballa notes that it is important for an artist signing a 360 deal to understand how long the 360 portion will last and whether or not the label wants exclusive rights in all facets of the band's activities.

He warns there is a difference between a label collecting "10 percent of an artist's merchandising" and the label getting the exclusive rights to become the merch company. "When that happens, it's like putting all your eggs in one basket. If the label

doesn't do a good job of running it, then not only are you giving up that piece; you're also giving up potential revenue if they are not able to do it properly for you."

THE FUTURE

This incarnation of the multiple rights deal is still relatively new. The hope within the industry is that the 360 concept will evolve into mutually-benefiting relationships for all those involved.

"The deals themselves will continue to develop," says Kane. "The interaction between label and artist will evolve as these

deals mature. It's really the early days, but I think the idea here is we are going to have to be more transparent and the level of cooperation just has to increase. I think it's going to lead to better and deeper relationships with artists, the label, and managers."

"Who knows how this will play out in future deals?" contemplates Oballa. "Hopefully, later down the line, a label will ... almost become more like a service provider and it will be more of a partnership. That would be the hope."

Craig Leach is the Assistant Editor of Canadian Musician.



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Gearing Up For HPX Festival & Conference 2010

■ This year's Halifax Pop Explosion Festival and Conference (HPX) is sure to build on previous years' successes of rocking the Nova Scotia capital. HPX is happening October 19-23 at a slew of venues throughout Halifax. Confirmed for this year's line-up are GWAR, Sloan, Great Lake Swimmers, Handsome Furs, Old Man Luedecke, The New Pornographers, Wordbuglar, and many more.

HPX will also feature the fifth edition of the Music Matters Conference held on October 22-23 at the Citadel Halifax Hotel. The theme of this year's conference will focus on how to achieve success in and navigate today's music industry.

For more information on HPX, visit www.halifaxpopexplosion.com.



Photo: Liam Maloney

Handsome Furs



Old Man Luedecke



Holiday card designed by Feist.

Artist Designed Holiday Cards From War Child

■ Once again this holiday season, Canadians can purchase gifts for family and friends from War Child Canada. All proceeds from the sale of holiday cards, CDs, and merchandise will go to support War Child Canada, a registered charity that provides humanitarian assistance to war-affected children in some of the most devastated regions of the world.

This year's holiday card offerings include designs by Sarah McLachlan, Feist, Leonard Cohen, Joni Mitchell, Billy Talent, The Tragically Hip, Simple Plan, Moby, Barenaked Ladies, Josh Groban, Our Lady Peace, and others. The cards are sold individually, in quantities, or in box sets.

For more information or to purchase, visit www.warchild.ca.



SongCircle Songwriting Competition Has \$25,000 Up For Grabs

■ Newly-launched independent music development and A&R community SongCircle Music (formerly The New York Songwriters' Circle) has announced that it is accepting entries for its fifth annual songwriting contest.

Up for grabs is over \$25,000 in cash and prizes for the best original songs, which includes a recording, publishing, and full label services joint venture agreement with SongCircle Music distributed by EMI; cash awards up to \$10,000; guitars from Gibson and Martin; studio sessions with a top record producer; and more.

For more information, visit www.songcirclemusic.com.

KoSA International Percussion Workshop Wraps-Up 15th Year

■ The KoSA International Percussion Workshop, Drum Camp, and Festival, which ran from July 27-August 1, 2010 at Castleton State College in Vermont, ended with a crescendo at the celebrated Faculty Grand Finale Concert on Saturday, July 31.

"We had a great time, and a great crowd," says KoSA Founder and Artistic Director Aldo Mazza. "When you get this many unbelievable artists together on one stage, the resulting performances are electrifying and one-of-a-kind." The 2010 edition marked the event's 15th anniversary.

"Students and faculty alike find themselves in an atmosphere of unparalleled sharing," states KoSA Co-Founder Jolan Kovacs. "By spending so much time together, both individually and as a group, all of those involved with the KoSA Workshop benefit – and in many unexpected ways."

To learn more about KoSA, visit www.kosamusic.com.



Photo: Peter Bruce Wilder



Photo: Dustin Rabbin

Chantal Kreviazuk

War Child Third Annual Busking For Change Music Festival

■ War Child has announced that its third annual Busking For Change Festival will take place this year on International Peace Day, Tuesday, September 21, 2010 in Toronto. Musicians attending include Raine Maida, Chantal Kreviazuk, KO, The Reason, Ronnie Hawkins, and many more. The artists will busk to raise money at pre-determined locations in downtown Toronto. Money collected at each site, and through on-line donations, will support War Child and its work with war-affected children in some of the most devastated regions of the world.

The event will take place between 7 a.m. and 7 p.m. at various street corners and buildings downtown Toronto. For a full list of musicians and locations and to make a donation, go to www.warchild.ca/buskingforchange.



Photo: Pam Samson

Tim Chaisson performs at the 2010 ECMAs. For an exclusive video interview with Tim Chaisson & Morning Fold, visit www.canadianmusician.com/multimedia.



Photo: Pam Samson

Gary Beals in Sydney for 2010 ECMAs.

ECMA Submission Deadline For 2011

■ The East Coast Music Association (ECMA) has announced the showcases and awards submission deadlines for the 2011 East Coast Music Awards, Festival and Conference. This year's ECMAs will be setting-up shop in Charlottetown, PE from April 14-17, 2011.

The album eligibility period for ECMA 2011 will close October 1, 2010. Submissions must be received before that date for consideration for awards and stages. Additional submission details and forms can be found at www.ecma.com.

PASIC BACK TO INDIANAPOLIS FOR 2010

■ After a successful 2009 edition, The Percussive Arts Society International Convention (PASIC) will again make the Indiana Convention Center in Indianapolis, IN its home for the annual gathering of percussionists from all over the world. This year's event runs from November 10-13, 2010.

The lineup will include more than 120 events on 12 stages featuring



many of the world's best musicians performing a variety of percussion genres and styles. Some of the performers attending this year's event will be: Ignacio Berroa, Chris Coleman, Vera Figueiredo, Jeremy Hummel, and the Jeff Hamilton Trio.

The nationally recognized PASIC Marching Percussion Festival also takes place during the convention. This indoor festival features a competition of high school and collegiate drumlines and solo performers vying for top honours.

For more information, visit www.pasic.org.

Edmonton Set To Host Canadian Country Music Week

■ The Canadian Country Music Association is heading back to the Prairies for Country Music Week 2010. Taking place September 8-12, 2010, events occurring during the week include networking opportunities, artist showcases, and workshops, culminating with the Canadian Country Music Awards Show.

Each year, the Songwriters' Café at Country Music Week attracts a lot of attention. Both established and up-and-coming songwriters play in an acoustic setting while telling the stories behind their songs. There will be 12 budding songwriters and 12 well-known songwriters selected to perform.

For more information, visit www.ccma.org.



Carolyn Dawn Johson is nominated for CCMA Female Artist of the Year. Visit www.canadianmusician.com/multimedia to watch *CM*'s exclusive video interview with C&J.



Photo: Lana Pesant

Bubl  Gives Big To B.C. Children's Hospital

■ Current *CM* cover artist Michael Bublé announced on the first of two hometown shows at Rogers Arena that he'd be donating all profits from that night's performance to the campaign to build a new B.C. Children's Hospital. A longtime supporter of the work done by the hospital, the artist has met with patients and their families on numerous occasions. "They are really inspirational people and the doctors and nurses who care for them are amazing," says Bublé. "But, when you're in the hospital, you can really understand the need for a new building."



Photo: Andi Lo

First Annual Hopscotch Hip Hop Festival Hits Halifax

■ The first annual Hopscotch Hip Hop Festival will be taking place in Halifax, NS from September 10-11, 2010. The inaugural event has been created to showcase the art, talents, and skill of Atlantic Canada's urban arts community.

Billy Comer, a Hopscotch Coordinator, says the conferences will be a great opportunity for hip hop artists to "meet with our national and international artists and start to understand the way they've been able to promote their art and be showcased all over the world".

On the festival's itinerary is a free concert by Maritime MC Classified, as well as workshops and conferences such as spoken word poetry taught by Shauntay Grant and a workshop with Cellograph, an international artist group that has used cellophane in an innovative manner to create graffiti. Additionally, there will be dance, hip-hop, writing, and African drumming workshops.

For more information, visit www.hopscotchhalifax.com.

POLARIS MUSIC PRIZE SHORTLIST & GALA

■ The Polaris Music Prize recently announced the albums that made the cut for its annual shortlist. The winner will be chosen from the 10-album shortlist by a grand jury at the gala held on September 20, 2010 at the Masonic Temple in Toronto. The Polaris Music Prize is awarded annually to one Canadian album based strictly on artistic merit.

Steve Jordan, Founder and Executive Director of The Polaris Music Prize, says: "Once again our jury has selected a magnificently and satisfyingly diverse Short List. They've managed to reward continued artistic achievement from previous winners and nominees while making room for both newcomers like Radio Radio, Karkwa, and Dan Mangan and veterans like Tegan And Sara and The Sadies. Our Grand Jury will have their work cut out for them selecting a winner."

The albums that made the shortlist are, in no particular order: The Besnard Lakes – *The Besnard Lakes Are The Roaring Night*, Radio Radio – *Belmundo Regal*, Karkwa – *Les Chemins De Verre*, The Sadies – *Darker Circles*, Shad – *TSOL*, Broken Social Scene – *Forgiveness Rock Record*, Caribou – *Swim*, Dan Mangan – *Nice, Nice, Very Nice*, Owen Pallett – *Heartland*, and Tegan And Sara – *Sainthood*.

For more information, visit www.polarismusicprize.ca.



Damian Abraham of 2009 Polaris Prize winners Fucked Up & CBC Radio 3's Grant Lawrence at the 2010 Shortlist announcement.



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2nd Annual DJ Show Spins Into Mississauga

■ After the success of last year's inaugural event, the 2010 edition of the Canadian DJ Show (CDJ Show) is primed to be a must-attend event for disc jockeys wanting to be on the cusp of new technology, updates and changes in the industry, and tips and advice from professionals in the field.

The CDJ Show will take place over two days with registration beginning at 9:30 a.m. on Sunday, September 19 and the event running from September 19-20. This year's show features product releases from the industry's top manufacturers, DJ Battles, exhibits, seminars, discussion groups, and the ever-popular After Party.

For more information, visit www.cdjshow.com.



Christine Tassan et les Imposteurs perform at 2009's OCFE Conference.

Ontario Council of Folk Arts To Host 24th Annual Conference

■ The Ontario Council of Folk Festivals will be holding its 24th Annual Conference October 14-17, 2010 in Ottawa.

Spanning four days and three nights, the schedule is set to include speakers, educational seminars, roundtable discussions, informal meetings, performer showcases, and outdoor jam sessions. Expected at this year's conference are 800 attendees, including artistic directors, presenters, and provincial, national, and international industry organizations.

For more information, visit www.ocff.ca.

Indie Week Takes Over Toronto In October

■ The Indie Week Canada 2010 music festival will slam downtown Toronto's live music venues October 13-17, 2010 with lineups representing bands from every genre. As usual, Indie Week is showcasing some extreme unsigned talent.

A new change from last year is the expansion of Indie Week's regional showcases. The event will host bands hailing from 10 countries such as Ireland, Australia, Greece, Iran, Netherlands, Sweden, Switzerland, the UK, the US, and of course, Canada.

For a full list of acts and more information, visit www.indieweek.com.



Canadian Artists Unite To Help Oceana

■ *Spill: Songs For Oil Spill Relief* is a free music compilation download in support of Oceana, the largest international organization focused solely on ocean conservation. It's been months since the Deepwater Horizon oil rig exploded in the Gulf of Mexico. Eleven people were killed in the explosion, and millions of gallons of oil have spewed into the Gulf of Mexico in what has become the largest oil spill in US history. In exchange for making an online donation to Oceana, you will receive a link to download the *Spill* compilation.

The compilation includes tracks donated by artists like Dragonette, Lindi Ortega, Dinosaur Bones, Michou, The Junction, and several others. For more information or to download the compilation, visit www.spillcompilation.com.



18th Annual Montreal Drum Fest Nears

The 2010 edition of the Montreal Drum Fest is set to celebrate the 18th consecutive year of the event over two days beginning October 23, 2010 at the Pierre-Mercure Hall in Montreal. This year's drum fest will feature performances from top calibre players including Chris Dave, Paul Wetico, Simon Langlois, Jeremy Taggart, and Jost Nickel, among others.

Also on the bill are the finals for the Canadian Roland V-Drum Contest and Yamaha Rising Star Showcase. The industry's top manufacturers and suppliers will also be in attendance showcasing the latest in percussion gear.

For more information, visit www.montrealdrumfest.com.



Free Guitar Modeling Software From AcmeBarGig

AcmeBarGig, a Canadian virtual studio technology (VST) developer, has made all of its products available for free download from its website. With VST amp names like Mr. Tater Head, Knuckle Head, Gimme Head, Shred, and Razor Head, musicians have a wide variety of tones available.

Ken McLaren, Senior Developer at ABG, says: "We started AcmeBarGig with the intention of providing high-quality VST plug-ins and stand alone audio applications. Freeware is and always will be a strong component to our business model, as is customer support, appreciation, and extremely fair pricing. In less than two years, we have come from nothing to an estimated 649,000 users in 145 countries, so there is something to be said about our business model."

For more information and to download the VST amps, visit www.acmebargig.com.

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Romi Mayes & The Sheepdogs perform at WCMAW 2009.

BreakOut West Offers More

■ BreakOut West, formerly known as The Western Canadian Music Awards Weekend, is the primary event hosted by the Western Canadian Music Alliance (WCMA) to promote and celebrate western Canadian music. This year's event will be held in Kelowna, BC from October 21-24, 2010.

The four-day event is comprised of a three-day music conference, a multi-genre music festival, the Western Canadian Music Industry Awards Brunch, and the Western Canadian Music Awards Gala.

"I think if we're pursuing one goal this year, it's to really redefine BreakOut West as being about the artists. At the conference, we hope to have 180 one-on-one sessions between artists and music professionals," says WCMA Executive Director Rick Fenton.

For more information, visit www.breakoutwest.ca.



PhemPhat CEO & Honey Jam Founder Ebonnie Rowe.

Honey Jam Celebrates 15 Years

■ Honey Jam, the all-female, multicultural, multi-genre artist showcase, celebrated 15 years of supporting women in music in 2010. Produced by PhemPhat productions, the brainchild of Ebonnie Rowe, Honey Jam offers a showcase, workshops, seminars, and networking opportunities for female artists.

This year's showcase, hosted at The MOD Club in Toronto on August 15, 2010, saw a packed house enjoy performances from a diverse line-up. Special to this year's event was the iTunes release of a version of Nelly Furtado's "I'm Like A Bird," sung by all the performing artists of this year's showcase.

"Our 15th anniversary show was awesome – so much amazing and diverse talent hailing from Toronto, Montreal, Vancouver, and Alberta," says Rowe. "We're elated with the turnout, how the artists performed, the media and industry attendance, and how the crowd responded. It was definitely one of the best shows we've ever produced."

Visit www.honeyjam.com for more information and check out CM's Multimedia page at www.canadianmusician.com/multimedia for a video recap of the night's events.



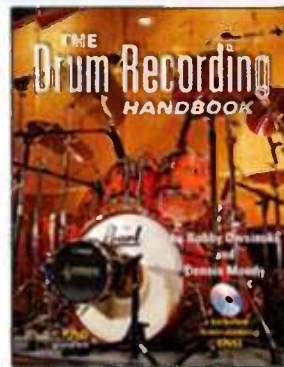
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country@ccma.org, www.ccma.org

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September 16-19, 2010
info@newmusicfest.ca,
www.newmusicfest.ca

53rd College Music Society National Conference

Minneapolis, MN
September 23-26, 2010
406-721-9616, FAX 406-721-9419
cms@music.org, www.music.org

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www.proavgolf.com

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www.popmontreal.com

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bbevents@billboard.com,
www.billboardevents.com

Celtic Colours International Festival

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902-562-6700, FAX 902-539-9388
info@celtic-colours.com,
www.celtic-colours.com

Music China 2010

Shanghai, China
October 10-12, 2010
905-824-5017
info@canada.messefrankfurt.com,
www.musikmesse.com

2010 Canadian Acoustical Association Annual Conference

Victoria, BC
October 13-15, 2010
613-993-9746, FAX 613-954-1495
secretary@caa-aca.ca, www.caa-aca.ca

23rd Ontario Council of Folk Festivals (OCFF)

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

Niagara Music Forum

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905-641-3471, FAX 888-665-1307
www.niagarामusicforum.com

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Halifax, NS
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902-482-8176, FAX 902-482-0716
festival@halifaxpopexplosion.com,
www.halifaxpopexplosion.com

Western Canadian Music Awards

Kelowna, BC
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204-943-8485, FAX 204-453-1594
rick@breakoutwest.ca, www.breakoutwest.ca

Montréal Drum Fest

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www.montrealdrumfest.com

WOMEX 2010 (World Music Expo)

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www.womex.com

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440-543-5366
info@aosa.org, www.aosa.org

PASIC 2010

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percarts@pas.org, www.pas.org

The NAMM Show 2011

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info@namm.org, www.namm.org

MIDEM 2011

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www.midem.com

Mobile Beat 2011 DJ Show & Conference

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Pre-Conference Events: January 31, 2011
Exhibits: February 1-3, 2011
515-986-3300
www.mobilebeat.com

KoSA Cuba 2011

Havana, Cuba
March 6-13, 2011
800-541-8401
info@kosamusic.com, www.kosamusic.com

Canadian Music Week 2011

Toronto, ON
March 9-13, 2011
905-858-4747, FAX 905-858-4848
info@cmw.net, www.cmw.net

SXSW 2011

Austin, TX
Music: March 16-20, 2011
512-467-7979, FAX 512-451-0754
sxsw@sxsw.com, www.sxsw.com

2011 JUNO Awards

Toronto, ON
March 21-27, 2011
416-485-3135, FAX 416-485-4978
info@carasonline.com,
www.juno-awards.com

MTNA National Conference

Milwaukee, WI
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902-892-9040, FAX 902-892-9041
ecma@ecma.com, www.ecma.com

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April 15-17, 2011
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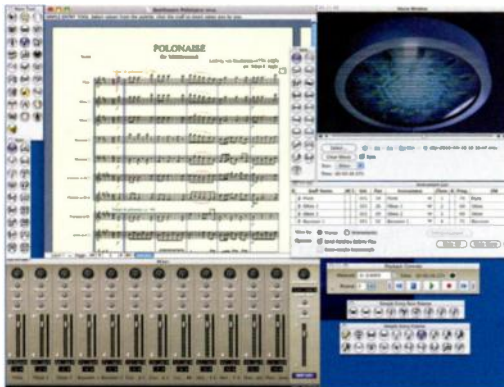
MakeMusic Finale 2011

By Paul Lau

MakeMusic's dynasty has spanned 22 years, beginning with the release of Finale 1.0 and extending to the current release of Finale 2011.

For those new to notational software, let's start with a primer to differentiate between notational software and sequencing software. Most musicians are perhaps more familiar with recording applications (DAWs), and though all these programs have some notational programming, they are far from the depth and sophistication of Finale 2011.

The music creation used in sequencing software is usually done by recording audio/MIDI tracks and multi-layering them to create a song. Notational software, quite simply put, is the input, display, arranging, edit-



ing, and creation of compositions with actual notes on staves.

How easily data is entered into Finale is the key to the functionality of the software. You can enter notes with your computer or using HyperScribe, inputting notes in real-time via a MIDI keyboard as they appear as notes on the score. You can also enter notation into Finale simply by playing your brass or woodwind instrument through MicNotator. This is similar to a pitch-to-MIDI device, but no MIDI is required in this instance; this is more like live pitch-to-notation.

The final methodology of note entry is via Finale's Smartscore Lite Scanning – taking sheet music and scanning it into Finale. This will then allow you to play back the score using sound engines and grant the ability to use all the editable functionality to manipulate the notes. I also found the use of meta-tools (like hotkeys) quite helpful. These

shortcuts allow you to work efficiently and save time, but they will take some time to master.

