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**Breaking Through Borders At Breakneck Speed**  
 by Andrew King

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**38 MUSIC Psychology 101**  
**Science For Your Songwriting**  
 by Patrick Noonan

Scientists and experts across disciplines have worked tirelessly to understand the mysterious and unique nature of our musical fascination. Read about some of the basics for insight into eliciting the response you want from your listeners.

**40 stereos**  
**Turn It Up For *Uncontrollable***  
 by Andrew King

Stereos are no strangers to the Canadian mainstream, adored and adopted by fans from coast-to-coast and targets for trash-talkers from as wide an area. But like them or not, these guys are passionate about their craft and careers, and that passion is paying off.

**42 strike up the band!**  
**Talking Brass & Woodwinds**  
 by Andrew King

We've approached a number of high-profile brass and woodwind players from across the country – and across the musical spectrum – to talk about their music, their instruments, and their scenes while collecting some practical tips along the way.

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 by Lynsey Kitching

Canadian music makers and industry professionals sound off on the importance of ongoing education to keep your career on-track, whether you're behind a microphone, mixing console, or MacBook. Opportunities are everywhere – don't let them pass you by.

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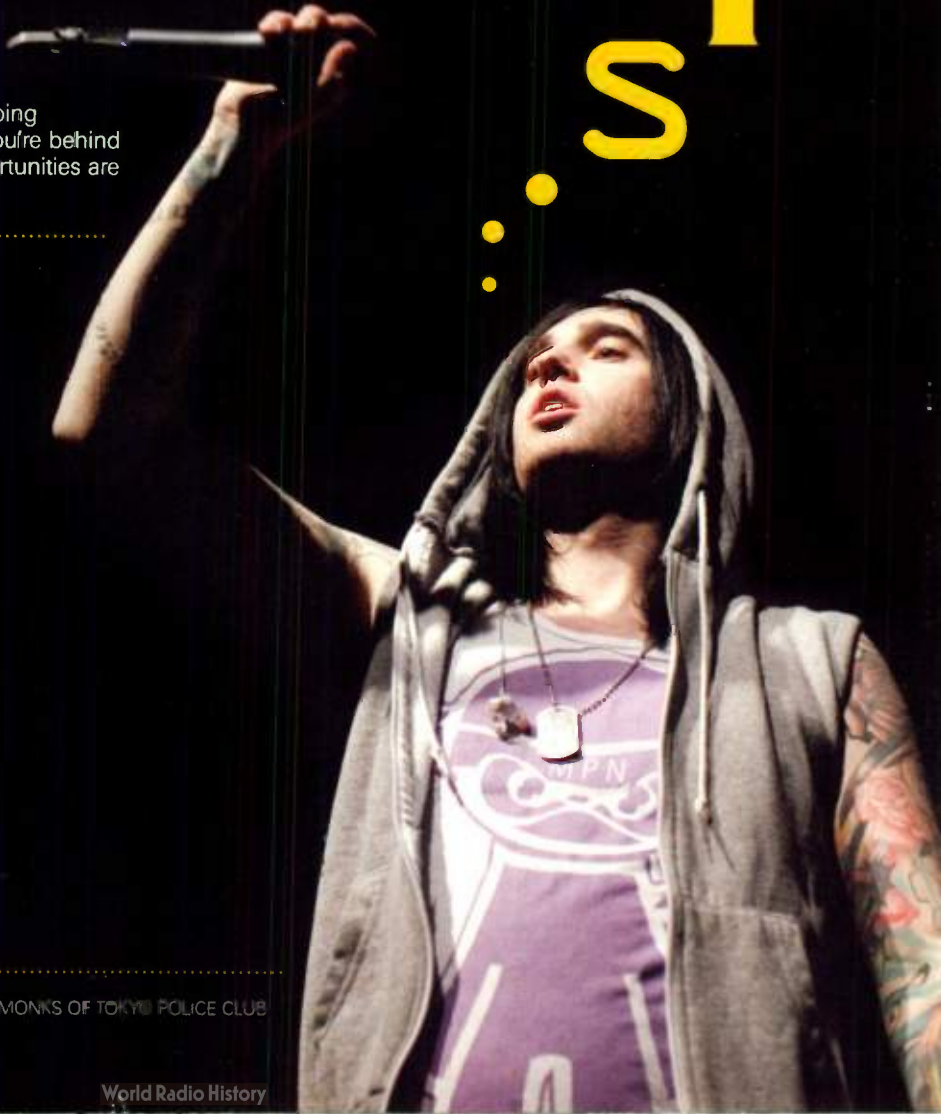
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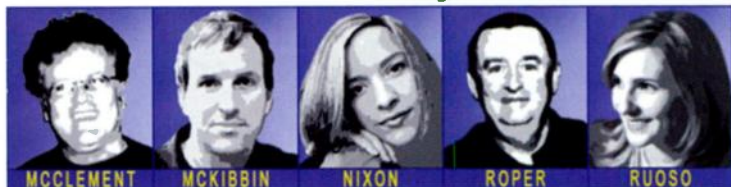


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## From The *CM* Facebook Page...

"I just picked up a copy today.  
Great [magazine].  
Nice to see you on Facebook."  
-William John Thomas Little

"Thanks for all the years of a great Canadian content mag. I can still remember the first few issues in 1979."  
-Scotty Hughes

"Good to see everything is still going strong!"  
-Thom Swift (previous Showcase featured artist)

Check us out at [www.facebook.com](http://www.facebook.com)  
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and [www.canadianmusician.com](http://www.canadianmusician.com).

# FeedBack

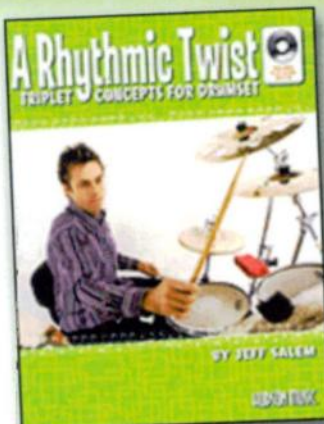


## Gord Is Good

Loved your article on Gord Downie. And how jealous am I that you got to interview him? Very, very jealous indeed! I'm a longtime fan, and really dig *The Grand Bounce!*

Stephanie Deline  
The Colour Tasters

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*CM* interviews The Band's Garth Hudson about an exciting new project.

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Check us out at [www.canadianmusician.com](http://www.canadianmusician.com) for more great content. The *CM* Blog is regularly updated with informative, creative, and cool content from our staff and contributors. Additionally, the *CM* Multimedia page is loaded with exclusive audio and video content, including recent video posts with Paper Lions, virtuoso Juan Coronado, and the legendary Garth Hudson of The Band, talking about a killer new project.

## A GUIDE TO TOURING

Part 1



By Chris Gailant

**S**o many musicians have thought about heading out on tour, yet so few actually do. I'm not talking about a tour of your neighbouring cities; I'm talking hours of driving, uncomfortable seating, and taking gigs on off-nights because it's a better idea to make \$30 than wonder if you have enough gas to make it to the next town.

If you've been on the road, you'll know that a lot of this information grows to become common sense – your routine or system kicks in and the tour goes on autopilot; however, this guide will hopefully help those who've never hit the pavement in a van full of gear in pursuit of winning new audiences. It's often a long, arduous, and smelly journey, but equally as addicting.

Here's an overview of how a tour could come together for the average DIY band. Best of luck!

### Are You Ready To Tour?

A few questions you need to ask yourself:

**Does my band have a solid enough fan base in the local area?**

You're probably wondering why the local market has anything to do with you going abroad. Well, first, it serves as a gauge of interest in your band. If your fan base is made up of a good spread of music listeners (not just your friends and relatives) then you're on the right track, and the same thing will likely happen in other cities. Second, you need to depend on your local gigs to raise the funds to head out on the road. Plan to take a few extra gigs to help fund the upcoming stint.

### Do we have reliable transportation?

My first touring band destroyed three vans on three separate tours because we didn't take appropriate vehicles to handle the combined weight of the members and gear. Do not expect to pull off a 10-day tour in a minivan if you have a typical rock set-up (I'm talking at least one stack, a bass rig, drums, and assorted luggage). Suspensions will drop out, transmissions will die, and brakes will fall apart. Make sure you have the proper vehicle for what you're hauling and how long you're hauling it.

### How long do we want to go on tour? Can everyone take the time off?

Time off becomes the enemy by the time you hit your second or third tour. It loses some of its charm in your family/friends/boss' eyes and becomes a nuisance, meaning it gets more difficult the more often you tour. But that's a discussion for another article. The length of your tour is really up to you. You'll need to determine how much work you can miss, how much you stand to gain from the tour, and how long you want to be out of your comfort zone.