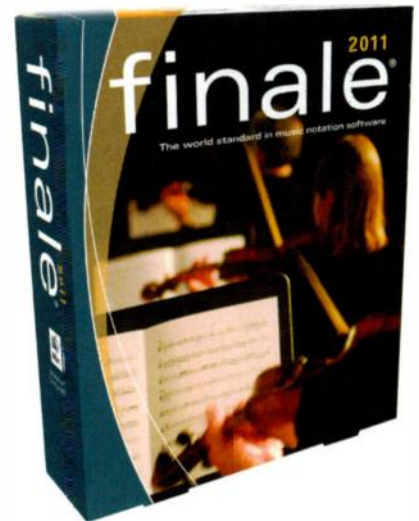
To enhance your melody line, let the Auto-Harmonizing function transform and colour your melody with the addition of multiple parts. The Auto-Harmonizer can create up to six parts of harmony in dozens of styles and voices. There is also a Drum Groove tool that creates instant backbeats and can be added to any region easily and quickly.

The integrated video functionality is seamless, and allows you to import video to be automatically synched to your score through a resizable window. You can also set your frame rates, write time code into your score, and send SMPTE/MTC to external devices.

As for other new features, at first glance, the functionality of the staff layout has changed from previous versions of Finale. This area of the software is more intuitive, allowing users to hide, move, and edit staves, groups, and brackets. The lyric entry has been modified, as lyrics instantly appear exactly as they'll print out and are automatically spaced with the notes you want them under. The new feature for capo chords can be automatically added/removed with control over whether they replace or are added to non-capo chords.

Finale 2011 uses one of the best sound sample libraries available, with over 375 high-quality instrument sounds included from the Garritan Personal Orchestra. There are some new sound additions that include bass trombone, brass section, children's choir, and a flute section. The updated Garritan Aria Player now has an integrated ambience reverb and the ability to save ensembles. The expanded percussion playback also allows you to easily switch between pitched and non-pitched percussion anywhere in your score.

For music educators, Finale now includes more than 800 ready-made, customizable music education worksheets and gives complete control over the fonts used for notation and text in your music. For teachers with new music students, one of the most useful and practical additions to Finale is AlphaNotes, which allows you to place note names or solfège syllables inside the note heads.



Finally, Finale 2011 is compatible with both Mac and Windows operating systems. I was also impressed with the tutorial videos, which used not only PC terminology and functionality, but also Mac language, making it helpful to both types of users. MakeMusic has invested a great amount of time and effort in its Quickstart video tutorials, allowing the user to break the program down into more digestible parts and to learn each section easily and efficiently – especially if you don't like manuals.

Finale 2011 is an impressive and sophisticated creative tool that can enhance the workflow of any composer, educator, or student that wants to explore where their music can go.

Paul Lau B.Sc.

Musician/Producer/MIDI/Digital Audio Specialist
Managing Director PowerMusic5Records

(www.powermusic5.com)

Member of the Cool Christian Pop Band Scatter17

(www.scatter17.com)

Technological Solutionist/Assistant Manager of Axe
Music Calgary (www.axemusic.com)

Manufacturer's Comment

I'd like to thank Paul for the review. In the context of his differentiation between DAWs and notation software, I'd like to add that notation software, like Finale, would likely be your first choice when your end result will be music on the printed page.

Scott Yoho
Product Specialist
MakeMusic Inc.

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IK Multimedia AmpliTube 3

By Hal Jaques

AmpliTube 3 is the newest generation of amp modeling software technology from IK Multimedia. My first experience with amp simulation was in the form of a first generation red kidney bean, and since then, I have been hearing the unavoidable "real amp vs. simulated amp" debate.

I could start throwing around words like crunchy, beefy, warm, sparkly, etc., but these words and the opinions they form are generally pretty subjective. Instead, I'd like to focus on the versatility and creative power of AmpliTube's features.

AmpliTube 3 works on your Mac and your PC as standalone, or as VST, RTAS, and Audio Unit plug-ins. It contains 160 individually modeled studio components: 51 stompboxes, 31 amplifiers, 46 speaker cabinets, 15 stage and studio mics, and 17 post-amp rack effects. All 160 of these components are usable; you won't have to banish any of them to your studio's virtual closet.

AmpliTube 2 users will be comfortable with 3 as the basic interface is the same. This was my first experience with AmpliTube, though, and the general intuitiveness of the software's controls was very welcoming to a new user. A big reason for this was IK's new preset management and keyword system, which allows you to categorize, organize, search, and quickly recall custom preset tones faster than a monkey can eat a banana.

Stompboxes & Effects

IK really tried to capture the essence of analog with AmpliTube 3. It even developed new technology to recreate the dynamics and inconsistencies of real analog pedals. Of all the effects, I found the various EQ effects in AT3 to be quite valuable when attempting to dial in more accurate rig simulations.

There are plenty of savoury distortion and creamy fuzz options available, along with classic remakes like the Electro-Harmonix Small Phazer (a Small Stone clone) and Electric Flanger (an Electric Mistress clone). DigiTech Whammy fans are sure to "get a kick" out of the Wharmonator effect. Some new additions are the Step Filter, Step Slicer, Tap Delay, Rezo resonance effect/filter, and Swell Stomp, in addition to



rack effects that allow you to completely transform your tone, create inspiring rhythmic patterns, or, if the spider bites, create a thick web of drone and pad effects.

AT3 now also allows you to reconfigure your pedal board and rack effects chain simply by dragging and dropping the effect into its new position. Testing out new configurations and coming up with bizarre sounds could easily give you other addictions a run for their money.

Amps

The 31 amplifiers in IK's arsenal span a dozen or so of the top names in guitar/

bass amplification, past and present. You can even chain your signal through two separate amp simulators per preset, and all the big names you would expect to see are there, plus some interesting surprises. Even by simply going through the presets, you'll realize that all of them truly possess unique characteristics and with minimal tweaking, they are all very usable.

The dynamic response was pleasantly surprising. I could totally feel the "amposters" responding realistically through my stereo's floor speakers as I dug in – just as expected from a real valve amp. This realism results from IK's third generation modeling technology, using its exclusive DSM (Dynamic Saturation Modeling) technology.

Cabinets/Mic Technique

There are 46 different speaker cabinets, including an ultra realistic rotary speaker. With regards to versatility, AT3 pulls through once again, allowing you run your signal through two separate cabs at once. Both of the cabinets available in the signal chain can be miked by two of the 15 individually-selectable mic varieties. Thanks to IK's VRM (Volumetric Response Modeling) technology, each mic can be freely moved from the centre to the outer part of the speaker cone, and their proximity to the speaker can be adjusted. Add variable room reflections, relative volume, and individual mic panning and you'll discover a whole new way of organizing your mix.

Tubular!

As a guitarist and bassist, I really enjoy the process of shaping different tones for the different styles and techniques I use. I can say that AT3's vast library of studio components will tickle basically every fancy of your guitar or bass needs. I can also safely say that AT3 will provide a versatility of tone control that many couldn't even begin to afford if they tried to collect these components individually.

I truly believe that AmpliTube 3 will be a humongous convenience to anyone who enjoys recording or playing music.

Hal Jaques teaches bass and guitar, and also plays bass in Montreal's What's He Building In There?, currently working on a follow-up to their 2007 debut. Visit www.myspace.com/whbit for more.

Shure KSM 353 & 313 Ribbon Mics

by Michael Saracino

Ribbon microphones have very unique sonic characteristics that set them apart from the droves of dynamic and condenser microphones an engineer might already have in his or her mic park. They have also, traditionally, had a very sensitive ribbon element that is ill equipped to handle high SPL instruments like a kick drum. Enter the Roswellite shape-memory acoustic ribbon material – a new take on the classic ribbon design, which is rugged and allows a ribbon mic to be placed in practically any situation. The technology was initially developed by Crowley & Tripp Microphones, and now that Shure has acquired Crowley & Tripp, we reap the benefits in the form of the KSM 313 and KSM 353 ribbon microphones.

Out of the box, I couldn't help but notice the quality of construction. These are solidly built with substantial weight and, upon handling, they feel like they'll last over time – even under less than optimal care. This can be said of Shure products in general, as anyone who owns even an SM57 or 58 can attest. I also have to say I was particularly impressed by the elegant design of the KSM 313.

My first recording test was on a source for which ribbon mics are often used, which is a guitar cab, but for a style of music involving a great deal of high SPLs and distortion, which is metal. I first tried the 313 on a Genz Benz Diablo into a Genz Benz 4 x 12 cab. I always find the Genz to have a little bit of a harsh top end but I really find it to have a unique tone that can contrast well against a JCM or Triple Rectifier. The KSM 313 gave me a unique result, taming some of the shrill characteristics and bringing out more warmth than any of my other go-to mics I'd been using on it. I then used the KSM 353 on the clean channel of an Orange Rocker 30 open back combo and the results were rich and warm but with a lot of clarity and intelligibility. It reminded me of the rounded warmth of an RE20 or SM7B with the clarity of my TLM 103.

My second test was on vocals. I tend to go between two microphones for most lead vocal work, one being a multi pattern tube condenser and the other a fixed pattern condenser. I can definitely say that the KSM 353 would get as much or more use than the other

two if it was a permanent fixture in my mic drawer. I did a subtle male vocal track at first and it sat well against an ambient electric guitar background. I then recorded some aggressive male vocals, which, to me, is a good test for this new age rugged ribbon mic. The mic accomplished something that my others couldn't, short of an SM7B, in that it captured the grit and growl without being too abrasive, but unlike the SM7B it had more depth. It was as if I had a fast limiter grabbing the nasty peaks and some notch filters carving out the high-mid frequencies that can get very unpleasant, only it was the natural taming characteristics of the mic itself.

My third test was for a unique drum tracking session for my own band, After the Earth. We took a chest full of great microphones, some API preamps, and a ProTools HD Accel rig out to an old house in Fort Erie, ON and set up a mobile studio with a 14 channel drum mic setup on a DW collectors series drumkit with a DW custom extra deep solid maple snare. The KSM 313 served as a general kit mic (think mono overhead but closer to the snare) and the KSM 353 served as centre room mic. The results were phenomenal.

Being able to push the 353 into a heavy compressor and bring that pumping quality into heavier drum sections is proving to be so useful now that we're closer to mixing. We experimented a lot and these proved the two best placements for us. We also placed the 353 as a distanced mic, in a ceramic bathroom next door to the kit for the bridge section of one song, and the results were larger than life. These ribbons are a dream on drums and I think that differentiates them largely from their sensitive ancestors.

At the end of all these tests, I must admit, I have more desire for a ribbon



mic than ever before. As a studio owner and gear head, this may mean another investment in the future.

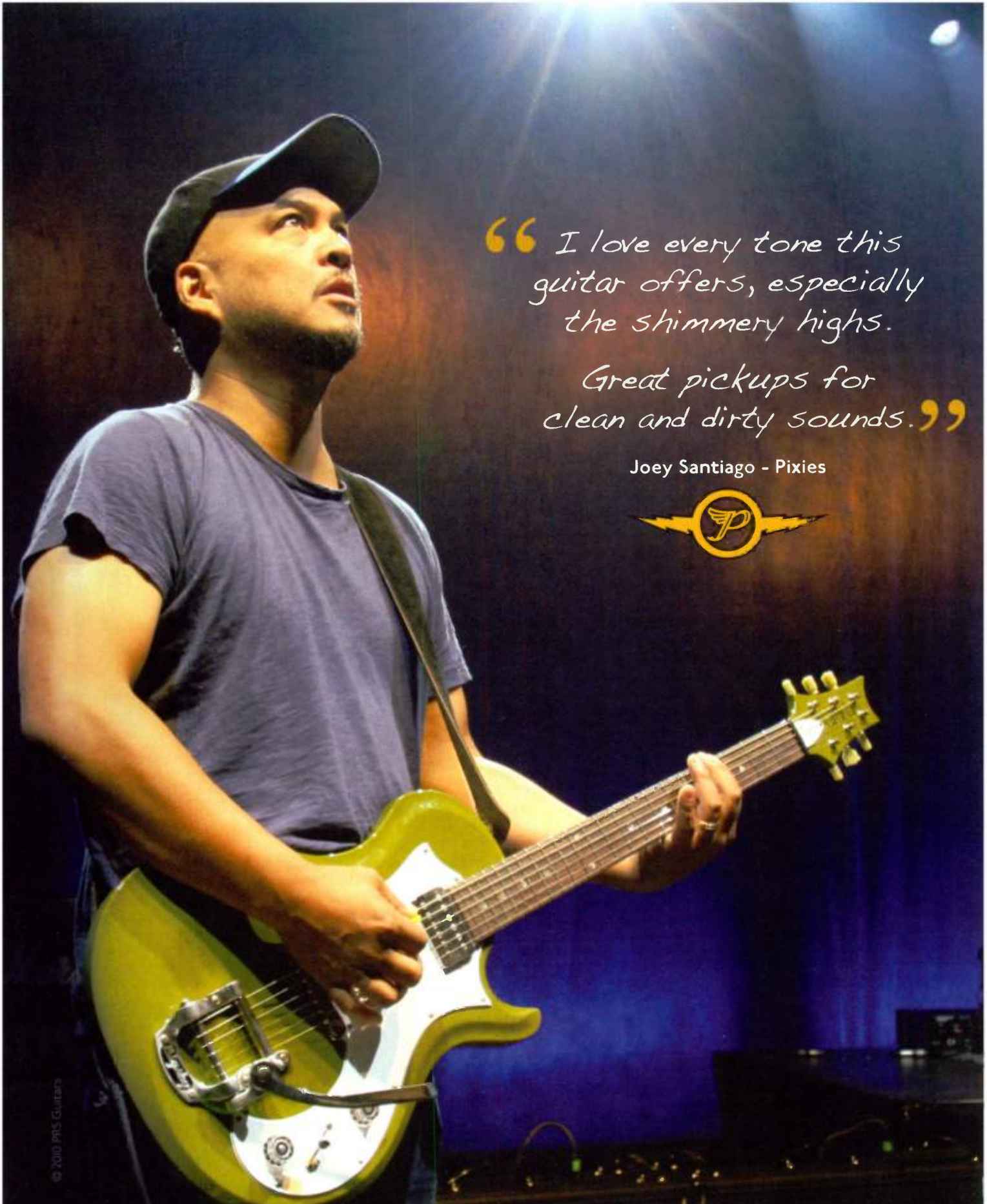
Michael Saracino
Co-owner of Winding Path Media
(www.windingpathmedia.com)

Singer of After the Earth (www.aftertheearth.com and
www.myspace.com/aftertheearthband)

Distributor's Comment

Ribbon mics and drums are not traditionally associated with each other. Michael's percussion testing is proof of the versatility of the Roswellite material used in Shure's ribbon microphones. Michael has shown a side of the KSM ribbons that many would never think of exploring.

Mark Khoury
Product Manager – Shure
SF Marketing Inc.



“ I love every tone this guitar offers, especially the shimmery highs.

Great pickups for clean and dirty sounds.”

Joey Santiago - Pixies



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20-year-old Jamie Robinson is an award-winning guitarist, Owner of Inflection Entertainment, composer for Paramount Pictures, and has recently finished studying at Musician's Institute in Hollywood, CA on its first full scholarship. Check out Jamie's music and new music video for his first single, "Seen The Signs," at www.myspace.com/jamierobinson777.

by Jamie Robinson

USING ARPEGGIOS IN YOUR RHYTHM & LEAD PLAYING

Part I

Welcome to the first half of a two-part look at using arpeggios in both your rhythm and lead playing styles. Arpeggios are one of my favourite things to incorporate into my playing as they can add a great melodic touch – especially when playing something fast and flashy.

In case you're unfamiliar, arpeggio is a fancy musical term for playing chords one note at a time. Arpeggios

can add a lot of flavour to both rhythm and lead styles of playing in all genres of music. I will be showcasing my use of arpeggios in a hard rock style, but it's easy to take the ideas illustrated here and apply them to whatever style of music you enjoy playing and writing.

My first example is from my song "Playing to Win," which is the title track off my new album. "Playing to Win," which is based in the key of B Minor, uses a 7-string guitar, but if you don't own a 7-string, you can still use the idea and concept of the riff to help utilize arpeggios in your rhythm playing.

The opening riff (Ex. 1) starts off with a power chord progression in the key of B minor. Then, to provide an interesting cadence, I run through a D Maj7 (D, F#, A, C#) arpeggio in a fast sixteenth note rhythm starting on the 7th (C#)

which is at the second fret on the seventh string.

It continues through the arpeggio up to the 5th (A) on the seventh fret at the fourth string then comes back to the 3rd (F#), which is at the fifth fret on the fifth string.

This is a common pattern in my playing and improvising which I think sounds really neat. You can create some interesting patterns and accent some cool rhythmic approaches

Ex. 1

TAB
 2 0 2 4 2 5 3 7 5 (7) 5 2 2 0 2 4 2 5 7

TAB
 (7) 2 3 2 5 4 5 4 7 4 5 4 5 4 5 4 5 4 4 2 3 2 5 2 3 2 3 2 3 2 2

Ex. 2

TAB
 3 5 4 5 3 7 4 5 4 5 3 5 4 5 3 3 3 6 4 6 3 7 4 6 4 6 3 6 4 6 3 3

to an arpeggio lick that is out of the normal sweeping arpeggio style.

Later in "Playing to Win," for the bridge section (Ex. 2) I really emphasize my use of this pattern for 7th arpeggios. The bridge, which starts at 1:48 in the song, makes its way through a progression of 7th arpeggios using a cool melodic pattern based on the notes of each arpeggio.

Using arpeggios in this way adds a lot of musical flavour to a flashy riff, since you can hear the notes outlining the chords through which the song is moving. Next issue, we'll be looking at the solo section of my song "Seen The Signs," which starts off with a very fast arpeggio sequence with big stretching – so start practicing!



by David Braid

How A Polish Sailor Turned British Novelist Helped Me Find My Voice As A JAZZ IMPROVISER

It was author Joseph Conrad whose ideas about “the main task” of art inspired a significant change in how I thought about my goals as a creative musician.

In his preface to a novel published in 1897, he wrote: “A work that aspires, however humbly, to the status of art should carry its justification in every line.” In other words, an artist’s work is economical in expression so that every element contributes in a vital way to the completeness of that work. It was this insight that caused me to evaluate the aims of my creativity as an improviser.

Before I considered Conrad’s observation, I thought the goal of jazz improvisation was to achieve an interesting extemporization based on the melody, harmony, and rhythm of a pre-determined composition. There is an abundance of jazz pedagogy that develops the tools to actualize that goal; for example, books and master classes often discuss applications of scales, chord substitutions, and rhythm to inspire the improviser; however, if a person becomes extremely skilled with the applications, say, of bebop chord substitution or different rhythmic groupings of eighth notes, does it lead to more artful improvising?

Conrad’s idea of artful “justification” in respect of improvisation requires not only skillfully-executed ideas, but the presence of a larger structure or form which governs the individual ideas.

I started questioning the structural

unity or “justification in every line” of my improvisations on two levels: on a macro-level, which considers what makes a solo feel complete; and on a micro-level, which considers the usefulness each musical element plays in relation to the larger form. I enjoy improvisers such as Sonny Rollins and Keith Jarrett because their most inspired solos are organized like written compositions – each phrase logically progresses from one to the next, creating a structural form that prepares a natural climax and conclusion.

After reading Conrad’s piece, I became interested in other structural ways to develop a unified solo. I sought for a simple approach that would make every element of the music (melody, rhythm, harmony) play a vital part in both the improvised phrase and the larger form of the improvisation. A simple way to integrate phrase and form is to develop one motif throughout the entire solo. This way, vocabulary such as chord substitutions, rhythms, and scales are not ends in themselves, but tools to manipulate the motif and generate form. At the very least, the application of such vocabulary justifies the presence of each musical phrase by its relatedness to the ideas that proceed from the original.

To further explore this approach, two practical questions are in order: the kind of motif one should use to build a clear form, and the means to become more comfortable spontaneously producing variations of the motif.