### Booking A Tour

Booking a tour is a lot easier than people make it out to be. You just need to be diligent and plan ahead. Giving yourself at least three months to get the show dates is

a good idea whether you know the venues already or have to start completely from scratch.

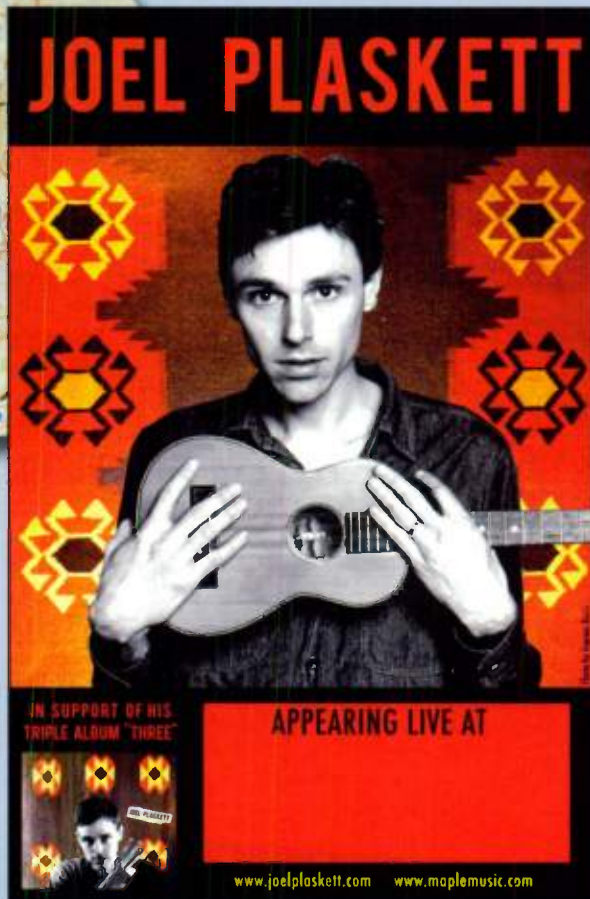
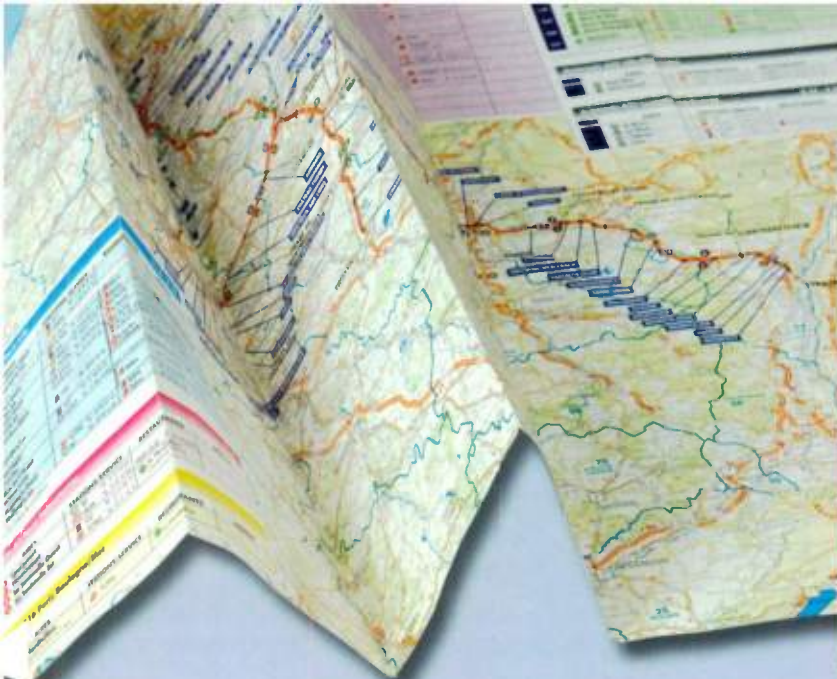


PHOTO: TONY DAVE

### Identify the type of tour you're booking.

You can do two general types of tours, which I like to call Main Market Tours and All Market Tours. A Main Market Tour is when you only play in the biggest cities with the largest pieces of the music industry that you can get close to. Of course this is geographic, but building a profile in a city that houses the kind of people who should hear you (agents, reps, promoters, and media) is the smartest choice when time and money are tight. Get in, do the job, and get home, all while hitting the bigger markets.

Alternatively, you can do the All Mar-



ket Tour, which involves looking at a map, picking out all the cities in a certain radius, and planning to play each one over a certain length of time. If you only have a week, I'd go with the first type. Two weeks or more and I'd consider the second. That isn't to say you can't mix it up: If a smaller city is en route to a bigger one, see if you can wedge a gig in there on the way up.

#### Find venues and promoters.

Once you've narrowed down your cities and dates, start doing up emails and press kits to send to the venues and promoters that you feel would be interested in an act like yours. You can find them online, through your industry contacts, and of course, other bands.

Try to think from a venue owner's perspective – all you are in the end is drink sales. You can have the best songs in the world, but if no one cares to come see you, it'll be hard to get a returning gig (and after all, you are hopefully going to tour again sometime and will want to build on the relationships you opened with these venues the first time around).

you can and play your heart out, even if three people show up. Impress the bar staff and you'll have done enough to come back.

#### Promoting A Tour

Promotion within any city is specific to the available options in the area, but it all comes down to some fairly simple stuff. It just takes time and dedication.

#### Print Media, Radio & Television

Most cities have local arts papers or magazines. Research and figure out where to send your press release (you've made a press release, right?), tour dates, and try to make it a little more personal (talk about why this town is particularly exciting for your band, etc.). Also research the local radio and TV stations. Aim for a local on-air performance, preferably the day of your show in that city. Get in contact with the program director and give them your pitch. Hopefully it has an interesting angle to it that they can get behind. At this stage, there is no medium too small.

#### Internet Forums & Blogs

The Internet is global and so are musicians. You may find new fans on forums specific to your tour destinations or musical style. Bloggers in well-connected

music circles are the people you want writing positively about your band. They have readers. Post your show date, strike up a conversation, and make a connection.

#### Social Networking

There's always someone in the tour van

who's got their laptop or cell phone going. Log into your Facebook, Twitter, or MySpace and send an update once in a while. "Van broke down. Having an acoustic jam on the side of the road to entertain the mechanic." Keep it interesting and informative – don't stop at "Chicago tonight!" Make a joke while you're at it or offer something special for your potential guests. Ask questions. People love to voice opinions.

#### Posters

Every tour needs a tour poster. I'm not going to run on a graphic design rant, but make sure you have an attractive poster with all your dates listed and a secondary poster with a blank space to customize on a per-show basis. Send these posters to all the venues, radio stations, and any friends or fans who live in the area. Keep extra ones on hand to autograph or put up in local stores on your off days.

Next time we'll talk about what to keep in mind when you're about to embark on the tour. Until then, get out your map and start planning your adventure.

*Chris Gallant is the lead singer and guitarist of The Sidewalks, an alternative rock/ska band from PEI, Canada. He has been promoting acts and booking his own tours for three years now. For more information on the band or this topic, please write [chris@thesidewalks.com](mailto:chris@thesidewalks.com).*



The Sidewalks onstage

This raises the question: How am I supposed to get people in the door if I've never played there before? Well, if you're asking yourself this question you've already done half the work. Just promote the shows as best

## Guitar Workshop Plus Announces Session Dates

■ Guitar Workshop Plus has announced three sessions, two in Toronto and one in Vancouver, for its 2011 summer schedule.

The first Toronto session will be held from July 17-22, 2011 with the second taking place July 24-29, 2011. The Vancouver session is happening August 7-12, 2011. Registration has already begun for the 2011 sessions and, for a limited time, there are early bird registration offers where participants can save on tuition and be entered into draws to win prizes such as guitars, amplifiers, cymbals, and more.

Both Toronto sessions will once again be held at Appleby College in Oakville just west of Toronto with the Vancouver session taking place at Quest University, which is located just north of Vancouver in Squamish, BC.

Designed for aspiring musicians of all ages and levels, the program covers multiple styles, courses, and levels, and offers students a unique setting for intense musical and personal growth. The workshop also allows for group development (entire bands will sometimes attend) and has hosted families.

For more information, contact the Guitar Workshop Plus: 905-567-8000, [info@guitarworkshopplus.com](mailto:info@guitarworkshopplus.com), [www.guitarworkshopplus.com](http://www.guitarworkshopplus.com).



MARIAN CHENEY WITH THE MEMBERS OF BILLY TALENT

## MusiCounts Announces 2010 Teacher Of The Year

■ Canadian recording artists Billy Talent were on hand to help MusiCounts present the 2010 Teacher of the Year Award to Marian Cheney. The celebration took place at The Hard Rock Cafe in Toronto. Now in its sixth year, the MusiCounts Teacher of the Year Award recognizes music teachers who help keep music alive for young Canadians. The event was capped off with a performance by one of the Queen Victoria Public School ensembles taught by Cheney.

"We are proud to bestow the 6<sup>th</sup> annual MusiCounts Teacher of the Year Award to Marian Cheney," says Steve Cranwell, Executive Director, MusiCounts. "Her dedication to enhancing the lives of her students and the devotion she has shown to both her school and her community for the last

two decades is more than exceptional. When you

combine this kind of hard work and commitment with a flourishing music program, the students in that school are able to realize a wealth of potential within themselves, both inside the classroom and out."

"Music has the power to change lives," says Cheney, who has spent the last 20 years of a 23 year teaching career at the Queen. While at the Parkdale-area school in Toronto, she has welcomed many new students from immigrant and low-income families to her classes. Her policy is that no child is turned away from band or choir based on his or her ability or family financial situation.

"We are honoured to be part of this year's MusiCounts program," says Ben Kowalewicz of Billy Talent. "Having lived in the west end of Toronto, Aaron and myself both in Parkdale, this is extra special."

Cheney was presented with a \$10,000 cheque, along with a \$10,000 contribution that was presented to David Finkelstein, Principal of Queen Victoria Public School, to go toward the school's music program. She will also receive a ticket package for the 2011 JUNO Awards and a handcrafted award commissioned by Canadian glass artist Shirley Elford, past designer of the JUNO Award statuettes.

For more information, contact MusiCounts: 416-485-3135 ext. 228, FAX 416-485-4978, [info@musiccounts.ca](mailto:info@musiccounts.ca), [www.musiccounts.ca](http://www.musiccounts.ca).





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## Damien Hirst Paints Guitar For War Child

■ British artist Damien Hirst has painted a guitar using his “spin painting” technique and donated the work to War Child. The guitar will be auctioned at Christie’s London (UK) showroom on February 17, 2011, with all proceeds going to support War Child’s work with children affected by conflict.

The Scarborough Nine guitar, made by Canadian manufacturer Carparelli Guitars, was on display at Christie’s over the holiday season. Barbara Harmer, War Child’s Music & Special Initiatives Director in North America, says: “War Child is thrilled to be the recipient of funds raised through this very generous and beautiful donation. The spin painted guitar is a stunning piece of art and will do immeasurable good for the children and families that War Child supports in some of the most devastated regions of the world.”

For more information, contact War Child Canada: 416-971-7474, [fiona@warchild.ca](mailto:fiona@warchild.ca), [www.warchild.ca](http://www.warchild.ca).



## Group Drumming Can Help Build Social & Emotional Skills

■ The NAMM Foundation has announced the findings of a recent study that shows how group drumming can improve social and emotional behavior in children from low-income homes. The study, funded by Remo Belli (longtime NAMM Member and founder of REMO Inc.), demonstrates how group drumming can significantly improve such problem behaviors as:

- Withdrawal/Depression
- Posttraumatic Stress
- Anxiety
- Attention Deficit/Hyperactivity
- Oppositional Defiance
- Sluggish Cognitive Tempo

For more information, contact NAMM: 760-438-8001, FAX 760-438-7327, [info@namm.org](mailto:info@namm.org), [www.namm.org](http://www.namm.org).

## BILL C-32 HAS IMPLICATIONS FOR MUSICIANS

■ Bill C-32, the Copyright Modernization Act proposed by the Harper government to update Canada’s copyright laws, contains certain stipulations that may be of concern to Canadian musicians.

In an attempt to make online content easier to use, Bill C-32 introduces copyright exceptions, which may make it more difficult for musicians to receive compensation when their music is used in the online realm. For example: consumers may make unlimited copies for personal use on digital devices without a payment from the manufacturer (as is the case with blank CDs). Additionally, others can now legally remix music into new, non-commercial work, such as a YouTube video, without permission from the artist or monetary remuneration. Another exception allows broadcasters to create ephemeral recordings and rebroadcast them without permission or compensation.

The entire bill can be read here: [www2.parl.gc.ca/HousePublications/Publication.aspx?Docid=4580265](http://www2.parl.gc.ca/HousePublications/Publication.aspx?Docid=4580265).



## KoSA Announces Dates For 2011 Events

■ KoSA Canada has announced the dates for the eighth edition of the KoSA Cuba Workshop and Fiesta del Tambor taking place in Havana from March 6-16, 2011. The KoSA Cuba Workshop is a one-week immersion of Cuban rhythms, music, and culture.

Daily classes are given on conga, bongo, timbales, drumset, and other instruments by some of Cuba’s top

artists. All instruments are supplied onsite. Included in the daily schedule are sessions by Cuban ethnomusicologists, visits to museums, religious ceremonies, local interaction with Cuban musicians, and nightly concerts.

The KoSA International Percussion Workshop Camp and Festival will take place at Castleton State College in Vermont from July 26-31, 2011. The KoSA

Workshop is a hands-on intensive percussion camp. The course of study includes a diverse range of programming, as well as classes in videoconferencing and music technology for all levels. There will also be daily ensembles and jam sessions.

For more information, contact KoSA Music: 514-482-5554, [info@kosamusic.com](mailto:info@kosamusic.com), [www.kosamusic.com](http://www.kosamusic.com).

## PASIC 2010 A Hit With Percussionists World Wide

■ This year's edition of PASIC, the International Drum and Percussion Expo, drew an international crowd to the Indiana Convention Center in Indianapolis, IN.

Over 5,000 percussionists and industry leaders representing Asia, Australia, Europe, North America, and South America experienced over 120 clinics, concerts, master classes, and performances by some of the world's most noted percussion artists. Events covered everything from drumset and orchestral percussion to world percussion and marching.

The International Drum and Percussion Expo experienced growth this year, noting increases in both the number of exhibiting companies and the number of booths sold from PASIC 2009.

For more information, contact PAS: 317-974-4488, FAX 317-974-4499, [percarts@pas.org](mailto:percarts@pas.org), [www.pas.org](http://www.pas.org).



PHOTO: WARREN LAFEVER



STARS FROM STREETLIGHTS

## Stars From Streetlights Light Up The Competition

■ After a two-week long public vote, Stars from Streetlights, a musical duo from Coaldale, AB, were voted the Grand Prize Winners in Roland Canada's 3<sup>rd</sup> National Synthesizer Competition for their track "Staggered Breathing." For their win, Stars from Streetlights were awarded a prize package containing the latest Roland and Cakewalk products.

The Roland Synthesizer Contest invited composers from across Canada to submit original music tracks created on hardware or software synthesizers. A panel of judges, including *Canadian Idol*'s Tony Padalino and *Flashpoint*'s Amin Bhatia, narrowed the field to the top six finalists who were then put to a two-week-long public vote. Rounding out this year's competition was Hollow Earth from Montreal, who placed second, and Carlos Schwarz from Vancouver, who placed third.

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

## CRTC Denies MuchMusic's Request To Play Less Videos

■ The Canadian Radio-Television and Telecommunications Commission (CRTC) has rejected a request by MuchMusic to change its broadcasting license, which would allow the station to play fewer videos while moving towards more "lifestyle programming."

In the request, MuchMusic asked to amend its license to allow the reduction of the number of music videos it plays down to 25 per cent from 50 per cent of the channel's total content. An additional amendment to reduce funding through its MuchFACT program, which helps fund music video production for independent artists, was also rejected.

The entire CRTC ruling can be found here: [www.crtc.gc.ca/eng/archive/2010/2010-875.htm](http://www.crtc.gc.ca/eng/archive/2010/2010-875.htm).





## Harris Institute Accelerates Post Secondary Education

■ Harris Institute, a Canadian media arts college, has partnered with two Scottish universities to accelerate the time required for students to earn college diplomas, university degrees, and master's degrees.

Graduates of Harris Institute's 12-month diploma programs can now earn degrees in eight months at either the University of the West of Scotland or Edinburgh Napier University and MA's in an additional 12 months. The partnerships include UWS and Napier students completing work placements in Toronto, waived degree tuitions for Harris graduates, senior faculty exchanges, and students in both countries coordinating overseas tours by Scottish and Canadian artists.

After completing the BA (Hons) in Popular Music at Napier, the first four Harris graduates began their Master's Degrees in Sound Production in September. The career-focused program offers training in Pro Tools Certification, audio post for film, television and games, orchestral recording, sound design, and theatre sound reinforcement.

For more information, contact Harris Institute: 416-367-0178, [info@harrisinstitute.com](mailto:info@harrisinstitute.com), [www.harrisinstitute.com](http://www.harrisinstitute.com).



(L-R) HARRIS INSTITUTE GRADUATES DANEN SLOAN, SHAHAB MOBASHER, SUNNY WAN & JEFF HRELJAC.