To answer the first question, the selection of a motif should be appropriate to the style of music. For example, if one is improvising on jazz standards with a traditional bebop group, three examples of appropriate motifs might be: the original melody of the song, a fragment of the melody, or a simple bebop rhythm; however, if one is improvising in a more progressive context, the soloist would be free to choose any motif. Regardless of context, selecting a simple motif is ideal because it is easier for the improviser to manipulate and for

the listener to follow.

As for the second question, the first step is to understand the character of the original idea, hence permitting practice in the invention of ways to modify it. Write out some variations applied to an easy composition, and then modify what is unsatisfactory. Examples of ways to modify a motif include: rhythmic displacement, modal transposition, decoration, inversion, rhythmic augmentation, and rhythmic diminution. Naturally, translations can be combined.

To illustrate this approach in a broader perspective, see David’s improvisation over John Coltrane’s “Giant Steps” at: www.davidbraid.com/gs.php

Since much of Coltrane’s original melody and harmony moves in thirds, a natural choice for a motif to generate an improvisation is a third. The translation of that interval throughout my improvisation validates each phrase by its relatedness to the original motif; this creates a logical flow of ideas making a narrative the listener can follow.

In close, Joseph Conrad may seem an unlikely source of inspiration for a jazz artist in the 21st century, but it was his conviction that music is “the art of arts.” In his preface, Conrad strives for “... complete, unswerving devotion to the perfect blending of form and substance” in art. The “form” is the structural unity of the composition, and the “substance” refers to the musical elements economically expressed so as to justify the form in every line, a marked contrast to discussion limited to new, exotic source material, tools, or vocabulary.

Applying his wisdom, I believe, is a sure step towards producing more artistically-mature improvisation, since clarity of form replaces applications of vocabulary without direction.



by Aaron Harvey

Aaron Harvey is the bassist of up-and-coming indie rock outfit Sandman Viper Command. Brewed in the small suburb of Burlington, ON, Sandman Viper Command meld garage guitar rock with fuzzy pop. The band spent the summer touring the festival circuit and pushing their debut release, *Everybody See This*. www.myspace.com/sandmanvipercommand

ONSTAGE GROOVE IS A FLUID CREATURE

I began playing the bass out of necessity; it was not my instrument of choice. In middle school, I was the first kid in my music class to obtain the necessary embouchure to produce a C note on the trumpet. Until finishing high school, I didn't put the trumpet down. The bass, to me, was just a weak excuse for a guitar. I had no interest in it whatsoever. If I wasn't playing trumpet in music class, I was playing drums or guitar at home. My love for making harmonious vibrations was blossoming.

When I started jamming with Sandman Viper Command, I was handed the bass. There were already two guitar players, and my drum set was in a state of disrepair. We started off playing The Beatles' "I'm Only Sleeping," to which I simplified the bass line for an acoustic performance. I didn't necessarily like The Beatles at this time. I knew a few tunes, but my childhood was steeped less in the classic rock of the '60s, and more in the alternative rock of the '90s. (Thanks mom and dad). After a few hazy drives to London to visit a friend, with the play list consisting entirely of The Beatles, Rolling Stones, and The Beach Boys, my love for classic rock, and in turn the bass, began to sprout.

It was during this introduction to classic rock that I began to fully

realize the role of the bass guitar within the rock group dynamic. The instrument is grossly misunderstood. Sure, it's got four strings to the guitar's six, and the strings below instead of screech, but it does one crucial thing: it makes you want to move.

That unmistakable-yet-barely-realized-sound that gets your foot tapping? That's rhythm, and rhythm is responsible for the groove. If a band's groove isn't in sync, the performance probably won't be either.

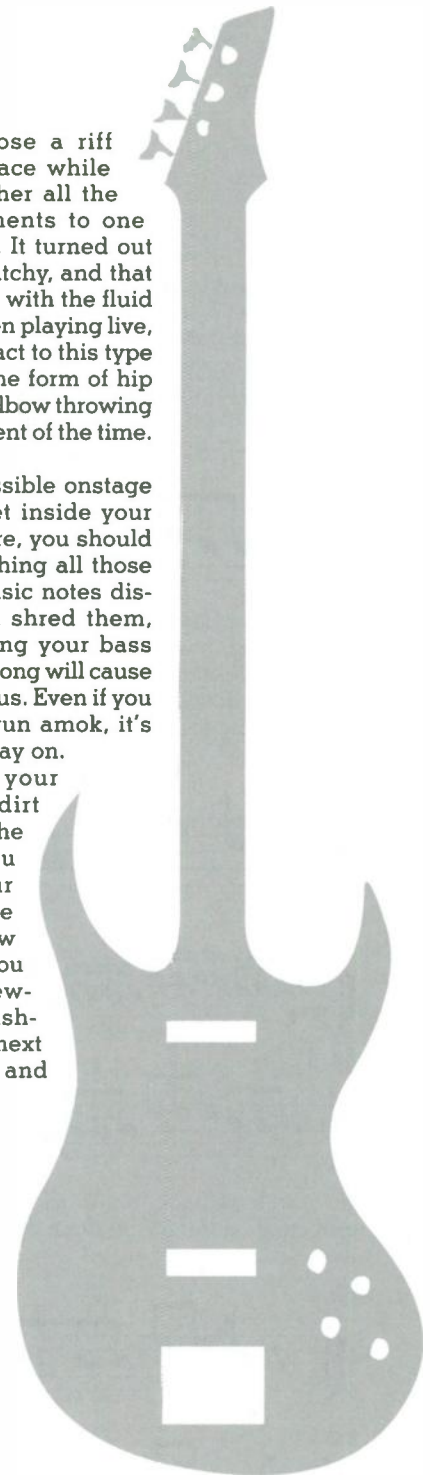
Because it's in your hands, young Padawan, it's important to remember that the general onstage groove is a fluid creature – you must not get left behind in its wake. Maintaining an onstage connection with the drummer is a helpful way to make it through a more difficult song or breakdown, as you'll both work to keep one another in check. All-around awareness is key in maintaining your stride, and will help in the cohesiveness of the group so long as everyone is following suit.

For example, in the song "Yo Bobcat" (Ex. 1), our drummer Matt and I have to become a rhythmic force to carry the groove along. The song's chorus has distorted, fuzzed-out guitars that, without the backing rhythm section, would get lost. Having a keen sense of the overall groove to the song allowed

me to compose a riff that filled space while pulling together all the musical elements to one cohesive unit. It turned out to be damn catchy, and that had a lot to do with the fluid bass line. When playing live, people will react to this type of groove in the form of hip swaying and elbow throwing about 99 per cent of the time.

The worst possible onstage tactic is to get inside your own head. Sure, you should be there watching all those imaginary music notes dissipate as you shred them, but questioning your bass prowess mid-song will cause you to lose focus. Even if you think you've run amok, it's essential to play on.

Don't let your friends rub dirt in your face the next time you proclaim your love for the bass. Just know your role so you can start spewing spine-crushing rebuttals next time they try and get you down.



Ex. 1

| | |
|---|---|
| G | -----11-14-----11-14-----11-14-----11-14-----9-11-----9-11-----9-11-----9-11----- |
| D | -----12-14-----12-14-----12-14-----12-14-----9-11-----9-11-----9-11-----9-11----- |
| A | -----12-14-----12-14-----12-14-----12-14-----9-11-----9-11-----9-11-----9-11----- |
| E | -----12-14-----12-14-----12-14-----12-14-----9-11-----9-11-----9-11-----9-11----- |

| | |
|---|---|
| G | -----11-11-----9-9-----9-9-----9-----11-13-----11-13-----11-13-14-13-11----- |
| D | -----11-11-----11-11-----11-11-----11-9-----11-14-----11-14-----11-14-----14----- |
| A | -----11-11-----11-11-----11-11-----11-9-----11-14-----11-14-----11-14-----14----- |
| E | -----9-9-----12-----12-----12-----12-----12-----12-----12-----12----- |

Above: Chorus riffage from the song "Yo Bobcat" By: Aaron Harvey/Sandman Viper Command.



by Ted Warren

WORKING WITH CLICHÉS

Part 2

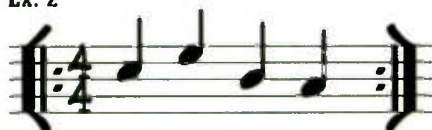
In the first part of "Working With Clichés" that ran last issue, we took a very simple idea on the drums (see Ex. 1) and worked through various tonal variations without changing the rhythm. Now we'll look at ways of varying the rhythm in the idea while keeping the tonal pattern (basically moving down the drums) the same.

Ex. 1

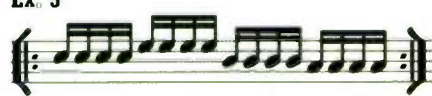


Now that we have this pattern in eighth notes again, how can we vary it rhythmically? How about playing it at half the speed (Ex. 2), twice the speed (Ex. 3), or playing the idea in triplets (Ex. 4)?

Ex. 2



Ex. 3



Ex. 4



Now let's go back to our original idea and create different rhythms by adding rests (Ex. 5-12).

Ex. 5



Ex. 6



Ex. 7



Ex. 8



Ex. 9



Ex. 10



Ex. 11



Ex. 12



If we go through this same process with Ex. 3, we get 15 more variations on our lick and 11 more variations with Ex. 4.

Articulation Variations

Our last way of creating variety within our repertoire will come from changing our attack on the instrument. Some ways this can be done are through accents (Ex. 13 and 14), flams (Ex. 15 and 16), buzzes (Ex. 17 and 18), and dead strokes (Ex. 19 and 20).

Ex. 13



Ex. 14



Ex. 15



Ex. 16



Ex. 17



Ex. 18



Ex. 19



Ex. 20



If we start putting these different sounds together with the rhythmic variations we've just looked at, as well as the tonal variations from Part 1, we have literally thousands of ways of playing the idea we're "sick of." Remember, the lick we've just gone through in these two columns is just an example. Use your own clichés to create your own repertoire of licks based on your ideas. Have fun and good luck!



by Mark Nuccio

Mark Nuccio joined the New York Philharmonic in 1999 and is currently the acting Principal Clarinetist in addition to being adjunct Professor of Clarinet at the Manhattan School of Music. Most recently, he assisted the Rico Corporation in developing a new line of clarinet reeds, the Rico Reserve Classics. Having made his own reeds for much of his career, he has a wealth of knowledge on reed maintenance and care.

CHOOSING & BREAKING IN YOUR REEDS

Getting your equipment to work to your advantage is essential for every player. It is imperative to have a high-quality instrument with a mouthpiece that suits your desired sound, as well as a reed that vibrates with as little effort possible in achieving a professional quality sound. It is essential to find the proper reed strength, break-in process, and the best-sounding reed for each performance. This will allow you to sound beautiful and expressive while offering greater tonal clarity.

When choosing your reed strength, you should know that there are no heroics in playing a hard reed, such as 4.5 or 5 strength. It is no testament to how strong you are or how much you practice; rather, the strength is directly related to the facing on your mouthpiece and the sound you desire.

A reed should be allowed to vibrate freely while using a proper embouchure and an appropriate amount of pressure. Choose the reed strength that seems to have a beautiful sound using as little effort as needed. This will allow you to make artistic choices in your performance, rather than focusing all your efforts on trying to get the sound to come out. I suggest trying out two or three strengths in order to make sure you have the most comfortable resistance.

There is also more tonal clarity when playing a strength that is more comfortable for you. Tonal clarity does not mean a bright tone, but rather clear tone. A reed should function like a good stereo system – offering a balanced compliment of treble, bass, and mid-range in the sound.

It is also beneficial to have someone you trust or admire – a teacher, colleague, or peer – listen to you. Have that person tell you what sounds best. What you think is bright may just be clear to the listener. For example, my reed of choice feels brighter from behind the clarinet, but that sensation does not extend into the audience. This is why having a respected colleague listen in the audience can give one the reassurance that the reed has allowed you to maintain, if not improve your existing sound.

After 23 years of making my own reeds, I've recently made the switch over to Rico Reserve Classic soprano clarinet reeds, which I helped to develop with the company. While they are playable with very little break-in time, I still do take time to break in my reeds.

Breaking in your reeds properly is another way to sound your best at all times. Over the years, I've developed a system for breaking in reeds. Here's how it works:

It's best to gradually reintroduce moisture to the reed.

1. Take the reed out of the box.
2. Date the back of the reed with a pencil or waterproof pen.
3. Dip the reed in water.
4. Rub the vamp of the reed 10-15 times in order to make it as smooth as possible and to seal the pores so that it takes longer for saliva to penetrate the reed.
5. Put the reed on the mouthpiece and play for a short time (30 seconds) – not too long.
6. Place the reed back in a suitable reed case, and don't play it again until the following day.
7. The next day, take the reed out of the reed case and play it again for another short period of time (30-45 seconds).
8. Do this each day, marking the bottom of the reed to indicate how many times you have tested the reed.
9. When there are 4-5 marks on the reed, the reed is ready for rehearsal/performance.

This process will allow you to create a running break-in cycle so you'll always have reeds ready for performance. This process is clearly explained in a video on YouTube.com (search "Mark Nuccio reed").

This break-in process will also allow you to use as few reeds as possible when playing a run of concerts. I feel it is important to use one reed for the run of a performance when possible. The tone and pitch are oftentimes different for each reed, so use your rehearsals to find the best reed. For example, I would perform Rachmaninoff's Second Symphony on the same reed for all four of our performances during the given week if at all possible.

Sometimes a player has to change a reed if it becomes too light; however, do everything possible not to change. Not only will your sound and pitch be more consistent to your colleagues, but you will also know how that reed responds for the articulation as well as moving between registers.

Keep a record of the reed that you use for each piece either by noting it directly on the reed or by keeping a log. Find a system that works for you. The more organized you are, the more success you will find, and your colleagues should find you to be more consistent and reliable.

There are a lot of things to think about when approaching a piece of music, but don't forget about your set-up. Work with your accessories so they can work for you.



by Patrick Boyle
B.Mus, M.A.

SCHOOL'S OUT (WELL, NOT REALLY...) FOR SUMMER

Part 2: The Myth of Downtime

Last month, I posed a series of questions to musicians who might have an interest in pursuing a post-secondary degree in music. To summarize, there is no time better than the present to start making decisions about what is important to you before selecting a program of study. As promised, this month I will lay out some specifics for brass players to get in the right headspace before an audition.

Preparation

The trumpet sees you when you're sleeping, and knows when you're a fake. I like reminding myself to always take care of what I need to do today, rather than get caught up in all the things I can't do. Truthfully, there's no such thing as "downtime" for a serious brass player. The charms of summer can easily take us off-course. Be honest, there is always something you can't do, so what do you have to do to stretch beyond your limits?

While rest is important, how many among us have laboured through a couple of extra days of rebuilding our face after our friends called us for a golf weekend? Many auditions are in the winter and spring. In the heat of summer, try making a weekly list of things you need to accomplish for the audition to feel as natural as possible. Break things down into smaller, manageable sections. If there are specific pieces you have to prepare for the audition, consider learning them in sections but from the back. This is especially effective for learning a concerto or sonata. That way when you start to perform the piece from beginning to end, you will constantly encounter areas you recognize.

Always practice as though there is someone in the room whose opinion you deeply respect – a teacher, fellow musician, or close friend. Get into the mindset that no matter what you are executing, it is always relevant and musical. This is especially good for thorough, repetitive practice. I've found it helpful to alter the time of my practice routine in the weeks leading up to an audition so that I am fully prepared to play at the specific hour of my audition. For example, if you are a morning person (and yes, there are a few of them out there) try practicing at night if you have an evening audition.

In the jazz area, many schools ask applicants to supply a list of 20-30 tunes that the panel will select from. Don't be a hero and select all the most outrageously complicated tunes.

Select a few. One can never go wrong with a few common Bird rhythm changes heads (e.g. "Moose the Mooche," "Anthropology," "Red Cross"). In my opinion, it's better to present a range of tunes in different styles. A selection of up-tempo, ballads, medium swing, and bossa (perhaps three or four of each) should suffice. Check the school website for specific requirements.

On that note, it is critically important that you know a lot about the school you are applying to. During the audition, the panel may ask things like "What attracted you to our school?" or "Who can you see yourself studying with here?" Do your homework. If you can, arrange a lesson with one of the teachers at the school a few months prior to your audition. Always have a few questions in your mind to ask them.

Slobs beware: dress well in clothes that fit at an audition. That doesn't always mean a suit and tie, but it does mean dress with style.

Sight-reading

A wise teacher once told me that the only way to learn to sight-read is by sight-reading. Professional players read professionally, so if you believe that your reading skills are poor then do something about it. In the privacy of your own practice studio, there is no need to feel embarrassed about things you cannot do. Read anything and everything.

In an audition, sight-reading allows a panel to see how you fare in an unknown situation. Take a minute to observe the key, time signature, style, and tempo. Relax. While yes, the idea is to play whatever you are looking at with accuracy and musicality, how you tackle mistakes (if they occur) is equally important. NEVER apologize for screwing up. NEVER stop. Trumpeters will sometimes be asked to transpose something at sight. To multitask my practice sessions, I have a book of Bach chorales that I like to sight read with, playing them at pitch and in treble and bass clefs.

Chance favours a prepared mind. You can never predict what will happen in an audition, but you can prepare yourself for that unpredictability. If you think you are going to blow it or you haven't put the time into preparation, then you probably will tank. But if you are dedicated and if you keep an "I can nail this" attitude at all times, you can only improve.



Yale Fox is an international DJ currently based out of New York City. You can find more information on his work and research at www.darwinsthemachine.com.

Louis Dorio is a professional DJ of over 10 years. Outside of the office, you can find him hosting his weekly show, *Electronic Warfare*, on Bassdrive.com, the Internet's premier drum and bass network.

DIGITAL MUSIC

by Yale Fox with Louis Dorio

TURNTABLE SET-UP & Calibration

This column is intended to teach DJs about proper turntable set-up and calibration. It answers many of the fundamental questions that, if you understand, will make your lives a lot easier – whether you're a beginner or expert.

What is skating?

Skating is the centripetal force generated by a turning record, which causes the tonearm to be drawn towards the inside of the record. Anti-skating is an adjustment used to compensate for that. For DJ'ing, you always want your anti-skating to be set to zero. This allows it to be drawn in the natural direction during back-cueing and scratching.

When you get into HiFi cartridges it becomes crucial because the diamond profiles are so sensitive to even the most minor adjustments. This is less of a concern for spherical stylus-type DJ cartridges which sit more central to the groove anyways.

What is the height or Vertical Tracking Angle (VTA)?

This is the angle required to make the stylus sit in the groove properly, from front-to-back. Most DJs don't even look at this setting, but taking the time to adjust it properly can yield better sound quality and groove holding performance. Your height should always be set to be parallel to the record surface during playback. This depends, of course, on the height of the cartridge and the thickness of the record and slipmat. For DJ use, it's often overlooked and it generally makes less of a difference with a DJ cartridge. That explains why you can go to a club and find their tonearm heights set at completely arbitrary heights, yet DJs can perform the whole time and not notice a difference.

What is the difference between straight and curved tonearms?

For DJ use, the only straight tonearm type is called an underhung arm, meaning that the arm is intentionally kept shorter to provide better scratch performance. This has a tendency to cause uneven vinyl wear and, overall, is bad for your records. This is not to be confused with a HiFi-type straight arm, which is much longer. The S-shaped tonearm is still the best-shaped tonearm for the professional DJ.

Can you explain Vertical Tracking Force (VTF) and what we need to know about it?

This is a critical adjustment for DJs, and it really pays to have an understanding of how to properly balance a tonearm before you even delve into VTF. This is adjusted via the counterweight on the rear of the tonearm. Too much weight, and you'll wear out your records prematurely (and sometimes the stylus as well). Too little weight, and you'll damage the grooves of your records.

What exactly is the signal output and why is it important?

It's the voltage generated by the cartridge during playback. My S-120, for example, is 10 mV, which means that my software (in the case of the SL1) doesn't have to apply as much software gain to the signal in order to get it loud enough to analyze the timecode. The less gain you have to apply, the higher the signal to noise ratio, and the better that the software can detect and analyze timecode.

What are the best settings for a noisy environment/jumpy needle?

With a traditional cartridge, your best bet is to increase the tracking force to the upper threshold as suggested by the manufacturer. The reality is that increasing tracking force does cause more profound record wear, so I still wouldn't overdo it unless it was with an old set of control vinyl or in emergency situations.