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## New President At Factor

■ FACTOR has announced that Duncan McKie will assume the role of President, replacing Heather Ostertag, who retired from her position in June of 2010. McKie has been the President and CEO of The Canadian Independent Music Association (CIMA) since June 2007.

"After conducting a lengthy national search that identified several qualified candidates, we have decided that Duncan McKie is the strongest candidate for the new President of FACTOR," says Pegi Cecconi, FACTOR Chair, adding: "The FACTOR Board is confident in Duncan's experience and his visions for the independent Canadian music industry. The FACTOR Board looks forward to his contributions to FACTOR and welcomes him to the team."

McKie, whose background includes experience in association management, media, and market research, comments on his new role: "The Canadian funding system for music is admired around the world. FACTOR has been an integral part of that unique public and private partnership for over 30 years. The FACTOR Board has entrusted me with the responsibility to build on that legacy and to develop FACTOR's programs for the digital era. I look forward to the challenge and working with the FACTOR team."

For more information, contact FACTOR: 416-969-2215, [general.info@factor.ca](mailto:general.info@factor.ca), [www.factor.ca](http://www.factor.ca).

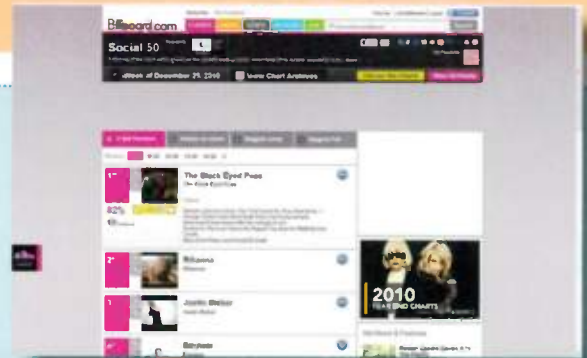


JUSTIN CHRISTENSEN

## Jules Léger Prize Winner Announced

■ The Canada Council for the Arts has announced that composer Justin Christensen is the winner of the 2010 Jules Léger Prize for New Chamber Music for his piece "The Failures of Marsyas." The work was created for seven musicians and premiered in April 2009 at the Arnold Schönbergzaal in the Netherlands by the New European Ensemble.

For more information, contact the Canada Council for the Arts: 800-263-5588, FAX 613-566-4414, [www.canada-council.ca](http://www.canada-council.ca).



## Billboard Now Tracking Social Media Activity

■ Music charting publication *Billboard*, via its website at [www.billboard.com](http://www.billboard.com), has introduced the Social 50, a ranking of the most active artists who are using social media. The list is determined by a formula, which considers weekly friend, fan, and follower additions as well as artist page views and song plays. The inaugural list featured Canadians including Justin Bieber, Avril Lavigne, and others.

The list can be viewed at [www.billboard.com/#/charts/social-50](http://www.billboard.com/#/charts/social-50).



DAVID FRANCEY

## CANADIANS FARE WELL IN INTERNATIONAL SONGWRITING COMPETITION

■ Several Canucks have been recognized in the results of the latest edition of the John Lennon Songwriting Contest (JLSC).

The JLSC is an international songwriting competition open to amateur and professional songwriters who submit entries in any one of 12 categories. The JLSC is open year-round and features two sessions with 72 finalists, 24 grand prize winners, 12 Lennon Award Winners, and one "Song of the Year."

The Canadian contingent that took home honours include Grand Prize Winners David Francey in the Folk category for his song "The Walking Hour" and Pierre Mongeon, whose song "Happy Feet" was recognized in the Children's category. Canadian Finalists were Daniel Bremmes, Laurell, Ashley Eymann, and Paper Lions.

For more information on the contest, contact The John Lennon Songwriting Contest: 888-884-5572, [brianne@jlsc.com](mailto:brianne@jlsc.com), [www.jlsc.com](http://www.jlsc.com).

## New Performing Arts School Opens Its Doors

■ iSTARS, a Scarborough, ON-based performing arts school specializing in Artist Development for musicians and singers has recently opened its doors and is accepting applications.

Zack Werner, Director of Media Relations, says: "There is a new music business out there from recording to sales and marketing. But just because you can make music at home and reach the world through your computer doesn't mean you're ready to be a star. iSTARS is about giving you the right tools to be truly at your best and most importantly, unique." He adds: "We are a collective of music industry professionals working for your success in an educational facility of creativity and inspiration, where you will expand your musical horizons. We mentor students in singing, song writing, performance, recording arts, production technologies, Internet marketing, and the business of music."

iSTARS encompasses a 48-week program and offers a complete education for the independent artist or the option to select specific subject areas of interest and receive training in a condensed time-period. Students are expected to experience, create, perform, program software, record, produce, and develop the essential business and networking skill sets to launch their careers and creative content in local and global markets.

For more information, contact iStars: 647-288-7827, FAX 416-889-9898, info@istars.ca, www.istars.ca.



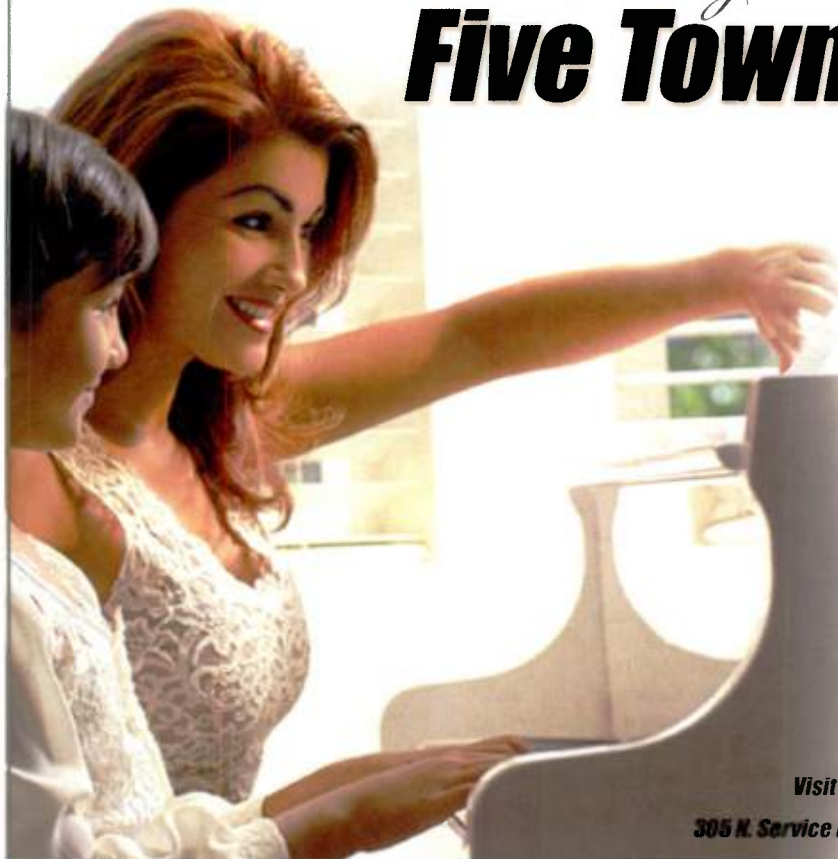
iSTARS CEO FRANCO LAMAGNA



DIRECTOR OF MEDIA RELATIONS ZACK WERNER

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## Supernova.com Partners With Pay Who You Want Online



■ Supernova.com has announced that it has partnered with Pay Who You Want Online (PWYWO), enabling any Supernova band or artist to sell their digital music online using the new Supernova Store provided by PWYWO.

As a result of the new Supernova Store with PWYWO integration, any artist can sign up for a free Supernova.com profile, post

and display their music and media, and also sell their music online. Supernova profiles provide a way for artists and bands to collect money for their music, build their fan base, and maintain a free EPK online.

For more information, contact Supernova.com: 416-635-8885, FAX 416-638-6333, [www.supernova.com](http://www.supernova.com).

## Big Beat Is A Big Success

■ The sound of drums rumbled across North America on November 7, 2010 as 15 Five-Star drum shops, including Toronto's Just Drums, held their third annual Big Beat event. A total of 1,454 drum set players and 199 hand percussionists participated, along with approximately 6000 spectators at the 15 locations. Nearly \$54,000 was raised for charity and about 6,000 pounds of food was collected.

Each location had a variety of fun events throughout the day, and some had guest appearances by drummers like Kenny Aronoff, Jason Bittner, Jeremy Taggart, and others. The highlight of the day was when all of the drummers and percussionists in the 15 cities played the same groove at the same time, a feat that was achieved through a video Internet connection.

For more information, visit [www.fivestardrumshops.com](http://www.fivestardrumshops.com) and [www.justdrums.com](http://www.justdrums.com).



## Magix Releases Free Music Player Mufin

■ Magix has announced the release of its free music player Mufin. Employing a graphical interface, Mufin "maps" out music in a user's

collection and presents it in manner where it can be accessed, explored, shared, and used to find similar types of tunes within the "Mufin Universe."

Mufin also allows for the user to create online playlists based on the music in their collection and then access that playlist from any Internet connection. Users can also access their Facebook and Twitter accounts through the player. Mufin is compatible with Mac, PC, and mobile devices.

Visit [www.mufin.com](http://www.mufin.com) for more information or to download a free copy of the player.



JOHN MANN OF SPIRIT OF THE WEST

## SOCAN Hands Out Hardware

■ Held on November 22, 2010 at the John Bassett Theatre in the Metro Toronto Convention Centre, the 2010 SOCAN Awards gala honoured dozens of the society's members for national and international achievements over the past year.

Hosting duties this year were shared by Suzie McNeil, Kardinal Offishall, and Hawksley Workman, who introduced live performances by a number of SOCAN members and appearances by winners such as Burton Cummings, George Canyon, Karl Wolf, Don Thompson and the members of Spirit of the West, and Theory of a Deadman.

Walt MacDermot, who was unable to attend, was feted with this year's Lifetime Achievement Award. Brian Howes, a Vancouver-based singer, songwriter, producer, multi-instrumentalist, and studio owner, captured the International Achievement Award for a career marked by collaborations with artists such as Hinder, David Cook, Skillet, and Hedley.

West Coast veterans Spirit of the West, who recently celebrated their 25<sup>th</sup> anniversary, won the SOCAN National Achievement Award. Senator Tommy Banks, an internationally acclaimed bandleader and composer, Gemini and Juno Award winner, and Officer of the Order of Canada, was honoured with this year's Special Achievement Award.

For more information, contact SOCAN: 866-307-6226, [www.socan.ca](http://www.socan.ca).

■ **Los Angeles World Guitar Show**  
Los Angeles, CA  
January 15-16, 2011  
918-288-2222, FAX 918-288-2888  
larryb@stringswest.com, www.tsxshows.com

■ **MIDEM 2011**  
Cannes, France  
January 23-26, 2011  
+ 33 1-41-90-44-42, FAX + 33 1-41-90-67-22  
www.midem.com

■ **Mobile Beat 2011 DJ Show & Conference**  
Las Vegas, NV  
Pre-Conference Events: January 31, 2011  
Exhibits: February 1-3, 2011  
515-986-3300  
www.mobilebeat.com

■ **Hillside Inside 2011**  
Guelph, ON  
February 4-6, 2011  
519-660-9724, FAX 519-763-9514  
hillside@hillsidefestival.ca,  
www.hillsidefestival.ca

■ **2011 International Folk Alliance Conference**  
Memphis, TN  
February 16-20, 2011  
901-522-1170, FAX 515-986-3344  
www.folkalliance.org

■ **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 Week & 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  
March 26-30, 2011  
513-421-1420, FAX 513-421-2503  
mtnanet@mtna.org, www.mtna.org

■ **Globalshop 2011**  
Las Vegas, NV  
March 28-30, 2011  
770-291-5409, FAX 770-777-8700  
www.globalshop.org

■ **Musikmesse 2011**  
Frankfurt, Germany  
April 6-9, 2011  
+49 69-75-75-194-12, FAX +49 69-75-75-66-13  
info@canada.messefrankfurt.com,  
www.musik.messefrankfurt.com.

■ **ECMA 2011**  
Charlottetown, PE  
April 14-17, 2011  
902-892-9040, FAX 902-892-9041  
ecma@ecma.com, www.ecma.com

■ **2011 Dallas International Guitar Festival**  
Dallas, TX  
April 15-17, 2011  
972-240-2206, FAX 972-303-4909  
info@guitarshow.com, www.guitarshow.com

■ **"I Create Music" ASCAP Expo 2011**  
Los Angeles, CA  
April 28-30, 2011  
800-278-1287  
www.ascap.com

■ **MUSEXPO 2011**  
West Hollywood, CA  
May 1-4, 2011  
323-782-0770  
www.musexpo.net

■ **Montreal International Musical Competition Piano 2011**  
Montreal, QC  
May 23-June 3, 2011  
514-845-4108, FAX 514-845-8241  
info@concoursmontreal.ca,  
www.concoursmontreal.ca

■ **NXNE 2011**  
Toronto, ON  
June 13-19, 2011  
416-863-6963, FAX 416-863-0828  
info@nxne.com, www.nxne.com

■ **2011 COCA National Conference**  
Whistler, BC  
June 20-24, 2011  
519-690-0207, FAX 519-681-4328  
www.coca.org

■ **Montréal Jazz Festival**  
Montréal, QC  
June 25-August 4, 2011  
514-871-1881  
commentaries\_jazz@equipespectra.ca,  
www.montrealjazzfest.com

■ **Montréal Guitar Show**  
Montréal, QC  
July 1-3, 2011  
514 525-7732, FAX 514 525-8033  
info\_sgm@equipespectra.ca,  
www.montrealguitarshow.com

■ **23<sup>rd</sup> Beaches International Jazz Festival**  
Toronto, ON  
July 15-24, 2011  
416-698-2152, FAX 416-698-2064  
info@beachesjazz@rogers.com,  
www.beachesjazz.com

■ **Guitar Workshop Plus Toronto**  
Toronto, ON  
Session 1: July 17-22, 2011  
Session 2: July 24-29, 2011  
info@guitarworkshopplus.com,  
www.guitarworkshopplus.com

■ **Summer NAMM 2011**  
Nashville, TN  
July 21-23, 2011  
760-438-8001, FAX 760-438-7327  
info@namm.org, www.namm.org

■ **GMA Immerse 2011**  
Nashville, TN  
July 28-31, 2011  
info@gospelmusic.org,  
www.experienceimmerse.com

■ **2011 Canmore Folk Music Festival**  
Canmore, AB  
July 30-August 1, 2011  
403-678-2524, FAX 403-678-2524  
info@canmorefolkfestival.com,  
www.canmorefolkfestival.com

■ **Guitar Workshop Plus Vancouver**  
Vancouver, BC  
August 7-12, 2011  
905-567-8000  
info@guitarworkshopplus.com,  
www.guitarworkshopplus.com

■ **National Flute Association Convention 2011**  
Charlotte, NC  
August 11-14, 2011  
661-299-6680, FAX 661-299-6681  
conventionservices@nfaonline.org,  
www.nfaonline.org

■ **Ottawa Folk Festival**  
Ottawa, ON  
August 12-14, 2011  
613-230-8234, FAX 613-230-1113  
festival@ottawafolk.org, www.ottawafolk.org

■ **CCMA Country Music Week 2011**  
Hamilton, ON  
September 11-15, 2011  
416-947-1331, FAX 416-947-5924  
country@ccma.org, www.ccma.org

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*Post script: July 26-July 31st the legendary KoSA International Percussion Workshop, Drum Camp and Festival celebrates its 16th year at the picturesque campus of Castleton State College, Vermont USA. Join us!*

## Zoom R24 Music Production Solution



By Paul Lau

**T**he Zoom R24 is an all-in-one, Swiss army knife of a recording tool. Don't let the unit's small size fool you; this advanced digital recording device packs a big punch morphing from a digital recorder to an audio interface, with the ability to act as a DAW controller and a built-in sampler.

To present a better understanding of this unit's capabilities, I'm going to break down the parts individually and then relate how they work in tandem.

Firstly, it is a standalone 24-track digital recorder. You can record up to eight tracks at a time, in either 16-bit/44.1 kHz or 24-bit/48 kHz WAV formats, and then play back 24 tracks max. Using the band scenario, you can use the unit as a live mixer to record your practices or even live shows right off the floor (and handle overdubs later on). There are eight XLR/¼" combo inputs on the back and a pair of ¼" stereo outs. This makes for easy connections for non-condenser mics or the use of the one Hi-Z input for direct connection with a guitar or bass. If you are using condenser microphones, there are six channels with simultaneous 48 V phantom power capabilities on the unit.

The R24 also features two built-in stereo condenser mics for field recording or quick, convenient "sketch-pad" ideas and rehearsals. Included is a 1 GB SD card, but if you require more space, purchasing a 32 GB SDHC card reportedly offers 100 track hours. You can also back up your projects on a USB memory stick or dedicate an SD card to each recording session.

There are over 100 included studio-quality effects like guitar amp models and mastering effects. Too many to mention, these are typical reverb, delay, and compressors with a collection

of guitar effects and amp models developed by Zoom. As a portable unit, the R24 will operate on battery power for over four hours on six standard AAs.

Secondly, as an audio interface via USB, the R24 is a pristine throughput for any audio signal. Zoom, in association with Steinberg, includes Cubase LE5 to get you started with a simple digital recording program. Cubase LE5 works on either PC or Mac. As a USB interface (USB 2.0), the R24 can handle eight inputs and two outputs at a maximum of 24-bit/96 kHz.