What are the best settings for preserving control signal quality?

I use Serato and I like to keep my control vinyl in the best shape possible, so I don't really track my cartridges any heavier than about 3, maybe 3.5 grams if I have to. Generally, your best bet is to follow the tracking force recommendations that are included with the cartridge, but if you are light-handed, you can opt for the minimum recommended value and still make out just fine.



by Ryan Luchuck

AUDITION THE TEACHER!

How To Find A Great Voice Instructor

As a professional voice instructor, I get calls every day inquiring about my services. "How much do you charge?" and "Where is your studio?" are by far the two most common questions. Good questions, right?

Sure, but there are actually many others that are far more important. These questions will empower singers as they search for a great teacher. After all, how can you know what to ask when you're new to voice lessons in the first place? I've never played golf and, as a result, I wouldn't have a clue how to find a great teacher. That's what this article is all about: giving singers knowledge of the right things to ask when interviewing teachers. Trust me, we voice teachers are not all made the same.

Teaching voice is a very difficult art. The vocal problems that singers can run into are endless in their variety and challenges. We're dealing with tiny little muscles and soft tissue that require fine coordination. Your voice teacher has to know exactly how to manipulate these muscles to lead you into fixing your vocal issues on the physical side. It's not easy to do when you can't see these muscles!

The next step is to help you build your voice into an instrument that you can use to sing your favorite music successfully – whatever that may be. On top of that, a great voice instructor should then be able to show you the subtleties of style (like what makes a rock singer different than a jazz singer). With that in mind, let's get down to what you need to know.

1. Qualifications

Believe it or not, most voice teachers have exactly one qualification: they're good singers themselves. While that may be a good start, it doesn't mean they have the slightest clue on how to get someone else's voice to sound as good as theirs.

Your voice teacher should be trained to teach by another great teacher, which usually takes years. Beware of Bachelor of Music or Vocal Degrees. Of course, they can be beneficial, but this education alone does not mean that someone truly understands the voice. Ask your potential voice teacher who taught them to teach. Don't be afraid to call their teacher and double check their qualifications. Otherwise, you run the risk of simply learning someone else's bad habits – an expensive waste of time.

2. The Singing Teacher's Voice

Now, after I just told you how important it is that your voice teacher not just be a good singer, they still have to be one!

Rather than asking, "Do I like my teachers voice?" the question is, "What is the condition of my singing teacher's voice?" Does the teacher have a healthy-sounding speaking voice? If not, don't train with them. How can they be a great teacher if they can't keep their own voice in shape? How is the teacher's registration (the transition from their lower register/chest voice through their mix into head voice)? Ask them to demonstrate a scale from the bottom of their range to the very top. If they have a noticeable break and change in quality between the bottom and top as they sing, they will likely only be able to teach you the same thing.

It is not necessary that your voice teacher have the most beautiful voice in the world; however, they should still have a clear, healthy voice that is connected from the bottom to the top.

3. Attitude

There is never a need for anyone to study with a voice teacher who is abusive, negative, dismissive of questions, impatient, cranky, and so on. It's hard enough to go through the process of developing your voice; your teacher must be supportive and kind at all times. Of course, we all need to be challenged,

and a great teacher will push you outside your comfort zone sometimes despite your objections, but there is a big difference between the two extremes.

4. Musicianship

How important is it that your voice teacher be a great piano player or musician in general? Surprisingly, it's not an essential part of being a great teacher. The most valuable asset a voice teacher can have is their ear – this is usually the difference between a great teacher and an average one. Having said that, if you can find a great voice teacher who is also a good musician, go for it! You will learn a lot of musical subtleties that would not come up otherwise.

5. Price & Studio Location

Again, these are the most common questions, yet the least important. How dare I say that? Of course price and convenience are important issues, but you must ask yourself, "What am I learning?" High quality information is always worth a lot more. Why pay less money for something that can't help you? I recommend that singers look at their budget and study with the best teacher they can find and afford as often as possible. This may mean that you take fewer lessons, but the higher level of education will mean you'll improve much faster than you could otherwise.

Remember that you, as the student, are in control. Be loyal, above all, to your own voice and follow your instincts. With the right teacher and regular practice, it's amazing how much a voice can grow into an amazing instrument for a lifetime.

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Michael

Our Golden Boy's Golden Year

BY ANDREW KING. PHOTOS BY LANA PESANT.

He's played to massive audiences at top-tier venues across the US, Australia, most of Europe, and of course, his home and native land. He was nominated for six JUNO Awards, took home four, and even snagged a Grammy for Best Traditional Pop Vocal Album. A Brit Award and Meteor Music Award from Ireland each brought some international flavour to his trophy case. Indeed, Michael Bublé has amassed an admirable collection of accolades, equaled only by some of the most successful international recording artists of our time – and these are from 2010 alone.

It's been a hell of a year for Bublé, but just a new plateau atop an already successful career that's certainly flourished over the last decade, but was built over a period nearly twice as long. So while he's performed for and sold records to millions around the globe, Bublé hasn't lost touch with the work ethic, gratitude, and humility that have contributed to his success – not to mention that undeniable charm that's treated him pretty well so far...

HOME

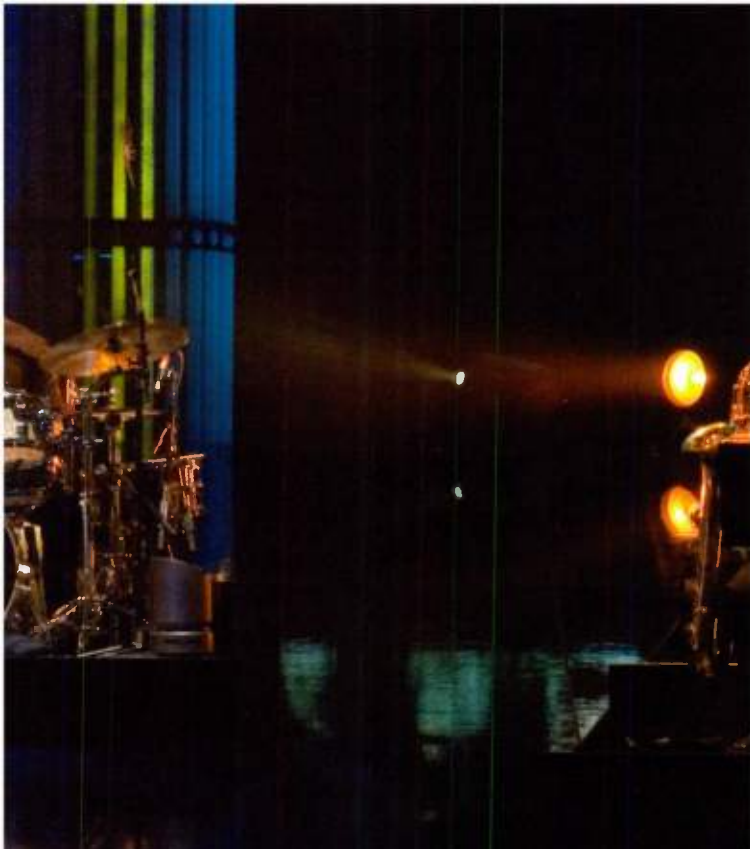
"I have memories of walking around my elementary school, and I don't know why, but I was singing this Rod Stewart song," says Bublé about his early appreciation for music before softly singing a few lines from the tune. The name eludes him and the tune eludes me, so the concert-for-one is short-lived. "It was just really obvious to me, even at six or seven years old, how important music was."

He cites acts as diverse as Neil Young, Lionel Richie, the Beastie Boys, Bing Crosby, and Guns N' Roses as contributors to his almost overwhelming infatuation with melody, and it wasn't long before this youthful fascination had manifested itself as an adult-like aspiration. "Other kids might go off and make believe that they're superheroes or pirates, but I completely enveloped myself in music."

His hometown of Burnaby, BC may not have been the most nurturing for a career in music; however, even from the get-go, his family more than compensated for what his surroundings lacked in support. While still in elementary school, Bublé would sing to backing tracks through an old guitar amp that his uncle had gifted him, pop to rock to jazz – anything he could get his hands on. His grandfather, an Italian immigrant and plumber by trade, not only paid for his singing lessons, but would offer his services in exchange for stage time for his grandson.

Bublé began vocal lessons at 15 and by 16 was working and singing in nightclubs and on any other stages he could find. As though his geographical underpinnings weren't enough, the singer had set out to create an identity within a style of singing that had long been removed from the musical mainstream.

While he's currently wary of being pasted with the "crooner" label, Bublé admits that when he was first starting, he was "even more focused towards crooning or big band." He explains: "At that point, I wanted to carve out my niche. I knew that it was important to be someone that people could



Bublé

categorize, because I felt that was the only way to set a path for myself.”

When gracing his first stages, Bublé recalls that lounge was beginning to resurface as a hot sound, though as he notes, “That’s not at all what I was doing – it was more like Big Bad Voodoo Daddy and these other lounge acts.” Bublé was well aware that there weren’t a lot of other people doing what he was doing – “and forget about a lot of people doing it; the people that were doing it weren’t doing it well.” Recognizing this as an opportunity and not an obstacle, he continued pressing forward on what was indeed a slow but nonetheless gradual incline, receiving support along the way.

While many musical communities that exist outside of the mainstream rely on a collective unity to survive and thrive, Bublé was truly a man on a mission and a man alone. “I’d love to tell you in a sentimental way that there was a Rat Pack-type group coming up with me, but I felt very alone,” remembers the singer. “Look at where I came from; I didn’t know anyone in the business – not a soul.” There was no camaraderie or sense of belonging; instead, Bublé was “a nobody playing nightclubs.”

As one can tell by simply flicking on the radio or television today, though, his determination continually triumphed over discouragement.

“If I had to do it again, I don’t know that I’d have a formula to follow,” admits the singer when asked about advice he might give to another musician setting out to build a career out of a dated genre of music, or a new one altogether. “All I knew was that I was sincere about it. It was a big part of who I was, and I believed it.” Bublé strengthens his point with a rather

enlightening analogy, saying: “If an actor can truly believe in the words he’s saying or she’s saying, the audience doesn’t really have a choice but to believe with them.”

A SONG FOR YOU

His initial foray into music coming as a live performer, I’m curious as to when Bublé began toying with the title of songwriter. “I started it at about 17,” recalls the singer rather fondly. Though it wouldn’t be released until years later in a more refined incarnation, the first song Bublé penned was “Everything,” the Grammy-nominated single from 2007’s *Call Me Irresponsible*. “It had a different form, but when I ended up taking it and rehashing it years later, I realized it had always had a great basic melody.”

That slowly-cultivated realization of the importance of melody has since become one of the main influences of the singer’s output. “I used to write sort of willy-nilly, not really knowing where things were going, though I suppose if you know exactly where the song is going, you’re wasting your time.” Instead, Bublé has found a happy medium of working with a loose formula built around what he knows and likes – “the melodies, the counter melodies, and knowing where the song should go lyrically based on that. I understand those things clearly now.”

Sessions with talented co-writers and lyricists are opportunities he relishes, often having an idea of where he wants to end up but exploring with different ways of getting there.

“When I was writing ‘Home’ (from 2005’s *It’s Time*), I’d come up with the opening lines on my own, but had a hard time filling in a lot of the blanks,” says Bublé, taking a moment from his thought to sing the first four lines of his single. “I’ve always wanted to sing songs that had lyrics that I might actually say.”

Of the many talented individuals with whom he’s collaborated over the years, Bublé holds Amy Foster (daughter of the legendary David) in particularly high regard. “She’s one of the greatest lyricist I’ve ever worked with,” he says in praise of his colleague and friend. “She has a wonderful way of putting pen to paper and speaking for me.” In fact, it’s with Foster and his musical director Alan Chang that he shares credits for the studio version of



Michael Bublé

"Everything," as well as several other tracks from his catalogue.

He mentions Canadian songstress Jann Arden as another favourite collaborator. "Lost," the second single from *Call Me Irresponsible*, was co-written with Arden and provided him with what he calls an "eye-opening experience." Speaking about the song and its lyrical composition, Bublé says: "She spoke so freely; the words came very easily to her, the way I felt the melody came to me." He continues, adding: "I've never been a fan of using words like 'dream' or 'stars falling' – I find them a little 'bleh.' Cheesy. But Jann, very much like Amy, seems to come up with things that, when she says them, are very visual; they're things that people say – real things."

That realism, he believes, is what anchors his songs and makes them so welcoming to his audience. "I think that's part of the reason I've had some success in that regard," he states. "I can connect with people emotionally through a lyric."

lot of weight. "People have asked me, 'Why don't you Twitter?' I don't want to Twitter. I think that's too much," he says. "You have to have your own personal life – some things that are yours."

While he won't back down from a personal question, there are certain parts of his life and identity that Bublé keeps a handle on – and understandably so. "It's a tough thing," reflects the artist. "You never want to get too cool for school, but at the same time, a lot of artists reek of desperation. They're doing everything they can to get attention, but I don't want to have to do debauchorous things or go on Twitter to make that connection. If I can, I'd rather create it naturally." Don't expect to see him on MTV's *Cribs* anytime soon.

The artist and, more specifically, his team still take more general measures to communicate with fans on a broader level, recently introducing an iPhone App for the Canadian leg of his summer tour. The app included a personal welcome from the singer, interactive promotions and contests for users, trivia and polls, a forum for fans to communicate about shows and post photos, and the aptly-titled Bublé Radio and Bublé TV, among other features designed to further immerse fans in the Bublé bubble.



ONSTAGE DURING SOUND CHECK



ALWAYS ON THEIR MINDS

The general trend in the music industry, or any that exists in the public eye, for that matter, is that the more successful and renowned one becomes, the more distant they seem from the general public. Yet somehow, Bublé has not only managed to evade this trend, but seemingly reverse it to the point that his fans almost feel a certain familiarity and kinship with the musician they so admire.

"There are a lot of different levels to that," says Bublé about that inferred accessibility. "When I'm onstage, I just try to be myself – whether that's me in a good mood, me in a bad mood, me just being sweet, or raunchy, or whatever." But that gap is narrowed not only in a macrocosmic sense through his openness, honesty, or onstage charisma, but also on an individual, physical level when the opportunity arises.

"I don't care if I'm at the mall in Toronto and a family or kid comes up and wants a picture. I've always thought about it in that very organic way – be yourself, be kind, be gracious, and don't take yourself too seriously. If you're cool like that and treat people the way you'd hope to be treated, that connection will grow." It's like his grandfather would constantly remind him: "You know, sunshine, this is what you wanted."

There are times, though, where the singer doesn't want the gap to be non-existent; there is such a thing as too close. Bublé's manager, Bruce Allen, has often used the phrase, "No mystique, big mistake," in which Bublé puts a



MEETING MEMBERS OF THE MEDIA BACKSTAGE

The final and clearly the most crucial aspect to the bridges built between Bublé and his fans is his live performance. "It's simply the most important thing," states Bublé with certainty, and his money is, quite literally, where his mouth is. Carrying an awesome amount of production value, not to mention a pack of top-quality players with a full horn section, Bublé goes well beyond what would be required to sell out shows, all for one reason: to give his fans the absolute best. "Taking people away like that for a couple of hours is a big deal," he says. "They've paid good money, and for me, it's always had to be about more than music."

FEELING GOOD

Many recording artists, regardless of age, genre, geography, or any other qualifier one might toss into the ring, have experienced tumultuous times within the monster that is the music business. But for Bublé, having sold more than five million copies of his latest album, *Crazy Love*, and over 25 million total units from his entire catalogue, it seems the industry has been rather hospitable.

Sure, he's had to pay his dues, though unlike many of his peers, it seems

a place now and I'm really secure. Because of that, I'm able to enjoy those moments more than ever before, whether that's a meet-and-greet for a radio station or showing up in Montreal with 21,000 people there. It's quite comfortable, and I feel fortunate to feel that way when I'm working."

Contributing to both that comfort and his success in general is the collective of professionals from various facets of the industry, united under the banner of "Team Bublé." In fact, referring back to the non-existent sense of community when he first started performing, Bublé says that the camaraderie he has now is with his crew. "I know everybody," he says assuredly. "I know their names, their wives, and their kids. It's a weird place to be because those are my friends. Those are the people I know."

With the absence of an entourage of celebrity friends or his own brand of energy drink, Bublé seems to have eluded the fame monster. He's instead the true picture of the stereotypical Canadian – kind, humble, and crazy about hockey. Because of this, though, he still feels somewhat alone in it all, atop his ever-elevating plateau. Then again, he doesn't seem like the type that needs the reassurance of others to know that he's right where he wants to be.



his entire stint in the industry has been rather smooth. "Maybe because I was naïve, I never really felt a transition (into the industry)," reflects Bublé about his seamless conversion from "a nobody playing nightclubs" to being, well, Michael Bublé.

"I was as serious as a heart attack about [my career] when I was 16," he explains. "This is what I was going to do. This was no hobby; it was my job." This mentality perhaps contributed to his endurance when first entering the industry, being faced with a workload unlike anything he'd seen to that point.

"I thought I'd been working hard for the previous 10 years," he says about his first foray in the biz. "After signing (a record deal), I realized that I hadn't seen anything yet." The next two years would find the singer playing over 40 countries on a ruthless tour schedule. "I laugh about it with my manager now, but that first year-and-a-half span, I think I had 11 days off – and they were travel days."

Still, Bublé says he's loved every second of his journey so far, despite initially being "scared to death." He recognized that this was his chance – he'd been placed on the path to the career he'd always dreamed of, and was going forward regardless of how trying the trek would be. Subsequently, because of his well-earned success, each year has become slightly easier and in turn, more comfortable for him.

"I'm also a lot more confident," says the singer candidly. "I walk into

IT'S TIME

In fitting with the pattern that's emerged over the last few years of his career, each finding Bublé more successful than the last, it'll be a wonder to see where 2011 takes him. But let's not get ahead of ourselves – this year isn't over, and *Crazy Love* is still carrying a respectable amount of momentum nearing the one-year anniversary of its release.

And so while his star will undeniably continue to soar, so too will his range as an artist. Who knows what's to come other than great songs from one of the most down-to-Earth people in the business?

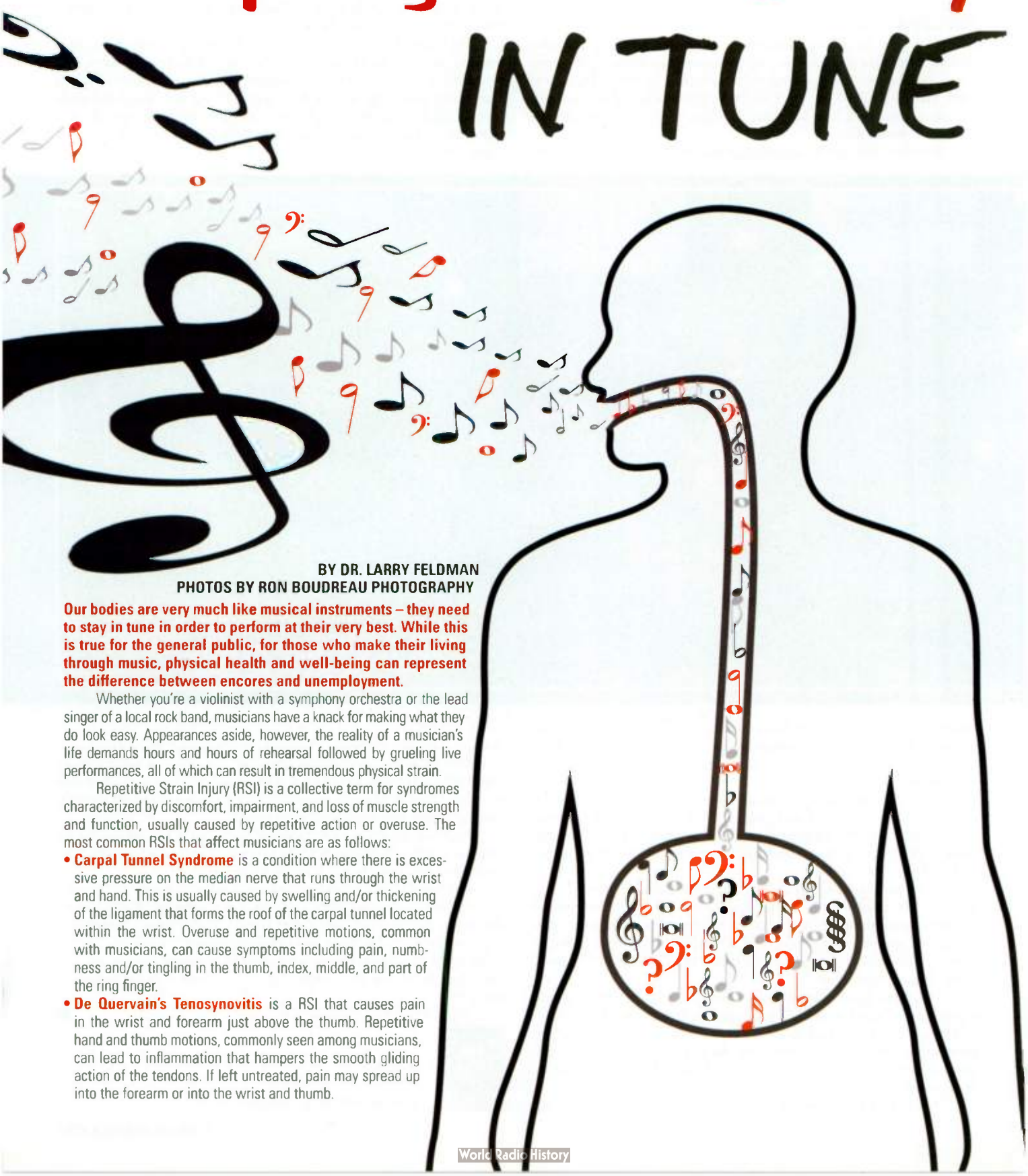
Call him Canadian, call him kind, even call him irresponsible – just don't call him a crooner. "When my first record came out, I was 'crooner guy,' doing old jazz stuff," says Bublé about his beginnings. "Now, I sing pop, I sing rock, I sing R&B, and still interpret some standards. I'm still fighting that categorization, though I guess I put myself there in the first place," he says before a quick laugh. "I don't know what style I'm known for anymore."

Who's to say it can't simply be his own? ■



Andrew King is the Editor of Canadian Musician.

Keeping Your Body IN TUNE



BY DR. LARRY FELDMAN
PHOTOS BY RON BOUDREAU PHOTOGRAPHY

Our bodies are very much like musical instruments – they need to stay in tune in order to perform at their very best. While this is true for the general public, for those who make their living through music, physical health and well-being can represent the difference between encores and unemployment.

Whether you're a violinist with a symphony orchestra or the lead singer of a local rock band, musicians have a knack for making what they do look easy. Appearances aside, however, the reality of a musician's life demands hours and hours of rehearsal followed by grueling live performances, all of which can result in tremendous physical strain.

Repetitive Strain Injury (RSI) is a collective term for syndromes characterized by discomfort, impairment, and loss of muscle strength and function, usually caused by repetitive action or overuse. The most common RSIs that affect musicians are as follows:

- **Carpal Tunnel Syndrome** is a condition where there is excessive pressure on the median nerve that runs through the wrist and hand. This is usually caused by swelling and/or thickening of the ligament that forms the roof of the carpal tunnel located within the wrist. Overuse and repetitive motions, common with musicians, can cause symptoms including pain, numbness and/or tingling in the thumb, index, middle, and part of the ring finger.
- **De Quervain's Tenosynovitis** is a RSI that causes pain in the wrist and forearm just above the thumb. Repetitive hand and thumb motions, commonly seen among musicians, can lead to inflammation that hampers the smooth gliding action of the tendons. If left untreated, pain may spread up into the forearm or into the wrist and thumb.

- **Trigger Finger** is when there is inflammation of the tendon(s) that flex or bend the finger(s). The tendons pass through a series of pulleys that hold the tendons close to the finger. Reduction or compression of the space inside the tendon sheath can cause the tendon to get stuck as it goes through the pulley. Inflammation or trauma may cause the tendon sheath to get caught as the finger moves from a flexed position into extension. Common symptoms include clicking or locking of the finger(s) when attempting to straighten them from a flexed position. In severe cases, the finger needs to be passively straightened. Trigger finger is commonly seen in piano, trumpet, and guitar players.



Susceptible to these repetitive strain injuries, musicians tend to also suffer from neck and back pain that is triggered by faulty posture and repeated movements. Such aches and pains can compromise overall health, hinder efficient performances, and restrict normal movement. While these problems may be common among musicians, they can be prevented.

So what can musicians do to keep themselves "in tune"? Regular "maintenance" treatment can help prevent these conditions from manifesting. Just like athletes who avoid injury through a strict training program involving treatments such as chiropractic, massage therapy, and acupuncture in addition to stretches and exercise, musicians should also avail themselves of similar preventative care. Don't wait for an injury. Taking proactive steps now will pay off in the future.

Chiropractic care, massage therapy, and acupuncture are excellent ways of treating repetitive strain injuries (RSIs) and preventing them from occurring in the first place. Those who play an instrument can greatly benefit from all of these treatments. Not only will they address the injuries, but they will also help musicians avoid the risk of further injury.

Injuries to musicians can be devastating, especially if they cannot find a cure for what is ailing them. Now there is new hope. One of the latest and most innovative forms of treatment in Canada is Class IV Laser Therapy. It is the most advanced laser therapy available and works by flooding the affected tissues with photons, energizing the damaged cells and increasing circulation to the painful area. This produces a cascade of healing responses in your body, reducing inflammation and thereby reducing or even eliminating both the pain and injury.

Dr. Glenn Copeland, team podiatrist of the Toronto Blue Jays and clinical director of the Rehab and Wellbeing Centre at Mount Sinai Hospital in Toronto, was responsible for bringing the Class IV Laser to Canada. After seeing incredible results with the players on the Toronto Blue Jays and other professional sports teams such as the Boston Celtics, Dr. Copeland brought the Class IV Laser to the Mount Sinai Rehab Centre. The results have been outstanding. There has been a 90 per cent success rate for patients with a wide variety of injuries ranging from neck and back pain to RSIs. Musicians with debilitating injuries can now be healed more quickly than ever.



There is no question that musicians are a special group of professionals that develop many occupation-specific injuries. Unfortunately, some musicians assume that their painful condition is normal and find ways to mask the effects of their developing injuries. This is partly due to a performance culture in which there is a long standing philosophy that the "show must go on" and partly due to a common concern among professional musicians of being labeled as a musician with an injury.

Fortunately, there are ways to prevent debilitating injuries. Taking pro-active steps now, before injury occurs, will ensure not only the health of your body but of your long lasting career as a professional musician. ■



Dr. Larry Feldman is a chiropractor and founder of Toronto's Performance Health Centre, specializing in the care of musicians. Visit www.tphc.ca for more information.

TIPS FOR STAYING IN TUNE

- **Stay Informed.** Take time to read up on the various injuries that affect musicians and the treatments that can help to prevent them from occurring.
- **Analyze Your Technique.** Check out how you are holding your instrument. Small adjustments to your technique can go a long way in preventing future injuries. Professionals such as chiropractors can be instrumental in helping provide the proper feedback.
- **Take Frequent Breaks.** During practice sessions, make sure that you take enough breaks to do stretching exercises. Try taking shorter breaks between songs and longer breaks every hour. Constant tension and repetitive stress does not allow the body to work properly. Remember that marathon rehearsals will actually decrease performance. Two shorter rehearsals in a day rather than one long, intense session will be much more beneficial in the long run.
- **Ergonomics.** Ergonomic positioning is all the rage in today's computer-oriented office setting. All musicians face similar postural strain. Particular attention should be paid to the proper positioning of your body with respect to your instrument.
- **Listen To Your Body.** This is extremely important. Injuries can often be prevented if you pay attention to what your body is telling you. Pain is actually a signal that is produced by your body warning you to stop what you are doing.
- **Posture.** Proper posture can help prevent injuries. Many of us are not aware of how poor our posture is. How you carry yourself while practicing or simply standing, sitting, or even sleeping can have a huge impact on the way you function. Proper posture means your bones are aligned in such a way that there is minimal stress or tension. This proper alignment allows your muscles, joints, and ligaments to work smoothly. Faulty postures put strain on your joints and may compromise your overall health. This will inevitably lead to an inability to perform efficiently or move properly. Chiropractic, massage therapy, therapeutic exercises, yoga, and pilates are all excellent ways of helping you to achieve the optimum posture and will ultimately help you perform at your best.
- **Get Help.** Seeking professional advice and treatment from a qualified healthcare practitioner can significantly prolong a musician's career. Chiropractic care, massage therapy, acupuncture, and laser therapy are ideal approaches to treating injuries and preventing them from recurring in the future.

■ BY CRAIG LEACH

It is very satisfying having your hard work pay off. Not only does it provide a great sense of accomplishment and self-worth, but it also, and more importantly, validates all the sweat, perseverance, and ball-busting required to pull the whole thing off.

It's something that Canadian rockers Arkells know much about.

Developing their chops playing clubs in the decidedly blue-collar steel town of Hamilton, ON, Arkells emerged as hard-working and humble as the local populace. "Hamilton is a really great place to nurture a band," notes Max Kerman, who handles lead vocals and plays guitar with the outfit. "There are so many good musicians around and we get a lot of great touring acts coming through, playing the smaller clubs."

In 2008, after signing with Dine Alone Records, the five-piece – consisting of Kerman, guitarist/vocalist Mike DeAngelis, keyboardist/guitarist/vocalist Dan Griffin, bassist Nick Dika, and drummer Tim Oxford – released its debut, full-length album *Jackson Square*. The band then spent the following two years playing extensively throughout Canada, supporting tours headlined by artists like Matt Mays and El Torpedo and Winnipeg's own The Waking Eyes.

The band maintained that momentum during the summer of 2009 by performing at nearly every major Canadian festival, sharing the stage with The Tragically Hip, Pearl Jam, and countless others. Then, as the snow began to fall, the band embarked on its own 25-date Canadian tour, which started in Halifax and headed west to Vancouver Island, hitting major and not so major centres along the Trans-Canada highway. The tour culminated back in the Golden Horseshoe with a hometown gig in the "Hammer."

After two years of paying dues on such a road-warrior schedule, it seems as if the hard work has finally paid off and the guys are beginning to reap what they have sown. What will surely become the band's breakout year, 2010 has seen Arkells perform four shows during the 2010 Olympics, snag the Juno for Best New Group, share a seven-date tour with Canadian indie rockers Metric, and land an opening slot for Them Crooked Vultures' Toronto tour stop.

"It's funny," shares Kerman. "We haven't been playing as many shows as 2009, but those big things like the Juno and opening for Them Crooked Vultures are great opportunities to be seen. It's sort of a reward for all the touring we did in 2009."

CROSSING THE BORDER

That less-demanding performance schedule would prove to be short-lived, as this past July, Arkells embarked on their first foray into the United States on a major, multi-city tour opening for fellow Canadians, Tokyo Police Club. Kerman is grateful and feels privileged for the opportunity. "We've been big fans of Tokyo Police Club for a long time," he says while adding he has always wanted to tour with them as they are "a band that has worked really hard, not only in Canada, but the US and Europe."

Hard work is an ethos much valued by Kerman and his bandmates. "We're not fools when it comes to what it takes to put on a rock and roll production," he says assuredly. "It's not just a bunch of guys getting wasted before the show. There's a lot more to it than that."



Log onto www.canadianmusician.com/multimedia for *CM*'s complete, exclusive video interview with Arkells frontman Max Kerman.

He explains that it's a team effort, and that team extends far beyond the five guys onstage. "Your manager is working really hard to make connections; your sound guy is working really hard, the bartender, the security guard..." Not to mention: "The people who are spending their money to come out to the show and have a good time."

Hard work is the driving factor that attracted the band to Dine Alone Records and label founder Joel Carriere when they were shopping around their first demos back in 2008. "Joel is a really innovative guy. We love his spirit."



MAX KERMAN, NICK DIKA, TIM OXFORD, MIKE DEANGELIS & DAN GRIFFIN.

and we really relate to it," says Kerman. "He's always up for fun things, reaching out to the audience, and always has ideas for tours. When we were getting into it, we were looking for someone who worked as hard as us." He adds: "Dine Alone is totally that and beyond."

It's when this cohesiveness between band, crew, label, and audience is entirely seamless that Kerman really gets excited about playing in a band. "If it's done the right way, it can really feel like a community."

NEW MATERIAL

For those joining the "community" during any recent Arkells show, you may have noticed some new tracks making their way into the set list, including "Whistleblower" and "Or Paper." As Kerman says: "We have a bunch of new songs."

Before any tracks are officially cut, the band likes to road test new material. "We're going to keep sprinkling them in our sets," shares Kerman. "For us, that's the best way to make sure the songs are ready to go." He adds that feedback from the crowd during a live show is the best way to assess how the writing process is going.

In addition to the new songs, Kerman says the band has been laying down many demos recently as well. "We've been demoing a lot at Tim's house. He has a bit of a recording set-up at home and it's great." When the band can't make it to Oxford's, they'll meet up at Griffin's place. As a sign of the times, new technology has found its way into the creative process. "I just set up my iPhone and press record," says Kerman. "That way everyone can listen to the playback and get an idea of the song structure."

Although their approach to recording hasn't changed much, Kerman says the band itself has gained some valuable experience over the last couple of years, defining a more focused direction they want the songwriting to take. "It's gotten better 'cause we have more of a rapport with each other. We have more experience since working on the last album, and ultimately, it's a really good thing."

Kerman also lists a growing appreciation for a broader range of sounds and music as having an influence on what the band's next release will gravitate towards. "There were some big records for us, like Phoenix's record (2009's *Wolfgang Amadeus Phoenix*), which Kerman considers "innovative and fresh-sounding — it's very inspiring." Such inspirations have allowed Kerman and the band to openly consider "a lot of different sounds and ideas that

we wouldn't have considered before."

Some of those sounds with which the band has been experimenting of late include more keyboards, or "putting a slap back effect on vocals, which we never would have thought of using before." Kerman emphasizes this by joking: "We are just learning a lot and trying to steal from everybody."

KEEPING IT UP

With the band currently gearing down on the last legs of the American tour with Tokyo Police Club, you can be sure that their work ethic will not be taking a day off. The fall will see Arkells transverse the Great White North, playing a slew of shows, teaming up again with Tokyo Police Club and then heading into the studio for a projected 2011 sophomore release.

Kerman states the band's overall approach succinctly: "There's something to be said about understanding your surroundings, and the hard work that goes on to make the whole thing happen." ■



Craig Leach is Assistant Editor of Canadian Musician.

ON BEING A HIRING Side Musicians

BY STEVE PARTON

Does your band perform with the same musicians every night, or do you have a revolving-door of side players such that, at the point in your show during which you introduce the band, you turn to the rhythm section and say, "Tom, this is Dave. Dave, this is Tom"?



I'm the front man (guitarist/vocalist) in a band comprised of Hamilton, ON-based session players. With rotating between three drummers, the bassist who plays in six other bands, and the fact that some venues call for more musicians than others, the lineup is rarely the same each night – sometimes I'm not even there. Being the leader of said band, my duties are slightly different than if the band were a self-contained unit with the same players working towards similar goals.

There are a number of ways an experienced bandleader can attract and retain the best side musicians around. You may be a solo singer-songwriter looking to expand the musical spectrum of your stage show, or you may be looking to temporarily replace a band member in your regular lineup. I've learned a great deal about being a bandleader through my experience as a sideman. I've also enlisted the help from some fellow session players for this article. We'll discuss what makes a good bandleader – and what drives side musicians crazy.

Expectations: Rehearsals & Charts

In my first band, we rehearsed almost daily, with no prospects of a gig in sight. Of course, we were 11 years old and honing our craft, no matter how long it took. These days, when hiring side musicians, the rehearsal expectations should be proportionate to the pay and/or the importance of the gig. It also makes a big difference to me, from the point of view of the sideman, if all of the musicians are new to the band, or just me. It's nice to know that the entire rest of the band is tight and ready to go (in which case zero, one, or two rehearsals will usually be fine).

But sometimes a soloist has gone ahead and hired all new individual players, none of whom have played together before. In this case, a bandleader is sometimes wise to hire an entire band at once. My band, The Relics, is often a self-contained back-up band for soloists. I can do a rehearsal myself with the singer, and convey what is needed to the rest of the band during the next rehearsal, or at the show.

BANDLEADER

When booking musicians, state the rehearsal schedule up front. Consider the number of hours in prep-time, rehearsals, and performance. All of a sudden, the \$125 per player doesn't go very far – but are there other confirmed gigs in the near future to warrant several rehearsals?

Will you allow your players to read charts onstage or do you want them to memorize everything? Memorizing parts (and creating charts) may have to be factored into their pay.

Do you already have the charts or lead sheets for all your songs? Is the music in notation or Nashville chords? Are the players expected to lift the songs by ear? Are there signature riffs that the players must replicate?

If you yourself have to have lyrics on stage, please put them in a large font: learn how to copy and paste from your lyric/chord website of choice and transform them to 24 font or larger so it will be visible from the floor, because your binder will be resting on the wedge monitor, not on a music stand pulled up to chest-height, right?

The point to all these questions is that, as a bandleader, you need to make your expectations clear from the beginning.

If anyone in the band will be reading charts, then you must have setlists (though any well-organized bandleader will have them anyway). There's nothing worse than having to wait for the musicians to flip through their binders to find a chart because they don't know what song will be called next. A great bandleader will send setlists well in advance, but will also print them off (in a large font...) for everyone. At the same time, you need to know when to alter the plan slightly – if the dance floor becomes packed all of a sudden, you may have to extend the upbeat song that's just about to end, or alter the setlist if the next song happens to be a ballad.

Chris Wheeler makes a living as a session guitarist and bandleader in Hamilton. Every weekend sees him onstage or in the studio. He had this to share about finding side musicians: "Is the player reliable? Will he/she show up for said rehearsals or gigs or cancel at the last minute? The best players don't sound so good when they aren't there. If you've never played with the player, have you heard of them doing this before?"

The old adage about attitude comes into play here: "What's the personality like?" asks Wheeler. "A virtuoso who may not be easy to get along with hurts the overall vibe. A 'lesser' but competent player and good guy could help the overall mood, which leads to better performances from everybody on the stage. In the big picture, the band is going to sound good. This could be the difference between a great night and an average night."



CHRIS WHEELER

Keys & Capos: Getting It Together

If you will be playing a cover song in the show, is the arrangement exactly like the recording? If so, which recording – the original, single, album, live, or re-mixed version? Are you changing the key? (Who knows what key "Mustang Sally" is supposed to be in, anyway?) Let the band know what you decide. I have done gigs for which I lifted the songs exactly like the recordings, only to find that the bandleader didn't know how they are actually supposed to go.

The beauty of Nashville (or Roman-numeral) charts is that you can easily change the key, relative to how you (or your singer) are feeling that night, or whether the transposed instruments will be in attendance for that show.

If the guitarist ever plays with a capo, or if there are any transposable instruments (B♭ trumpet, B♭ or E♭ sax, etc.), we all need to learn to speak in Concert Pitch. (For the non-

Scale Degrees

It's time to dust off your knowledge of scale degrees. Let's take a progression in B♭. I-VI-IV-V (a.k.a. 1-6-4-5) would be B♭-Gm-E♭-F in concert pitch. The guitarist may choose to play with a capo up on the 3rd fret and play the progression as G-Em-C-D. The keyboardist may prefer to improvise in D, and will transpose the keyboard down four semitones (this is just an example, folks); his/her progression will be D-Bm-G-A. Now add in a trumpet (key of B♭), which will play on C-Am-F-G, and an alto sax (key of E♭), that plays over G-Em-C-D.

The bassist is then the only one left playing in concert pitch. At this point, you can't talk about specific pitches to anyone else in the band, regardless of what instrument you are playing. But if you refer to the scale degrees, everyone will know what that is in their respective keys. Saying: "The bridge starts on the four," as in the IV-chord, works for everybody; saying: "The bridge starts on C, at least on my instrument" doesn't work well for anyone except the capo'd guitar player.