Thirdly, as a control surface, there are full mixing and transport controls for Cubase, Logic, Sonar and other DAW programs. The R24 uses Mackie Control emulation when assigning which control surface will associate with which software function.

Fourthly, when operated as a sampler or drum machine, the R24 has eight pads per three banks, which offers 24 voices that can be triggered live via the pads. The R24 is also a loop-based audio sequencer that allows you to create countless combinations of grooves. The drum machine alone has 400 rhythm patterns to create any solid arrangement and backing tracks for your songs. On top of all of this, Zoom has included a USB flash drive containing 500 MB of drum loops recorded by Grammy-winning jazz/fusion drummer Peter Erskine. Big Fish Audio, a top producer of sample libraries, additionally provides the system with 1 GB of drum loops.

In closing, I have just scratched the surface of the power of the R24. I found that the R24 has a multifunction tuner, including chromatic tuning, that detects note names, which is a rather handy feature to have. You can also connect an additional R24 unit (or an R16) via USB and designate one as the master and

the other as the slave. This will allow for synchronized transport operation and recording on 16 tracks simultaneously. Imagine 16 inputs in at one time via USB!

One absent feature is MIDI in and out, but most keyboards or controllers connect directly, and if you have an older keyboard that is not USB-ready, USB-to-MIDI adapter cables are very inexpensive. I've never really mentioned a cost for a product in my reviews, but amazingly, this 24 digital track system comes in under \$600. My head is spinning...

*Paul Lau, B.Sc. is a musician, producer, and MIDI and digital audio specialist. He is a Technological Solutionist with Axe Music Calgary ([www.axemusic.com](http://www.axemusic.com)), Managing Director of PowerMusic5Records ([www.powermusic5.com](http://www.powermusic5.com)), and member of Christian pop band Scatter17 ([www.scatter17.com](http://www.scatter17.com)).*

### Distributor's Comment

The Zoom R24 is a chameleon of sorts and uses modern technology to blend multiple products into one. This consolidation will be empowering to some yet overwhelming to others. The reviewer did a detailed and credible job of highlighting notable features and hopefully added clarity to how musicians may find their own uses for the R24 and increase their music productivity.

Jim Patmore  
Omnimedia Western Canadian  
Regional Manager

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## WaveMachine Labs Drumagog 5 Platinum

By Luke Marshall

**T**he new Drumagog 5 offers up some very practical, yet powerful tools in achieving that perfect drum sound. Recording engineers of all levels will benefit from its straightforward, easy-to-use layout. Whether you're looking to add a bit more attack on the snare drum or go full-out with a new drum kit sound, Drumagog 5 makes the process easier than ever with the newly-added features.

### New Interface and Design

If you were a previous Drumagog user, you're in for a bit of a change with Drumagog 5. The program has a new user-friendly look that aids in the organization of your files, saves you time when editing samples, and gives you great visual information on what's happening with each drum hit.

The new file browser allows users to find samples across multiple hard drives with ease. The program still offers a Favorites section to save popular sample choices for future use. This is always a great feature and saves you from having to scramble through folders in search of that wicked kick drum sound you had a few months ago.

The visual information you receive in Drumagog 5 is great. Like most drum replacement programs, there is a visual triggering window. This allows the user to see where the transients are for your chosen drum track and set a threshold for when the sample should be initiated. Another key section is the samples window at the top of the program allowing you to see which sample of the log file is being triggered and when.

### New Overhead & Room Sounds

In the bottom middle of the interface is a blend control, which enables you to mix your new sample with the original drum sound. Just underneath the blend control are new faders for mixing in the captured stereo overhead and room sounds that were recorded with some of the Drumagog samples. This is a very cool feature that gives the user a lot more options. You're not stuck with

just one basic sound; you can now control how close miked the drum is, or how much room and space you'd like in your sample. Both the overhead and room sounds are stereo and were recorded at the same time as the main sample.

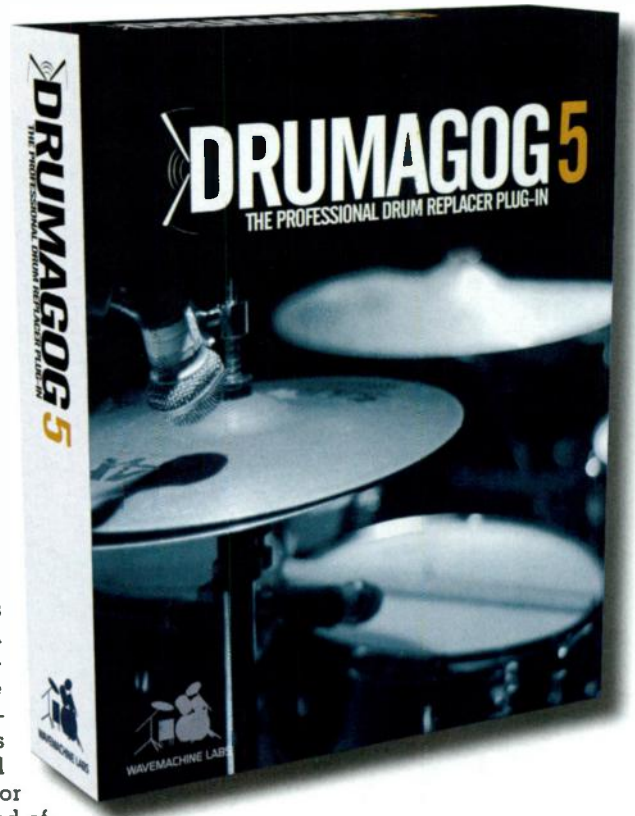
### Morph | Engine & Convolution Reverb

In the effects section of Drumagog 5, you'll find both of these new processors. The Morph | Engine gives you many options in either tweaking a sound or creating a completely new and unique sound based on your original track or sample. This processor works very well to give added options for tone or slight background effects on the drum. It comes across to me as a huge feature for engineers working in drum and bass, house, dance, electro, and also in creating beats for hip-hop and rap tracks. There are a number of effects to choose from and they are all adjustable as well, giving you a personal touch on the end result.

The Convolution Reverb has some great sounds to work with that are models of real world spaces. It is a great addition to the program as it gives you high-end reverb options while you're working on your samples. I was impressed with the quality of the included patches and ended up keeping a lot of the reverbs in my final drum mixes.

### Auto Hi-Hat Tracking

On the right hand side of the interface is the option to turn on the auto hi-hat tracking. This feature is able to pick out the various hi-hat hits the drummer played. Whether it's closed, half open, or completely open, the program is able to pick out these differences and apply them to the sample chosen for the hi-hat



track. In the main setting window, there is an auto hi-hat threshold that can be set to control how much the program varies the hi-hat track. When testing the auto hi-hat feature, there was some latency that occurred, but this can be easily solved by nudging your hi-hat track by the amount given by the program.

The overall program works very well with current recording software programs like Pro Tools 9 and others. Users running software below these current programs may run into latency issues with the lack of delay compensation, which can again be solved by nudging your sampled track to align with the originals. For the accuracy of the program and all the options it gives you, this is only a minor set back.

Drumagog 5 is an impressive program and will be a great tool for engineers to have in their studio setups.

*Luke Marshall is a freelance recording engineer and session drummer working in Toronto. He can be contacted at [lfrc8@msn.com](mailto:lfrc8@msn.com).*



## Galaxy Audio PA6 Personal PA System

By Michael Saracino

**A**s an active musician performing four to five shows a week, I've discovered that practicality and portability have become very important when selecting the equipment I'm going to have to cart around.

The Galaxy PA6 Hot Spot monitor is a handy tool for the gigging musician. It's an ultra-compact powered monitor with two discrete inputs that can be either 1/4" or XLR, as well as an 1/8" input option and two XLR thru-puts for routing those same inputs out to a mixer, etc. It has discrete volume control for each input as well as 3-band EQ. It is powered by a 170-watt Class D amplifier and has a 6.5" neodymium woofer and a 1.5" tweeter.

In addition to its thru-puts, the PA6 has a very handy preamp output allowing you to send out a passive mix to other powered speakers or sources. There was some serious thought put into the design in terms of practical application as the unit can be mounted onto mic stands or bracket-mounted for fixed installations (it weighs in at only 6.5 lbs.). There is also a built-in compressor/limiter to protect the speaker from output distortion as well as a -20dB pad on each input, which can help accommodate for high-level signals.

In an average week, I play shows as an electric guitarist, acoustic guitarist, percussionist, and drummer. Regardless of which instrument I'm playing, I'm always a vocalist as well. In addition to my active gigging lifestyle, I also co-own a large-format recording studio and do live mixing as well. This has given me ample opportunity to put the PA6 through its paces.