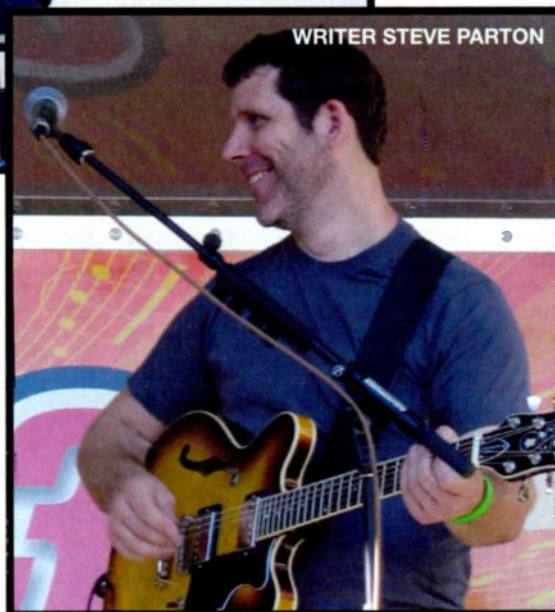
guitarists out there, a capo straps onto the neck of the guitar to change the key, not unlike a keyboardist who can change the key by pushing the Transpose button. So if a guitarist is playing a C-chord with a capo that's two semi-tones up, he is then playing a concert D). Check out the side bar for more on Scale Degrees.

The Stage

Most, if not all, of the decisions are yours alone to make. Avoid prolonged discussions about trivial things. Where does everyone stand on the stage? Most players don't care, so you tell them. Keep in mind that the bassist usually likes to be stage left, near the drummer's hi-hat.

As for backup vocals, don't just let anyone sing without rehearsing the parts. Sometimes a separate rehearsal for vocals

HIRING Side Musicians



is needed, or a non-drums rehearsal, if the melodic players are still working out chords and arrangements. Often, a well-meaning musician will show up at my gig and hook up a vocal mic. In response to the question, "Where do you plan to stick that?" comes the reply: "I just thought I'd throw in some vocal harmonies..." Not in my band, unless we've worked out the parts in advance.

The Show: Conducting Without A Baton

As the bandleader, other musicians look to you to tell them where the song and the show are headed. Onstage, there are a few things you alone can do to tighten the show up. It's just a matter of communicating with the band during each song. In my band, the rest of the guys know how to follow my every move, wink, or nod-of-the-head. I can take them through stops, starts, solos, extended verses, fermatas, retards, pauses, and endings. They are watching me, and I cue them all night long. I use the neck of my guitar as a baton, and my picking hand can fly away like that of Pete Townsend – all so the rest of the band can see where the song is headed.

Circling your index finger in the air means "tag" (repeat the last line, phrase, or section). And though anyone can play "Love Me Two Times" by The Doors, does everyone know exactly which verses do or do not have those E7 shots?

I've been a sideman in bands whose leaders did not communicate at all with their musicians. I had no idea when the songs were going to end, when a solo break was needed, or, when I did take a solo, when it should end. The same goes with fermatas and retardandos – we can only do them together if we know they're coming. Eventually, we will just stop looking to the leader for cues when there are none to be had.

As a bandleader, you may think that the solution is to have more full-band rehearsals, but that's only the case if you know you can commit unwaveringly to a key, a set number of verses, an ending, etc. You must already have your own parts down rock-solid in advance, as it's unrealistic to ask a band to rehearse until you are fully prepared first.

During the show, don't stop the song. I've seen many first-time bandleaders do this, and it looks horrible. If there's a problem, like the drummer (or anyone else in the band) turned the beat around, someone's in the wrong key or wrong part of the song, then figure it out, take control, make the offending player turn down – just don't stop the damn song. Unless the building is on fire...

One of the ways to prevent train wrecks is to count the songs in yourself, unless the drummer is very familiar with the tempo or has been provided with beginning metronome markings. If the tempo is off, most drummers do not like to alter it once the song has begun. Rather than turn around and shout at the drummer to speed up or slow down, it's best to carry on and fix it next gig.

This brings us to the post mortem notes that will undoubtedly be forming in your mind throughout the course of the show. Wait until the end of the set, make notes if you like, but don't deliver them during the show. Communicating the next day is much more effective. And some of the issues can be remedied by your knowledge of what the different instruments' needs are – don't hire a horn section and expect them to play quietly.

Taking Care Of Business

How many hats are you wearing as a bandleader? Front man/woman, music director, conductor, host, talent scout, psychologist, and/or road manager... You had better add business manager to that list.

Is the venue paying by cheque? Perhaps bring cash (or your own chequebook) to pay the musicians so they don't have to wait. After paying for some initial expenses (posters, demos, press kits, etc.), it's possible that the bandleader may make a little less money than the other players if the venue is small. But then when the big gigs come along, it's acceptable for the leader to take a little more than everyone else. If the players are being paid well, they won't mind that you are essentially recouping past expenses.

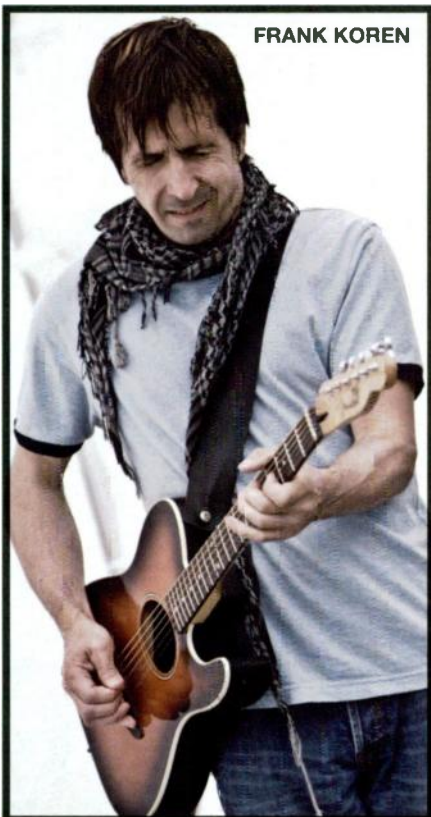


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Chatting With FRANK KOREN

Frank Koren is a busy man. He works with Kim Koren, Harrison Kennedy, Stella Rose, and various top 40 and corporate bards. He has played Toronto's Massey Hall and Rogers Centre, and is a regular studio session performer. Why does Frank always get called for gigs? He knows what bandleaders look for. "Know what to play for the gig," he advises. "Know your place and know the required styles - outside jazz likes on a singer/songwriter show will usually ensure you're not rehired."

- **ON EQUIPMENT:** "Have your gear regularly maintained. When was the last time your instrument was set-up? Show up to the gig or rehearsal with extra accessories. This should be a given, but you'd be amazed at what people forget at times." Small venues may require that you supply your own microphone, stand, cables, DI box, etc. Be prepared.
- **ON MONEY:** "Be flexible about the pay, but be upfront about what you expect. It's not fun trying to renegotiate at the end of a gig during load-out."

HIRING Side Musicians



Don't make your musicians ask you about start and end times, set lengths, load-in, and sound-check times. Arrange food, drinks, and accommodations with the promoter yourself so other musicians needn't be involved.

Respect

Mark Daum is an innovative guitarist and inventor of the "Piantar." He has appeared on Much Music, CNN's *Hollywood Minute*, and in several print publications. Mark suggests going beyond the tech stuff, the organizational bits, and good hiring practices once they're in place. "The respect component is the secret weapon that both bandleaders and side musicians have at their disposal," he says. "If creative synergy is the goal, both on and off stage, then respect is the essential ingredient. I would even venture a guess that it's part of what most musicians seek to express through their music."

As Daum frequently performs freeform jazz, this comes into play more than ever. "In my own musical life as an improvising musician, one of my performance goals is to hopefully inspire my colleagues a bit by digging down deep and offering the best I have to give that day, but without that underlying respect, whether I'm on or not won't count for much, as the collaboration will have been tainted. Although it's not discussed very often, the respect you show the people you work with and the situations that arise count for a lot. Said another way, it's the grease that keeps all the relationships working without too much friction, and it plays a huge role in keeping the overall machinery running well."

Of course, being respectful doesn't mean taking bullshit; it simply means being emphatic rather than insulting in trying situations - even if you don't want to be. "This is an aspect of professional respect," continues Daum. "It is your best fall-back attitude when things go wrong, despite all the careful preparation. So when dealing with unforeseen events, incompetence, communication errors or breakdowns, technical problems, contractual issues, high stress levels, sickness, substance abuse problems, or people who choose to act like regular old assholes, respect (not to mention some practical back up plans) will minimize the damage."

Seeing Daum perform with his jazz trio shows that he practices what he preaches. "Respect is an aspect of the awareness of what's actually going on, and as such the best music always arises out of this level of understanding. So in the end if your music is going to go somewhere, and take you along for the ride, then the respect simply has to be there; it has to be built in."

Learn from your side players. Take the reins, be a leader, but be open to the fact that the other musicians might be able to teach you something. It's quite possible that they know more than you in one aspect or another concerning the music or the show, and can contribute more to your sound and the performance than you are expecting. I take away something from almost every musician I have hired, and also from every bandleader I have backed up.

And after the second encore, when everyone is packing down the gear and one of your side players is being accosted by a fan wanting more (you know the one: "Please get back on the stage and play 'Brown Eyed Girl' for my friend...") be a leader and let him off the hook by stepping in. This is arguably one of the hats that you, as a true bandleader, have to wear. ■



Guitarist/composer Steve Parton has recorded and toured as a bandleader (*The Bremen Town Musicians*, *The Relics*, *Steve Parton Band*), and as a sideman. He lives in Dundas, ON, and is the owner of *Avalon Music Academy*.

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HOME Recording

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10

BY ANDREW KING

PRE-PRO, HOME STUDIOS & MORE

The sheer amount of artists (at times, the term is applied loosely) with songs streaming from pretty much every other corner of the Internet is indicative of the fact that most musicians are aware of how easy it is to get decent-sounding recordings out to the general populous. Whether or not they should be taking advantage of the opportunities provided by equipment with an ever-increasing amount of capabilities and decreasing price points is another story entirely.

This year, while we will share some insight into the products and processes that will help you get better-sounding recordings, we've decided to pay heed to the old "garbage in, garbage out" adage and focus on the pre-production process – what it is, what it entails, and why it's vital if you want to post something on your ReverbNation profile that people might actually take seriously.

While the playing field has indeed been leveled for independent artists to have their music heard, the fact of the matter is that deep-pocketed acts and labels can not only afford to have their music tracked by professional engineers in dedicated recording environments, but also have the opportunity to work with seasoned songwriters and producers to help craft great songs before even thinking about hitting the iso booth.

What this means is that to create a product on par with the pros, before you think about creating a great-sounding product from a technical perspective, you need to have a great-sounding product from a creative perspective, and that might be the trickier part of the two...



Home Recording

Get To Know Pre-Pro

So what exactly is pre-production? It's essentially the process of readying all of the elements of your project before performing or putting it to record. It can involve everything from nailing certain parts through to cutting out entire sections. You're working on your melodies, arrangements, lyrics – getting your songs sounding as great as possible before the actual production (read: recording) process.

If you're playing the part of producer or engineer during pre-production, your role is a little different than the artist's. If you're recording your own work, bring in a set of neutral ears – someone who you can trust for helpful, constructive, and most importantly, honest advice about your material. The more ideas tossed into the pool, the better. They don't all need to be incorporated, but are worth discussing and trying out. It's important to have confidence in your material and the decisions you've already made while also remaining open to other ideas.

"You want to make sure you've got the parts of your song roughly identified," shares Tom Dobrzanski, half of Vancouver's The Zolas and a home studio owner, producer, and engineer. "Sometimes, the artist hasn't identified the verse or chorus – they've just written a song. There may be a catchy part that they don't even know is the chorus, but I'll latch onto it."

Gavin Brown is one of Canada's most reputable producers, lending his Midas touch to records by artists like Billy Talent, Metric, and Three Days Grace. Despite his amassed pile of impressive production credits, Brown considers himself a musician and songwriter first, and says bluntly: "It's all about the song."

He explains that pre-pro should not only consist of the preparation of the material to be recorded, but the preparation of the musicians who'll be recording it. "It's ideal when everything's second nature, so the drummer, while laying bed tracks, can have the song and lyrics mapped out in his mind." That's not to say you can't make a track and have the song evolve over top of it, but as Brown attests, "the best idea is to get the song down before you start recording any of it."

Quick to echo Brown's sentiments, Thomas "Tawgs" Salter notes that figuring out studio logistics is "the easy part" when it comes to recording an album. "The hard part is making sure you have the right songs," he says. Living in Ridgeway, ON, Tawgs is a musician, songwriter, and producer who's worked with artists from Josh Groban and Chantal Kreviazuk to LIGHTS, Paris Hilton, Joe Cocker, and a slew of others. He was



TOM DOBRZANSKI OF THE ZOLAS

"Pay special attention to bass and drums. You can revisit guitars or vocals at a later time, but going into a studio to do bed tracks, it's all about the feeling of how the bass and drums interact."

- Tom Dobrzanski

From The Trenches...

CM recently polled Canadian home studio owners and operators about their set-ups and opinions on their craft. How do you align with the general consensus?

1. What is the total value of the components in your set-up?

- a) \$10,000+: 23.86%
- b) \$2,000-\$5,000: 23.86%
- c) \$5,000-\$10,000: 23.30%
- d) \$1,000-\$2,000: 13.64%
- e) \$500-\$1,000: 8.52%
- f) \$0-\$500: 3.98%

2. Which piece(s) of gear do you find most critical to your set-up and subsequent results?

- a) Software & plug-ins: 30.11%
- b) Computer hardware: 21.02%
- c) Mics & cables: 19.32%
- d) Outboard gear & interfaces: 14.20%
- e) Consoles: 6.82%
- f) Monitors & playback: 3.41%
- g) Acoustical products: 1.70%

3. In which area will you be investing most over the next year?

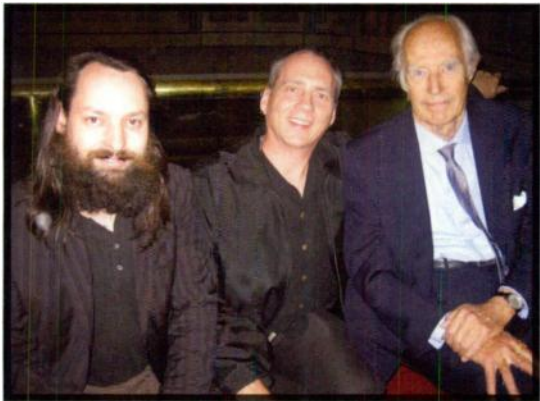
- a) Software & plug-ins: 22.16%
- b) Outboard gear & interfaces: 21.59%
- c) Mics & cables: 21.02%
- d) Computer hardware: 10.80%
- e) Monitors & playback: 10.23%
- f) Acoustical products: 6.25%
- g) Consoles: 4.55%

4. Do you put more of an emphasis on the physical make-up of your recording space itself, the gear you're using to track, or is it equal?

- a) Gear collection: 49.43%
- b) Equal: 39.20%
- c) Physical make-up: 7.95%

5. How close do you believe your final products have come to achieving the sound quality of a recording from a professional studio and engineer?

- a) Good, but not comparable: 29.55%
- b) Quite good, and somewhat close: 28.93%
- c) Great. The average listener wouldn't know the difference: 28.98%
- d) On par: 9.09%



“When you have 7,000 synths available, it’s easy to get lost.”
 - Gavin Brown

GAVIN BROWN (LEFT) WITH OLE PRESIDENT MICHAEL MCCARTY (CENTRE) & LEGENDARY BEATLES PRODUCER GEORGE MARTIN (RIGHT).

also recently commissioned by Bob Ezrin to do the music bed for Young Artists For Haiti’s version of “Wavin’ Flag.”

Tawgs recently wrapped up two weeks of pre-production with The Midway State, done out of his home studio. “We just went over songs,” says Tawgs about the process – and at its root, that’s what pre-pro is. “We kept all of the good stuff from the demos they brought in, and then we fixed some things in terms of arrangement, bigger choruses, lyrics that didn’t gel...” He adds: “You want to have everything as close to 100 per cent complete as possible before recording.”

Before working with a given artist on pre-pro, Tawgs ensures that the artist is flexible and willing to let their material be moulded to the point that it can be taken somewhere beneficial. He cites recent sessions with U.S.S. to illustrate this point. “Ash (Buchholz, guitars/vocals) has been very open to trying new things, and it’s worked out well. You also need to have good songs upfront, though,” he says, noting “It’s funny how good songs just ‘sound’ much better than bad songs, even before you’ve touched them.”

Garth Richardson’s credits include records by Rage Against The Machine, Red Hot Chili Peppers, Nickelback, and other mammoth acts. For him, it’s all about focusing on the elements of the song that snag the listener. “It’s all about vocals,” he says bluntly. “The vocal is always the part your audience is going to latch onto, so if the vocal isn’t great, the song won’t be.” From there, work down the implied pyramid. Radio and its listeners, for example, will be paying more attention to your intro riff or chorus melody than the layer of strings in the bridge.

When it comes to rearranging, dissecting, and improving your material, there’s really no standard for how long it should take or preferred means of analysis. Simply jamming out a song with some external ears, doing a one-mic recording for playback, or even



GARTH RICHARDSON

“We’re not just teaching people how to do things, but also why we do them.”
 - Garth Richardson

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Home Recording

treating your pre-pro like the recording process, tracking individual instruments in your home studio, are all means of going over your songs and each presents an opportunity to hear a different angle of the song.

This being a recording feature, let's look at some of the advantages that come with hammering out pre-pro through quality demo recording...

Pre-Pro In The Home Studio

Dobrzanski began construction on his home studio nearly five years ago. "I was recording some friends during university, and then before graduation, got the idea of building my own studio," he shares. "Luckily, I got a little carried away when I built it." His space boasts a dedicated control room, angled walls, and mounted speakers, as well as a window into a live recording room. Behind that sits a vocal booth and amp iso booth. Says Dobrzanski: "It's basically a miniature version of a real studio in the basement of my house."

While The Zolas' latest record, *tic toc tic*, was recorded out of Dobrzanski's space, it had the touch of producer/engineer/mixer Howard Redekopp, allowing Dobrzanski to focus more on his performances. When working with other artists, though, Dobrzanski can lend his ears to a project and take on the role of producer more comfortably, hearing the music both as an engineer (how each track sounds individually within the song) as well as a simple music fan, who hears only a song.

For him, song structure and arrangement are quite important, though he pays "special attention to bass and drums." He explains that: "You can revisit guitars or vocals at a later time – you can always layer parts or redo solos, but going into a studio to do bed tracks, it's all about the feeling of how the bass and drums interact." Spend some extra time on your rhythm tracks at home, getting a good feel for the tones you're after and how they'll sound with your rhythm instruments in sync.

He also recommends listening back to demos to try and free up space whenever possible, especially if you have heavy



Tracking With: ADAM GALLANT

Adam Gallant is a musician and budding engineer from Charlottetown, PE, who's worked with a number of east coast artists like Boxer, The Horse, English Words, Al Tuck, and others in his home studio. While the studio is currently anonymous, Gallant says if he had to name it now, "it would be The Shameless Nameless Studio." He shares some insight into the development of his craft and gear collection:

CM: When you're working with a band/artist, how active are you in the process? Are you more of an engineer or producer, or involved as both?

AG: It depends on the gig. I prefer to act as an engineer and leave room for the artists to make the creative calls. Some bands are quick to shoot production credits my way. It's flattering, but I mostly push for credits as engineer, since the technical stuff is where my skills truly lie.

CM: How do you decide which new pieces of gear warrant an addition to your set-up? Where do you look to acquire those pieces?

AG: I buy one or two small items a year – a microphone here, a tube preamp there. I feel I have adequate gear and have learned to use it to its fullest potential.

I acquire my equipment from a lot of different places. I'm often renting what I need for bigger sessions [from Long & McQuade]. I'm also poking around Kijiji or Craigslist, and I'll sometimes barter recording hours for used equipment.

CM: What, as far as you're concerned, is the most important component of your recording set-up and why?