My first location was an acoustic patio gig at the Hard Rock Cafe in Niagara Falls. This is a simple solo gig where



I play acoustic guitar and sing. I normally set up two powered mains and a powered wedge monitor. In this instance, I replaced the wedge monitor with the PA6. I was impressed immediately by its output volume before clipping. It was clear and the quality of sound was definitely spot-on. On this first trial, I had it on the ground as a small wedge beside my loop pedal and it performed well; however, on my next gig out, I had it closer to me on a mic stand and it was even better.

My next gig was an acoustic duo show at a larger Irish pub where I sing and drum on a compact kit. I placed the speaker on my mixer table, very close to me on my left hand side and am happy to report that it worked out well in this situation where volume is more of an issue. On this gig, I switch between brushes, hot rods, and sticks, but regardless of the song and volume level, the PA6 still managed to put out enough volume to keep me confident and content.

I did try this speaker at an electric trio show where I play out of an Orange Rocker 30 tube amp, and will admit that at close range on a mic stand, I made it work and it performed admirably; however, in this scenario, I'd still prefer a wedge with a bit more kick and low end

and, more importantly, something I can keep further away from me and on the floor. Nevertheless it did its job in all situations which is pretty incredible for such a lightweight speaker in this compact of a form factor.

In addition to live gigs, I also used the PA6 for some random applications in the studio. In one instance, I used it as a vocal monitor for some live off the floor recordings. I actually enjoyed it in this application because of its smaller 6.5" woofer as I didn't get as many sub-harmonic frequencies bleeding into other mics and its dispersion isn't as wide as my larger floor wedges. It also worked great as a live room talkback speaker wired to my control room for another off-the-floor session.

In conclusion, the PA6 performs well in many situations and its compact form factor and weight make it extremely advantageous for the gigging musician. Anytime you can replace a 40 lbs. wedge monitor with a 6 lbs. micro-monitor and get similar results, it's pretty beneficial.

*Michael Saracino*  
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# DC *and* NF 3

DC3

NF3

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- Steel bridge components create an expansive clear tone

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Juan Coronado is one of *Guitar Player* magazine's Top Ten Guitar Heroes (2006, 2007). His awards include Best Instrumental Album (DRMS 2005), Best World Music (OIMA 2007), Best Instrumental Artist (OIMA 2008), Best International Artist (Orange County Music Awards 2008), and Best Rock Recording (DRMS 2009). [www.juancoronado.com](http://www.juancoronado.com).

By Juan Coronado

# Get Your Funk On!

**W**hen I was recording my first LP back in 1991, our recording engineer and I had a great conversation that opened my eyes. It made me realize something that I always knew, yet never consciously thought about. It was the fact that most people want music to make them feel happy. It also dawned on me that my favourite way to get pumped up is to listen to a contagious, energetic groove.

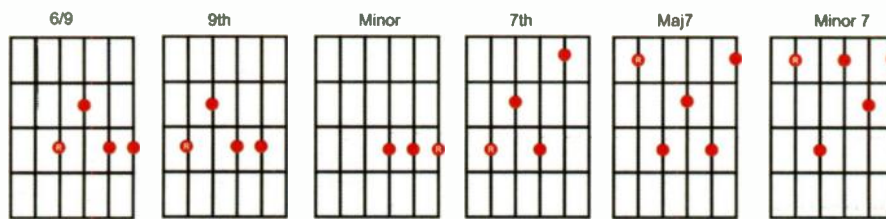
Bands who want to make a good first impression on their

audiences need to keep in mind the tremendous impact that energetic and invigorating music has on a listener. When writing music, musicians should focus not only on the artistic need of expressing oneself, but also on the potential joy their music can bring to an audience.

At this point I could start listing multiple genres of music that do just what I'm writing about, but instead I want to address one of the styles of guitar playing that I feel has been neglected ever since the new wave of the Jack White wannabes flooded the music scene. I'm talking about funk, baby!

Here are a few things that are easy to do and will get you sounding funky in no time:

1. Play a constant pulse of sixteenth notes. Funk music is upbeat and more percussive than melodic on the guitar.
2. Use the silences or spaces left between the chords and notes. These silences are as important as the chords and notes themselves. Doing this will help create the pulse or percussive quality I mentioned.
3. Use syncopated staccato strums. Remember, we are trying to be more percussive than anything else.
4. Try a wah pedal. This modulation effect can make you sound extra funky and add a dimension to your staccato notes.
5. Use three- or four-note chords – mostly 7ths, 9ths, maj7s, and minor 7ths.



6. Slide into the chord from a half step below. This is a really funk-defining and flavourful trick.

			Eb9	E9	E9		E9	E9		
1E	X	X		X	X			X	X	
2B	X	X	6/7	X	7	X	7	7	X	X
3G	X	X	5/6	X	6	X	6	6	X	X
4D	X	X	6/7	X	7	X	7	7	X	X
5A	X	X	6/7	X	7	X	7	7	X	X
6E	0	X	X	X	X	0	0		X	X
	↓	↑	↓	↑	↓	↑	↓	↑	↓	↑

• Down Stroke • Up Stroke

7. Use quick, single-note passages in between chords. This is a great way to find a guitar "hook."
8. Keep your playing very active and busy (within reason). This will help you get the most out of the funk style.
9. Always lock yourself with the rhythm by strumming along constantly. You have to stay in control and play with a very steady pace with your rhythm section so you won't trip yourself up. You want to hear the scraping noise of your muted strings by alternately squeezing and releasing your chords. If you notice that your accents are not on the down stroke (if that is the way you started strumming), then you've lost it. If you have problems keeping up, it's probably a good idea to practice slower until you feel in control of your strumming. Eventually, you will be able to play at any speed.
10. Use a clean tone. This is not a rule, but a clean-sounding guitar will cut through the mix better and bring your funk playing and wah sound to the front of the song.

To hear an example of something funky that illustrates these points, listen to "Better Than Fiction" from my new CD/DVD *Ultrasonico*.

After you get a chance to experiment a bit with these tips, you will find that some tricks work better for you than others. If you are curious enough, you will probably find inspiration and ideas somewhere else – perhaps in a horn section or

vocal line. These other sources of inspiration that you draw from will lead your rhythmic approach in a completely different direction from where your initial instinct would. The beauty of unexpected deviations is that they can sometimes lead to unforgettable riffs.

So what are you waiting for? Get your funk on!



By Greg de Denus

# Generating Chord Voicings: A Practical Approach

**T**he development of effective and interesting chord voicings is one of the most important aspects of being an improvising pianist. My students often ask: "How do I come up with my own voicings without breaking the rules?" The solution lies in seeing and hearing the symbol as a harmonic pool of notes, rather than a fixed shape. Choosing and combining notes from this pool enables the pianist to create a flexible and appropriate voicing for any harmonic situation.

The following exercises will help develop a straight-

forward, practical, and realistic approach to creating unique chord voicings. The focus of each exercise is to enable you to execute simple concepts with a high level of accuracy. This approach relies heavily on listening to the distinct sound that each chord generates. Exploring these concepts will ensure that your chord voicings will always be fresh, unique, and progressive.

While all the exercises are written in the key of B $\flat$  major, they can be applied to any tonal or modal harmony. Also, as you work through these exercises, write down the chords to which you are naturally drawn. Over time, this will become a book of études that helps to define your individual sound.

## Exercise 1

In this exercise, we become familiar with all the intervals contained within the major scale. We begin by harmonizing the scale diatonically in parallel unisons – from the 2<sup>nd</sup>, progressing through 3<sup>rd</sup>s and 4<sup>ths</sup>, all the way to the octave.

This may seem excessively simple, but it lays the groundwork for the steps that follow. Practicing these diatonic chords slowly allows you to hear and memorize the distinctive sound of each chord. If you are having difficulty hearing how a voicing relates to the harmony, play a low B $\flat$  to reinforce the tonic sound. Actively use your ears, and work out your fingerings in the more complicated keys. You should be using fingerings that allow you to perform different articulations and dynamics with control. The chords should also be practiced in broken form and as cross-hand arpeggios. See Ex. 2.



## Exercise 2

In this second step, we harmonize the chords, stacking two of the same intervals on top of each other with at least a perfect 4<sup>th</sup> between them. Once again, practice these voicings in broken form and as cross-hand arpeggios.

This should sound quite different from the first exercise. During the process, make written notes about chords that want to resolve and chords that sound stable. Which chords are dissonant? Consonant?



## Exercise 3

In this exercise, we layer different diatonic intervals by stacking them at least a perfect 4<sup>th</sup> apart. These layered voicings should be practiced stepwise, in broken form, and as cross-hand arpeggios.

A variation of this exercise is to invert the intervals in each hand. Practice alternating between the original chord and the inversion in solid form and as broken triplets. This will improve dexterity and give you an idea of how the chords sound when played melodically.