AG: My computer is by far the most important component! It's the brains of my operation. I put the computer together myself about eight years ago, and it's still chugging away.

CM: Which future developments in recording technology are you most looking forward to – anything you think will find a home in your studio in the near future?

AG: The future of recording technology isn't something I research much. If it were up to me, we would still be in lab coats calibrating tape machines.

The next item on my wish list is an eight-channel preamp/AD converter – probably a used PreSonus Digimax, if I'm a good boy this year.



THOMAS "TAWGS" SALTER

"Keep writing, keep recording, and keep listening. You can check out forums or blogs on various subjects just to soak up as much as possible from other people."
– Thomas "Tawgs" Salter

overdubs coming up. Finally, he recommends not abandoning simplicity during the pre-pro process. "At a live show, when a drummer gets really simple – like, as simple as it gets with a basic drum and snare pattern – the crowd always connects with that. You can trust overdubs to make your recording full, so the bass and drums can lay down simple but powerful ideas."

If your home recording set-up is sophisticated enough, why not toy around with actual engineering tricks during pre-pro? Going into the studio with a clear picture of how you want your song to sound is smart; going in with how each individual part should sound to add up to that whole is brilliant. "I had a Garage-Band demo brought to me where someone had distorted the crap out of a cymbal, thrown reverb on it, and then distorted it again," says Dobrzanski. "It was a great sound that we actually copied from the demo for the actual song."

Working in the box makes it quite easy to lose sight of the fundamentals of a good recording, though. "When you have 7,000 synths available," says Brown, "it's easy to get lost. People will often pack so much into their demos thinking it'll help. The other day, I was listening to The Eagles' 'Take It To The Limit.' There's a piano, a bass, and a vocal, and then some strings come in – there's nothing else, and it sounds massive."

Though he's worked in many high-end studios, Brown has spent a lot of time in hotel rooms across North America with his Digidesign 002 rig, a decent preamp, and some musicians capturing quality demos. A well-recorded demo is desirable before you've set foot in a professional studio, be it for pre-pro purposes or shopping it around to get input from others. "You want what you're showing people to sound like a hit song," he says. "Then, a label or manager can hear the idea clearly and get



TAWGS' TOYS

Check out a list of the gear Tawgs puts to work in his home studio for some ideas on how you can compile your own collection. For a tour of Tawgs' space, visit www.canadianmusician.com/multimedia

- Solid State Logic X-Desk console
- Neve 1073 mic pre
- Retro STA tube compressor
- Alan Smart G2 compressor
- Universal Audio 1176 compressor
- Overstayer stereo compressor
- Burl B2 Bomber AD converter
- Apogee Ensemble audio interface for Mac
- Mac desktop computer
- Yamaha HS50 powered monitors
- Shure SM57 cardioid dynamic mic

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Home Recording

excited about it. If it's just an acoustic guitar and vocal, you're asking a lot from people to extrapolate a mental picture of the finished product."

Brown recognizes that recording at home – during pre-pro or even trying to create a final product – can indeed save money, but says there's no point of hitting record on something that isn't completely fleshed out. "When you have these various home recordings, though, you can play back and make sure you've got everything right for the project at hand. That way, when you're spending big money in a professional studio, you're not wasting it."

Leaving Home

A lot of great records released over the last few years have come from very humble recording spaces. If you're unable to justify the expense of working in a dedicated recording studio alongside industry professionals, it's possible to get a good sounding product without spending a great amount of money; however, let's be clear. There still isn't a substitute for having an experienced producer or engineer onboard with your recording.

Richardson learned his craft through the mentorship of his father, Jack, and takes pride in having acquired such a sought-after skill set. As a Co-Founder of the Nimbus School of Recording Arts, Richardson and his partners hope to pass on those skills to a new set of recording professionals. "We're not just teaching people how to do things, but also why we do them," he says.

"You can only get so far in the box in your living room," says Brown. "The difference between, say, what Garth and I do in the studio vs. a demo recording is big. Those demos are just

HELPING PRE-PRO HAPPEN AT HOME

One of Garth Richardson's most recent pre-pro sessions took place in New York City with a band using electronic drums and other volume-controlled instruments to create a social environment where music could be written and played simultaneously with open communication. Here are some new products that can help keep your volume low and your efficiency high.

MOVEK MyMix

www.mymixaudio.com

MyMix is a device that lets you capture ideas at rehearsal, archive a gig, or even track for a recording. Musicians can create their own independent monitor mixes for controlled rehearsal or performance while simultaneously recording multi-track audio.



BreezeSong JamHub

www.jamhub.com

JamHub gives musicians the ability to jam while being virtually silent to the outside world. Available in different configurations, JamHub has inputs for instruments and mics and allows each musician to dial in their own monitor mix. It even boasts recording capabilities.



Tracking With: RICH AUCOIN

Halifax's Rich Aucoin is set to drop his next LP in 2011. Dubbed *Public Publication*, the album finds Aucoin breaking the barriers between audience and performer, inviting hundreds of musicians from Victoria, BC to St. John's, NL to add to his anthemic electro-pop. The album was assembled from sessions in studios, bedrooms, churches, and more over two years of travelling. As you'd imagine, home recording technology played as big a part as the public:



CM: Tell us a bit more about the ambitious project that is *Public Publication*.

RA: With every record, I'm going to take something I did on the previous record and make it the exact opposite. Where my first recording attempt, *Personal Publication*, was just me in my parents' attic during my undergrad, this one was going to be done with as many people as possible.

I wasn't totally sure what I was going for in the beginning, but as I started contacting friends and friends' friends, it snowballed to where I didn't want to leave anyone out. I traveled from Halifax to Victoria and back, spending about a week in each city – doing a tour, but spreading it out so I could record at the same time.

CM: How much recording was done outside of a professional studio?

RA: I'd say about 90 per cent of it was done outside of a professional studio. On my first record, I learned what needed to be done in a dedicated studio and what didn't. I did most of the drums and beds in a studio, but the rest, from guitars and keyboards to horns and vocals, was done on the cheap.

CM: Did modern recording technology, with regards to price and portability, help bring the album together in ways that would've otherwise proved difficult?

RA: Portability was important since it was done mostly on the road, in many cases out of any space that we could fit. In some cases, I'd set up my laptop, M-Box, and condenser mic in a quiet room in a bar and record before a show.

CM: Any other particularly interesting or obscure locations where you did some tracking?

RA: I took my laptop into a church to record a church organ. We also set up drums in the basement of an office building on College and Young (in Toronto). The drummer's boss said it was cool so long as we were out by 9 a.m. It was cool, but the sound of the subway was so loud that we'd have to stop for 3-5 minute chunks. It was like playing street hockey – "car!"

CM: In hindsight, are you happy with how it turned out?

RA: It was really something going through literally thousands of takes from hundreds of musicians to arrange and complete the album. I've joked with some friends about my first album being my "undergrad," whereas this is like my "masters." One of the best things about it was getting to learn from so many people

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Home Recording

saplings that need to grow into trees." These are, after all, people who've done this for years, working with the best professionals and equipment available.

He also recommends bringing other people into the fold – preferably professionals, but at least someone with an opinion you value. "You can record all you want, but you may not have the intuition, instinct, or talent to make the right decisions along the way that turn a song into a good song." In a lot of cases, Brown is arranging, coaching, realigning peoples' visions and behaviour – "all stuff that has nothing to do with an M-Box." It's not just about finding the right sounds or song structures, but as Brown says, "It also takes the fearlessness to know you're right."

Also consider the wealth of equipment available from a professional studio. After all, professional engineers' livelihoods are based on how good their records sound. Both Brown and Tawgs agree that in many cases, working with an actual comp or limiter as opposed to a plug-in brings a tangible bonus to the recording process. "I love plug-ins – don't get me wrong," says Brown. "I'm not a purist, but there's a different emotional response you get when physically using some of these things." Many home recordists have never even seen an actual UA 1176, let alone recognize the different variations.

Finally, working with professionals gives you the chance to gain some valuable experience of your own. Tawgs has spent a lot of time collaborating with massive writers and producers, absorbing what he can from each encounter and adding to what he brings on the table on his own. "There's a number of things you can pick up from working with a top-notch producer," he explains. "When I was 18, for example, Ian Thomas, a Canadian



A PEEK AT DOBRZANSKI'S HOME SET-UP.

songwriter, told me to 'demo, demo, demo,'" a lesson that's clearly stuck with him.

Tawgs offers up some advice of his own and advises young recordists to "just keep writing, keep recording, and keep listening. You can check out forums or blogs on various subjects, just to soak up as much as possible from other people." ■



Andrew King is the Editor of Canadian Musician.

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Luke Jackson's newest album *...And Then Some* was recorded at the beautiful all-analog Aerosol Grey Machine studio in the Swedish countryside with members of Roxette and Beagle, and Nick Drake's legendary string arranger Robert Kirby. Luke is photographed here with his trusty hand-held recorder. Find him online at www.lukejackson.com and www.myspace.com/luke_jackson.



by Luke Jackson



THE RECORDING SONGWRITER

The process of writing and recording music involves a series of intangible moments—moments when you find yourself traveling a road that connects your initial inspiration with the infinite possibilities before you. Each chord change, each melodic idea is a step along that road, and you reject a million possible options to create a unique piece of music. Every songwriter knows that when you are truly inspired, the experience of writing music is nothing short of magical.

I'd like to take this concept a step further and talk about how we can manage and nurture these songwriting ideas from their original inception so that they're still fresh when it's time to produce a finished recording. It is my belief that each song you write comes with a certain amount of space around it—that outside the basic skeletal form of the song, the opportunities you have to embellish that song in the studio are as infinite and magical as the songwriting process itself, and that leaving the door open to those possibilities is a crucial part of your songwriting. Let's make these ideas a bit more concrete and talk about the recording of demos.

I find recording my ideas to be a critical aspect of the songwriting process. When I find a unique combination of chords, melody, and rhythm, I absolutely have to record it right away in case I forget even the slightest part of it. This is why I always keep a telephone handy. When I'm writing songs, my answering machine fills up with snippets of song ideas, much to the dismay of my wife.

It's an easy, fast way to record your ideas without the need to set up a bunch of recording equipment. A small, hand-held voice recorder also serves this purpose adequately. I have a terrible little digital voice recorder from the last century that records up to 10 minutes of audio very badly, but it lives in my guitar case and is a lifesaver if I'm writing a song at a friend's cottage or on a beach in Mexico.

There's another benefit of this system. If you set up a bunch of recording equipment and then pick up your guitar with the intention of writing, you start putting pressure on yourself before you've even played a chord. By having an informal recording option handy at all times, you can surprise yourself by coming up with a song idea when you're just noodling with no real intention. Some of the best ideas happen that way. Once recorded, those ideas are safe, and once you've repeated the song enough, you commit it to memory and those phone messages can be erased.

Don't play the song too much, though. Once written, it's important to leave those magical spaces around it, which brings me to my next point. I am not a fan of recording elaborate song demos. Many people consider demos to be an essential aspect of songwriting and recording, where important decisions are made about the arrangement and embellishment of a song. It is for precisely that reason that I avoid song demos. Those important decisions are best left for the recording of your finished piece. If you fill all those magical spaces and make final decisions about a song when

you create your demo, it leaves little room for magic in your final recording.

In doing this you will have committed to a version of the song that already exists, and all you plan to do in the studio is create a better-produced version of that recording. This would be a shame, especially if you're working with a good producer who can hear your music with fresh ears and offer exciting new perspectives.

My friend and producer Christoffer Lundquist in Sweden has a "no demos" policy. If you've recorded a demo of your song he would rather not hear it at all. He prefers that you come into the studio and play him the song as it was written—guitar and voice, keyboards and voice, whatever. He wants to hear the song the way you first dreamed it up in your head. In doing this, he replenishes all those opportunities for the making of magic—a doubled vocal here, a harmonized guitar line there. How about a string quartet?

By entering the studio with nothing more than the core of the song, you open the floodgates to all the creativity that can make your music sound as spontaneous as the moment you wrote it. If you're working with experienced people who want to help you explore the magical possibilities in your music, I can guarantee that in turn, you will feed off their commitment to spontaneity.

Your finished recording might bear little resemblance to that song idea you recorded on your answering machine, but you will ultimately create something you would never have imagined possible.



by Luke Marshall

Luke Marshall is a freelance recording engineer and session drummer working in Toronto. He can be contacted at ltfc8@msn.com.

TRACKING DRUMS

Part 1: Before Hitting Record!

A strong foundation is essential when beginning a project. In most cases when recording music, the drummer will start by laying down the foundation for the song. The job of the engineer is to make that process as easy and straightforward as possible. Here are some things to think about when getting ready to record drums.

Scratch Track: The scratch track is used as a guide for the drummer to play along to on recording day. It involves the guitar player and the vocalist running a rough take of the song to a click track. The bass player may play a rough take as well. If the drummer needs cues or help with a rhythm during the song, the guitar and bass parts don't have to be exact, and can be used as an aid to the drummer as they'll be re-recorded later on. Try to have the scratch track done before going into the studio. This will give the drummer a chance to get comfortable with the click and arrangement before recording day.

Click Tracks: If the band hasn't decided on a tempo, using a tap feature in your software or metronome becomes a very helpful tool in finding one. Sometimes having the BPM off by just a few beats is enough to throw the drummer off his performance. Most software programs have stock click track sounds you can choose from, but taking the extra effort to program a click track can be rewarding. For example, setting up a cross-stick sample on the quarter notes and tambourine on the eighth notes. Try creating a click track with as much feel as a click track can have – anything that aids the drummer in delivering the take needed for the song.

Tuning: Before you hit the record button, make sure the drums are in tune.

This aspect of the procedure is very important. Often, drums will lose their tuning somewhere along the way to the studio due to temperature change, poor handling, or a general need to change the skins. Tuning is essential in getting a crisp drum sound. If the drums don't sound good on their own then a microphone, which will pick up what it hears, will sound the same. Ideally, the drums should respond by themselves without needing to be dampened. If the overtones of the drum need to be lowered, try using a piece of duct tape or a combination of duct tape and paper towel on the skin of the drum. Take the time to have the drums sounding great before the first take. You'll be happy you did when you get further into the project.

Vibe: Creating a relaxed and comfortable environment for the musician is very important when attempting to capture the "magic take." Keep your workspace tidy and organized; it will go a long way. Make sure the microphones aren't restricting the drummer's performance and that the cables are organized and out of the way. Try having the mic cables meet up and follow a line towards the inputs instead of being tossed on the ground at random.

Help the drummer load in! If the band plays a lot of live shows, the drummer is constantly loading and unloading their gear. In a studio setting, helping the drummer load in and set up goes a long way. Keeping a tuning key in the studio can be helpful. I've witnessed a session almost come to a crash when the drummer forgot his tuning key. It

was the band's first time recording in a major studio environment, and the thought of not being able to tune the drums made for a moment of concern. Having a tuning key on hand in the studio allowed the problem to be solved quickly, and we were able to move on to the real task of recording some solid drum tracks.

To keep the session moving forward,



try to have your recording system set up with markers for each section of the song. If and when you need to punch in a part, you'll save the drummer having to sit and wait while you find the section they'd like to play.

Finally, keep lots of scrap paper around, as you'll find it gets used up quite quickly, and like always, a fresh pot of coffee is a staple in the studio!



by Stephen "Snickers" Smith

WHAT DO YOU WANT IN YOUR MIX?

So many musicians I work with have a hard time deciding what they want in their monitor mix. It can really be a struggle depending on stage size, venue size, and stage volume, not to mention other factors like how good or bad the venue or stage sounds, how loud the crowd is going to be, and how much sound you're hearing at sound check will be soaked up by the incoming crowd.

The In-Ear Edge

A lot of bands have switched to in-ear monitors because of the consistency from show to show, but also to have as much or as little of whatever or whoever they want in their own mix. The issue for some musicians is the disconnect they have with the audience. This problem can be solved to an extent by adding an audience mic. You won't hear all the little details you would regularly hear without in-ears, but at least you don't feel like you're calling in the show from home. When using in-ears, arrange more time for sound check so that you will be able to get them sounding right. There's nothing worse than having to rip out a bud to try and hear something because you forgot to ask for it in sound check.

If you are using in-ears, avoid the one-bud, one-wedge method at all costs! Not only can this permanently damage your hearing, but you will never be totally satisfied. To try and match the SPL in both ears is next to impossible. It can lead to making you feel like you are going to fall over from the difference in pressure between your two eardrums. It's not worth the struggle (or your hearing). Also, if you can run them in stereo, it will give you a more natural feeling of where everything is placed onstage and your mix won't feel clouded or mashed together. Separation and intelligibility are key to a successful mix.

Another benefit is that you will sound

better in the house mix. Without wedges producing extra volume, the overall volume of the show can be reduced. In some cases that doesn't matter, but if you are playing a small venue and the wedges are on stun, it can be hell for the FOH mixer and your audience. Sometimes simply getting the vocal over the stage noise can be a hair-pulling experience, let alone filling in the rest of the band around it.

The Way Of The Wedge

On the other hand, if you can't get used to in-ears, refuse to use them, or just prefer to go old school with wedges, here are a few points that can help you out.

Keep the volume minimal. Just because the monitors are big and can get really loud doesn't mean they have to. Keep them clean with as little low to low-mid as you can. This will help with overall intelligibility. Listen to what the room is doing without the monitors – just the house mix. You may only need to add a few things in to make yourself happy. If something from FOH is really bothering you onstage, say something about it. Maybe the subs can be moved or some frequencies cut back to make it more pleasurable for you.

Make sure your wedges are properly aimed to maximize what the wedge has to give you without being on stun or bothering your band mates. If you need to put wood blocks under them, do it. If you need them raised a bit, do it. Make sure you're comfortable. Don't let some crusty sound guy or gal tell you that you don't know what you're talking about because they are having a bad day. It's your show, and the paying customer is coming to see you – not them.

Just recently, I did a show where the only way to feed the wedges was with the FOH mix. Let's just say it wasn't one of the nicest venues of the tour but it was what we had to work with. I found that the

band played better together than at the shows where they had their own mixes. I mentioned it to them and they said they actually enjoyed it. The only downside was they would've wanted just a hair more of their own vocal and instrument. If you can use this method to start your mix, I think you just might come around to it. Note, though, that this was with an acoustic act – I wouldn't suggest this with a rock or metal band.

To close, just be patient and take your time with sound check. It will be well worth it by show time.



BUY THE SOFTWARE YOU USE

Don't bite the hand that feeds you. Respect yourself, your craft and the work of others. The software community made it possible to record an album on your laptop. If you want to make sure there is a future version of the software you are using, buy the software you use. It's the smart thing to do.

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World Radio History



by Miro Oballa

TURNING ALPHABET SOUP Into Dollar Bills

NRCC, ISRC, SODRAC, AFM, CMRRA. What does it all mean and how are these acronyms relevant to independent artists trying to make sure they receive every royalty stream they are entitled to? This guide will decode the alphabet soup in an effort to make collecting your royalties a little easier.

Part 1: ID Your Sound Recordings – Obtain An ISRC

Before you can keep track of which royalties you'll be able to receive, you have to be able to keep track of your music. International Standard Recording Codes (ISRCs) are unique identifiers permanently encoded into each recording as a digital fingerprint. In Canada, ISRCs are obtained through the AVLA (www.avla.ca). When mastering your music, make sure to give the engineer your ISRCs so he/she can embed the code for each recording on the master CD. ISRCs can be used to identify both sound recordings and music videos for royalty payments and tracking purposes and are especially important when it comes to identifying (and thus being paid for) recorded music online.

Part 2: Performance Rights

The public performance of music, whether on the radio, on television, at a concert, nightclub, or in a mall requires a public performance license. SOCAN (www.socan.ca) is the Canadian performing rights organization (or PRO for short) that grants these performance licenses and collects the royalties paid for such licenses on behalf of its songwriter and music publisher members for the worldwide use of their music. To receive these performance rights royalties, you must become a member of SOCAN (or another PRO elsewhere in the world).

Part 3: Mechanical Royalties & Online Reproductions

Any time someone wants to reproduce a musical composition on a sound carrier (record, tape, CD, etc.), they are required to obtain a mechanical license from the composer or the composer's publisher. In Canada, both the CMRRA (www.cmrra.ca) and SODRAC (www.sodrac.com) collect these mechanical royalties on behalf of their respective members (i.e. music

publishers, songwriters, and composers).

Unlike with SOCAN and public performance rights, you can still collect your share of mechanical royalties without joining up with the CMRRA or SODRAC. The big caveat is that if you are selling your music online through iTunes, mechanical royalties do not apply. Instead you receive what's officially known as the online music services reproduction tariff, similar to a mechanical royalty but applying to digital downloads. The only way you can receive this "digital mechanical" is to be a member of CMRRA or SODRAC and have them collect it on your behalf.

Part 4: Neighbouring Rights

Copyright owners and performers of sound recordings also have the right to be compensated when their performances and recordings are publicly performed. In Canada, the NRCC (www.nrcc.ca) is the licensing collective dedicated to collecting neighbouring rights royalties on behalf of artists and record companies.

The members of the NRCC are not the performers and copyright owners themselves but instead other collectives. While the NRCC goes out and collects the neighbouring rights royalties, the distribution of these royalties back to the performers and copyright owners is done through these member collectives. Performers and copyright owners choose and authorize which NRCC member collective that they want to represent them in obtaining their royalties from the NRCC.

The NRCC members that represent performers are AFM (www.afm.org), www.mnr.ca), the ACTRA Performers' Rights Society (ACTRA-PRS, www.actra.ca/prs), and ARTISTI (www.uniondesartistes.com). The NRCC members that represent makers are the AVLA (www.avla.ca) and SOPROQ (www.soproq.org).

Part 5: Private Copying Levy

The private copying levy is a tariff that's part of the cost of blank audio-recording media as recognition that these media are commonly used to make private copies of music. Private copying tariffs ensure that songwriters, recording artists, music publishers, and record companies are being compensated for the private copies being made of their works. Similar to neigh-

bouring rights royalties, this tariff is collected by a single organization, the CPCC (www.cpcc.ca) and distributed through the CPCC's member collectives down to the music rights holders.

Again, if you want to collect your share of the tariff, you must be registered with one or more of the relevant distributing organizations. For songwriters and music publishers, the member collectives are the CMRRA, SOCAN, and SODRAC. For recording artists and performers, the collectives are AFM, ACTRA-PRS, and ARTISTI. For record labels, see AVLA and SOPROQ. While songwriters and publishers are eligible regardless of nationality, recording artists and record companies must be Canadian in order to receive royalty payments. If you, as an indie artist, wear more than one hat (eg. songwriter, artist, and label), you will have to register with each organization that applies to you.

Part 6: Digital Performance Royalties

SoundExchange (www.soundexchange.com) is a US-based performance rights organization that collects and distributes royalties from non-interactive digital transmissions in the US, such as satellite radio, Internet radio, cable TV music channels, and similar platforms for streaming sound recordings. These digital performance royalties are paid to the artists featured on such recordings and the sound recording copyright owners. Unless you are registered with SoundExchange, you won't receive your share of these royalties; anyone can register regardless of nationality.

A Last Word

The Internet has made the connection between artist and fan more direct. It has also shaken up the traditional models of monetizing recorded music. As the music industry moves to figure out ways to track and ultimately get paid on all these new methods, collective organizations like those aforementioned will play an even greater role in how artists are compensated. Knowing your collectives will be more important than ever.

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

~ YAMAHA PIANOS ~

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Martin 00-15 M Small-Bodied Blues Guitar

■ Martin Guitar has announced the release of the 00-15M. The guitar was designed to be reminiscent of the small-bodied Martins of the 1930s. The mahogany bodied guitars are designed to produce a warm tone and clear voice.

The 00-15M is further enhanced tonally by Martin's A-frame sitka bracing. A single ring wood rosette is used in keeping with the old '30s tradition. The mahogany 14-fret neck has the classic solid headstock with vintage-style Gotoh tuners. The instrument's fingerboard and "belly" bridge are East Indian rosewood. The nut and compensated saddle are bone. The guitar is finished in satin lacquer over a rich dark-stained body.

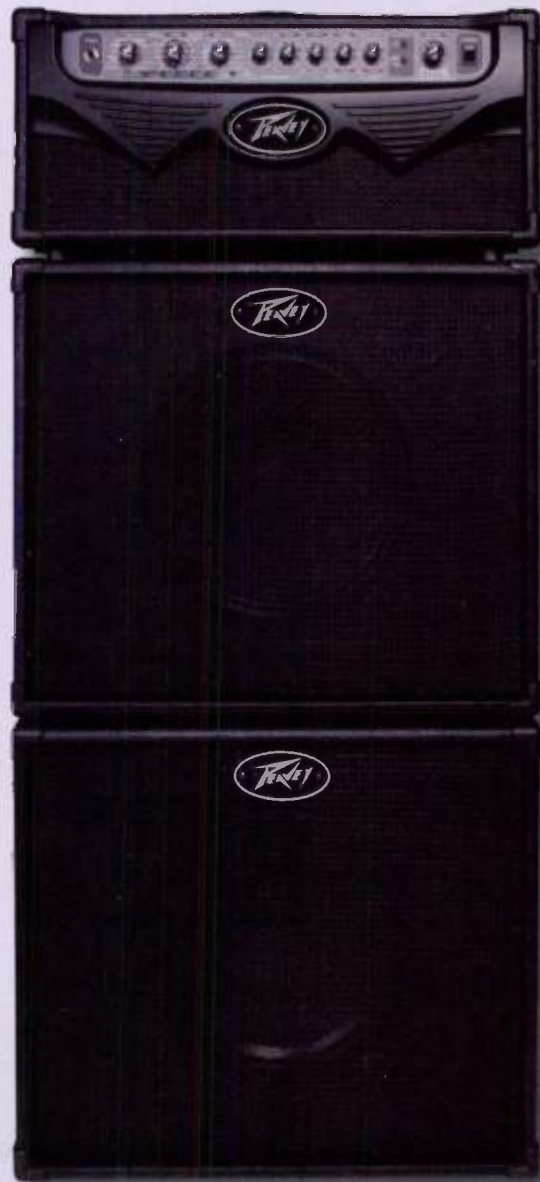
For more information, contact Kief Music Ltd.: 604-590-3344, FAX 604-590-6999, sales@kiefmusic.com.

Reunion Blues Continental Cymbal Case

■ Reunion Blues is expanding its RB Continental line of percussion cases with a new cymbal case. On the outside, a 1" thick shock-absorbing Flexoskeleton exterior is lined with reinforced impact panels. A knurled abrasion grid on the bottom is included to help resist scuffing. A large EVA-reinforced exterior hi-hat/accessory pocket with padded dividers is also provided, along with an adjustable hideaway padded backpack.

The inside features padded interior dividers to protect individual cymbals, and a quilted "double helix" velvet lining. A Ballistic Quadra weave exterior features corded edges and seams that are double-stitched with high tensile thread and reinforced at tested stress points, topped off with the RB Continental Zero-G palm-contoured handle designed with weight distributing foam core.

For more information, contact Reunion Blues: 800-950-1095, www.aceproducts.com.



PEAVEY VYPYR 30 HEAD & MINI STACK

■ Peavey is announcing the release of the Vypyr 30 Head and Mini Stack. The amp features 24 amp channel models, two channels of 12 popular amps, plus 11 editable preamp "stomp box" effects and 11 editable post-amp "rack" effects with dual-parameter control.

The Vypyr 30 Mini Stack includes the full-featured Vypyr 30 Head plus two specially-voiced enclosures loaded with one 12" Blue Marvel loudspeaker each.

Vypyr amplifiers are built on 32-bit, floating-point SHARC processors that enable enhanced flexibility and new features. Peavey's analog TransTube circuitry creates the amp models' overdrive tones, so all 32 bits of processing power are designed to create detailed models of the amps and effects.

For more information, contact Peavey: 601-483-5365, FAX 601-486-1278, domestic@peavey.com, www.peavey.com.



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Designed for the female shredder, Daisy Rock's Rock Candy Xtreme features a thin, lightweight mahogany body, a low-profile thin neck with a 16" fretboard radius that's designed for speed and accuracy, and curves that make it a great fit for the female form.

The Rock Candy Xtreme comes equipped with a Floyd Rose licensed tremolo, Daisy Custom tuners, EMG H4/A4 pickups, plus master volume and tone controls and a 3-way pickup selector for sonic versatility. It is available in a Black Diamond finish.

For more information, contact Musiconelect.ca: 866-747-9001, FAX 866-747-9002, sales@musiconelect.ca, www.musiconelect.ca.



DigiTech JamMan Stereo Looper Pedal

DigiTech has started shipping the JamMan Stereo Looper pedal. The JamMan Stereo features JamMan plus stereo I/O, reverse playback, Rhythm Output, and three stop modes. The pedal can store over 35 minutes of CD-quality stereo loops in 99 internal loop memories. Additionally, the unit has an SD memory card expansion slot, giving the artist the ability to store up to 16 hours of material in an additional 99 slots with the optional card.

The JamMan Stereo features USB connectivity and will sync to DigiTech's free, downloadable JamManager software that organizes and saves JamMan loops to a PC or Mac. The software also provides the user with the capability to create JamLists and have them available for use anytime.

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

DRUM WORKSHOP COLLECTOR'S SERIES

DW recently announced the addition of several new snare models to its Collector's Series line. New to the range are Top Edge, Super Solid Edge, Solid-Stave, and Vintage Steel models.

The Top Edge features a heavy-gauge alloy Edge ring at the top and X-Shell 10-ply maple below. Edge rings are available in chrome and gold only and the wood section can be customized in any available Custom Shop finish.

The Super Solid Edge is a 3-piece maple/walnut solid wood shell that's available in a 3/8", 1/2", or 3/4" thickness. Also added to the DW solid shell selection is the Solid-Stave. Offered in oak with a natural lacquer finish, ash in an ebony stain lacquer, and para wood with a walnut stain lacquer finish, each can be customized in any of five drum hardware plating choices.

The Vintage Steel drums feature thick rolled 5 mm steel shells with a unique ribbed exterior. Available in Vintage Copper and Vintage Brass, each can be customized in any Custom Shop drum hardware color.

All of these Custom Shop snare drums feature the MAG Throw-Off System. The system includes the MAG drop throw-off and 3P 3-position butt plate. The throw-off allows drummers to quickly and easily select one of three wire tensions with the flick of a lever.

For more information, contact Direct Music Supply: 800-828-1601, FAX 716-285-8760, sales@directmusicsupply.com, www.directmusicsupply.com.



VINTAGE STEEL BRASS



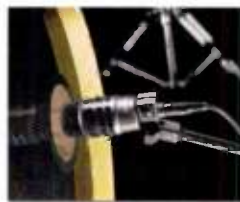
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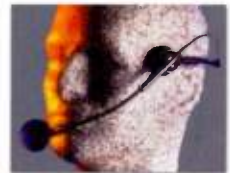


ATM410 Cardioid Dynamic Handheld Microphone. Rugged vocal workhorse, tailored for smooth, natural vocal reproduction, ideal for **live performance.**



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T-Rex Tonebug Distortion Pedal

■ T-Rex Engineering, a Danish guitar effects pedal manufacturer, has introduced a third member to its Tonebug family of pedals: the Tonebug Distortion. The Distortion pedal joins its existing Tonebug siblings: Overdrive and Reverb.

A single Gain knob lets players choose how "dirty" they want their tone to get, while a Tone knob lets the user tune the timbre of the distortion. The range can be from a muted, bluesy crunch to a wail.

For more information, contact SF Marketing Inc.: 514-780-2070, FAX 514-780-2111, info@sfm.ca, www.sfm.ca.



Planet Waves Licensed KISS Straps & Picks

■ Planet Waves is announcing the launch of KISS straps and picks. Planet Waves decided to honour the infamous rock outfit with a unique collection of guitar straps and picks for playing or displaying, featuring album cover artwork and images of The Demon, The Starchild, Catman, and Spaceman.

Inspired by the legendary album artwork, the following strap designs will be available: First KISS Album Cover; Rhinestone; Destroyer; Rock and Roll Over; ALIVE II; Double Platinum; and Sonic Boom.

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



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HotGear



iKEY Audio RM3 SD/USB Rack Mount Recorder

iKEY Audio has announced the availability of the RM3, a rack-mount digital SD/USB recorder. The RM3 is a single rack (19" 1 U) digital media player/recorder. It can be used by DJs and musicians wishing to record their sets, or for any install situation where audio recording is needed.

The RM3 features a large full-colour LCD screen and a front panel Jog Wheel for file search. It has many I/O options: two 1/4" line inputs on the front to record any vocals or instruments, as well as a combo XLR/1/4" stereo jack and stereo RCA inputs on the rear. There are also front and rear MIC Inputs.

It also has two balanced XLR outputs and a stereo RCA output for pass-through ability. You can monitor media through the 1/4" headphone/line output provided on the front of the RM3, which has its own dedicated volume adjustment. AC adapter, USB cable, and 1 GB SD memory card are included.

The RM3 records directly onto SD cards up to 4 GB, SDHC cards up to 32 GB, and any supported USB storage device of unlimited memory capacity. There is the choice to record in MP3 formats up to 320 kbps or in WAV format with 44.1 kHz/16-bit quality.

For more information, contact Audio Distributors International (ADI): 450-449-8177, FAX 450-449-8180, info@adi-online.net, www.adi-online.net.

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Ampeg AMG100 Series Electric Guitars

Ampeg has released the AMG100 Series of electric guitars. These guitars are built to the same specifications as the ADA6, but are crafted from traditional vintage electric guitar tone woods.

The guitars feature 24 frets on a 24.75" maple bolt-on neck, a symmetrical double cutaway body, a removable pickup system including a dual-blade humbucker, nickel die-cast Grover tuners, and an adjustable bridge with roller saddles. The guitars are designed to be ultra-thin and depending on colour, are constructed out of mahogany (cherry), swamp ash (blonde), or alder (black).

For more information, contact AudioOne Corporation: 888-276-9372, FAX 888-298-1133, ron.larcombe@audioone.ca, www.audioone.ca.

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Taylor Guitars GS Mini

Taylor Guitars has introduced the GS Mini, the next generation in the company's line of portable guitars. The Mini is a scaled-down version of Taylor's Grand Symphony body shape.

The GS Mini features a solid sitka top, sapele laminate on the back and sides, an ebony fretboard and bridge, and a tortoise shell pick guard. The guitar comes ready to amplify with the installation of the Taylor-designed pickup the ES-Go, which has been made exclusively for the Mini. The ES-Go is a proprietary magnetic sound hole pickup inspired by Taylor's Expression System.

For more information, contact Taylor Guitars: 619-258-1207, www.taylorguitars.com.

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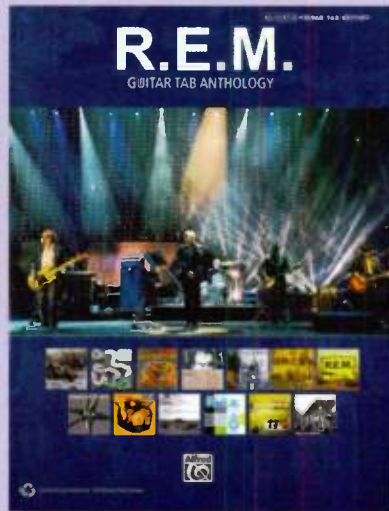
Fender American Deluxe Stratocaster

Fender has released the latest incarnations of its American Deluxe series Stratocaster.

This new Strat features a new compound radius fretboard, new N3 Noiseless pickups, and reconfigured S-1 switching designed for more pronounced tonal options.

The American Deluxe Strat also includes a two-point synchronized American Deluxe tremolo bridge with pop-in arm, beveled neck heel, and staggered locking tuners.

For more information, contact Fender Musical Instruments Corp.: 480-596-9690, www.fender.com.



Alfred Music Publishing Releases R.E.M.: Guitar TAB Anthology

Alfred Music Publishing has released *R.E.M.: Guitar TAB Anthology*. The guitar songbook features the greatest hits of the well-known alternative rock band.

This artist-approved anthology is presented in full notation and TAB, with chords and vocal lines included. The complete song listing is as follows: "All the Right Friends," "At My Most Beautiful," "Daysleeper," "(Don't Go Back To) Rockville," "Drive," "Driver 8," "Electrolite," "Everybody Hurts," "Fall on Me," "The Great Beyond," "Imitation of Life," "It's the End of the World as We Know It (And I Feel Fine)," "Losing My Religion," "Man on the Moon," "Nightswimming," "The One I Love," "Orange Crush," "Perfect Circle," "Shiny Happy People," "The Sidewinder Sleeps Tonite," "So. Central Rain (I'm Sorry)," "Stand," "Supernatural Superserious," "Until the Day Is Done," and "What's the Frequency, Kenneth?"

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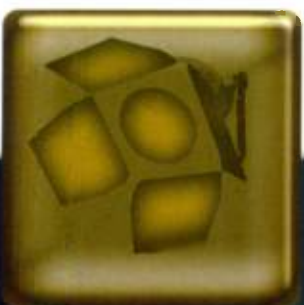
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by Ben Conoley



Ramona

Where: Toronto, ON
What: Rock/Pop
Visit: www.ramonahq.com

Toronto's Ramona claim they were "the band that never meant to be a band." Fortunately for us, they are now. Ramona was started by guitarist Dave Fritz, who worked as a music producer and engineer while playing guitar in Junior Achiever. Managing to find a hint of spare time, he recorded some demos at home and gave them away to family and friends. Those home recordings would eventually evolve into Ramona.

With some positive feedback working its way back to Fritz, he recruited bassist Matt Trotter, drummer Jeremy Knowles, and keyboardist/vocalist Elliot Carol. The quartet soon went to work completing an EP, finding a label to release it, and shooting a music video—all before playing a single live show.

The result of their recording sessions was the debut EP *Mornington Crescent Now Open*. The EP's songs are just what fans of '90s power pop need. With equal parts Kinks, Gin Blossoms, and Everclear, the songs are poppy, but are lined with a rough edge.

Ramona is only one EP into what will hopefully result in an extensive discography. In the meantime we'll have to settle with *Mornington Crescent Now Open*, but that's not such a bad consolation.

Where: Windsor, NS
What: Folk/Blues
Visit: www.mikeaube.com

Mike Aube's songs might be played in the tradition of contemporary folk, but he plays them with a certain youthfulness that enables him to bring his own signature to the genre.

Born in New Brunswick, Aube had at one time pursued a career in education, working as a teacher before a quarter-life crisis saw him abandoning his career in order to pursue music. He took off to Windsor, NS and recorded his debut album, *Aberdeen Street*, which received critical praise as well as airplay on CBC and college radio.

With *Aberdeen Street* being released in 2006, Aube followed it up with 2009's *Cluster Folk*. In addition to the clever name, it provided a fresh batch of playful and catchy folk with enough country influence and references to east coast living to make it clearly Canadian, but not in a hokey way.

Most of Aube's upcoming shows are taking place in and around his hometown. All that's left to do now is convince him to venture outside of the valley and treat the rest of us to his music.



Mike Aube



The Sun Harmonic

Where: Toronto, ON
What: Singer/Songwriter
Visit: www.thesunharmonic.com

Kaleb Hikele has taken an interesting path on his way to becoming the singer/songwriter he is today. Having picked up music by learning classical piano at five years of age, he went on to play in a number of punk and alternative bands during high school before finally branching out on his own in 2007. Since then, he's found the time to release five albums (one live) as well as an EP. He's a busy man, indeed.

Hikele's latest releases, which are still recorded solo, fall under the name The Sun Harmonic. His music is rooted in folk, but contains traces of alternative, bringing a Ben Harper-like feel to many of his songs.

His diverse musical background may be his greatest asset. His songs can go from a crawl to an uplifting feel with little notice and he knows when it's appropriate to get loud with both his guitar and voice.

With so many releases under his belt, it's a wonder that music as good as Hikele's isn't known to a wider audience. But who knows, maybe his latest, 2010's *Chemistry* will be the one that propels him to wider recognition...

Ben Conoley is a freelance journalist living in Fredericton, NB. He has written for chartattack, Exclaim!, Alternative Press, and more. Ben is also a proud member of the Polaris Music Prize jury.



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