Work on one harmony per week for the first exercise. Then, for exercises two and three, choose two chords from that same harmony. You will notice these exercises influencing your playing, and your ears will become more attuned to their musical environment. Have fun!





By Mike Dellios

Michael Dellios plays bass in experimental indie rock band Make Your Exit. Based in Toronto, Make Your Exit have shared stages with the likes of The Morning Benders, Young Rival, and others. The band is currently working on the follow-up record to their stunning debut EP, *Remind Me The Reason I Came*.

# Keep It Tight!

**I** have been playing bass for the last 15 years of my life. It started when a few classmates and I decided to form our first band. Even though I was taking guitar lessons at the time, I ended up playing the bass by default – guitar, drums, and vocals were already claimed.

Throughout my time as a bassist, it has only been over the past several years that I actually felt like one, and not just another “guitarist who plays bass.”

Now, there is an intrinsic difference between the classifications – in style, technique, understanding of the instrument, use of theory, and most prominently, the connection with rhythm. Over the years, I’ve learned to love the bass, slowly developing a relationship with the instrument and my style of play. It took awhile for me to realize it wasn’t all about squeezing as many notes into my lines as possible, nor was it about displaying how well I knew my way around the fretboard. It was about the band and the music, and ensuring that my writing and my sound meshed well with the rest of the group.

Here are some relatively straightforward tips to help bassists, both new and old, keep it tight.

## Know Your Gear

Do your research and know what the gear is capable of achieving. It’s a misconception that more money means better sound. I’ve played alongside people who use \$200 basses and amps they found in the garbage that have better tone than guys with \$5,000 setups. I also advocate the purchasing of used gear. You can find solid vintage gear on Craigslist, Kijiji, and in local shops. This will also help you swap gear in and out when fine-tuning your sound.

## Establish Your Tone

As a player, it’s crucial to develop a tone that you and your band are comfortable with. Start off by tweaking your sound on your own, and from there, make sure it is dropping in nicely over the rest of the band when you’re jamming. Make sure to get input from the rest of your band mates. Try EQ-ing your sound or adding a bit of fuzz. A great place to start with tone is online, where there are plenty of forums and websites that will offer you advice based on your rig. Also, find some players that you like, and see what they’re using.

## Practice

Work on your technique and finger positions to a click whenever possible. If there is a specific line that you are having a hard time playing, slow it down to half time and work your way up. Also make sure that the position is the simplest you can manage while achieving the line you’re working. This has burned me on more than one occasion, realizing that I don’t need to stretch my hand halfway down the fretboard by using open strings instead. Style and technique can be drastically different from player to player (look at Paul McCartney vs. Bootsy Collins, for example), so find something comfortable, and work from there.

## Keep It Simple

When writing, “simple” will usually result in more control, enabling the rhythm section to keep things tight and precise.

## Be Critical

When all is said and done, the key to tight rhythm is the ability to be critical – to take out what doesn’t need to be there and to understand the role of the bass in the music you are playing. I generally don’t play music where the bass is at the forefront of what’s happening, so it’s important that my lines don’t take away from the melodies and harmonies in the song. Instead, I try to evaluate the track and develop a rhythm that will improve each aspect.

## Learn The Drums

This may be a bit extreme, but I advise that as a bass player, you should sit behind a kit whenever possible and mess around. I taught myself to play drums this way and it gives me a major understanding of how that instrument works, both independently and in the overall rhythm section. Naturally, the more knowledge you have of the instrument you work alongside, the greater the results.

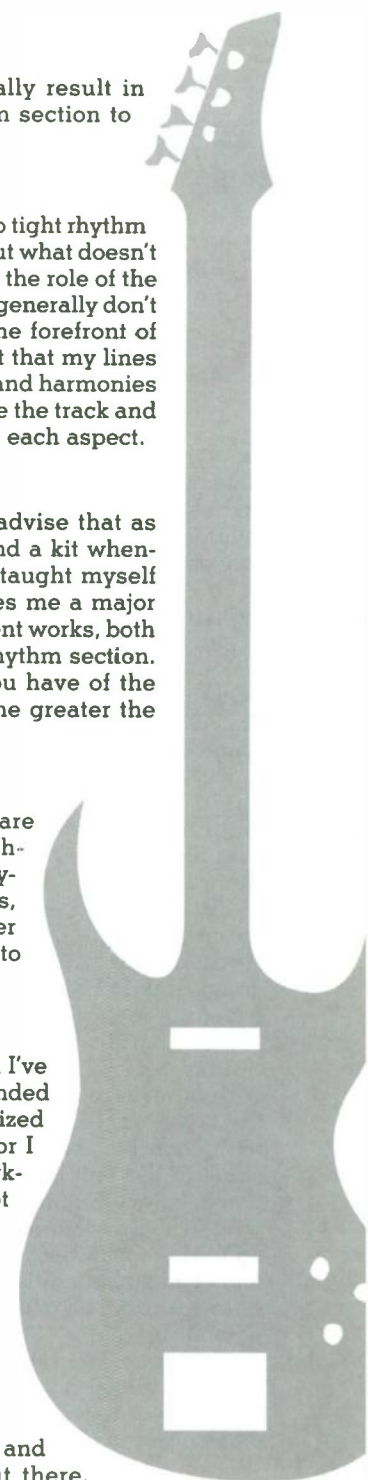
## YouTube

This may sound crazy, but there are hundreds of lessons, tips on technique, and live performances of players you may idolize at your fingertips, for free. I’ve used YouTube to further my playing more than I would like to admit.

## Record Yourself

There have been many times when I’ve thought that what I was playing sounded great, but after listening back realized that it was sloppy, weak in tone, or I was playing notes that weren’t working with the rest of the song. A lot of times, I will get recordings of songs that the band is working on and write a few options as to what I think can be played. We can then jam them out as a collective or I can work on ideas with the drummer, and we can find the best fit.

Hopefully this has been insightful and will help all you bass players out there. Here’s to keeping it tight.





By Jeff Salem

# A Rhythmic Twist

## A Creative Approach To Triplet-Based Fills & Grooves

### Part 2

**G**reetings fellow drummers! In this column, we'll look at some examples from the first chapter of my latest book, *A Rhythmic Twist*. The basic concept of the book is taking sixteenth note ideas and transforming them into triplet patterns. This time, we'll focus on fill ideas. With every sixteenth fill written in 4/4 time, we can have four possible eighth note triplet fills. Let me demonstrate:

Ex. 1 and 2 are one-bar sixteenth note fills. Ex. 1 a) and 2 a) are the first three quarter notes or the first 12 sixteenth notes of the original fill (1e&a, 2e&a, 3e&a) written out as triplets. I call this rhythmic position 1.

Ex. 1 b) and 2 b) are written in the second position, starting with beats 2, 3, and 4 (2e&a, 3e&a, 4e&a).

Ex. 1 c) and 2 c) are written in the third position, starting with beats 3, 4, then back to beat 1. (3e&a, 4e&a, 1e&a).

Ex. 1 d) and 2 d) are written in the fourth position, starting with beat 4 and going back to beats 1 and 2 (4e&a, 1e&a, 2e&a).

Play all of these fills with alternate sticking. Once you are comfortable with each fill, try adding some of the foot patterns listed below. Experiment with accent placements and listen to how each one feels and sounds different from the original sixteenth note idea.

Next time, we'll look at more advanced drum fills and how grooves can be created from them.

**1. Snare Drum T1 T2 T3**

**a) 1st Position: Quarter-Note Beats 1,2,3**

**b) 2nd Position: Quarter-Note Beats 2,3,4**

**c) 3rd Position: Quarter-Note Beats 3,4,1**

**d) 4th Position: Quarter-Note Beats 4,1,2**

**2.**

**a) 1st Position: Quarter-Note Beats 1,2,3**

**b) 2nd Position: Quarter-Note Beats 2,3,4**

**c) 3rd Position: Quarter-Note Beats 3,4,1**

**d) 4th Position: Quarter-Note Beats 4,1,2**

**FOOT PATTERNS**

**HiHat (foot)**      **Bass Drum**



By Merlin Williams

Merlin Williams recently performed on multiple woodwinds for the Stratford Shakespeare Festival's 2010 season productions of *Kiss Me Kate*, *The Tempest*, and *As You Like It*. Merlin is also a Jupiter Music Canada artist and clinician.

**WOODWINDS**

# Woodwind Doubling: Some Sound Advice

## An Overview

**W**hy double? Because we can? Because it pays more money? It's fun? How about all of the above!

Perhaps it would be good to get a handle on why woodwind doubling exists, and how it came about. Composers and arrangers have always liked using a wide palette of tonal colours in their music. The cramped quarters of theatre orchestra pits and live radio studios in the early part of the 20<sup>th</sup> century meant that the total number of musicians was severely curtailed when compared with a full symphony orchestra. The easiest way to get a diversity of timbres in a small group is to use musicians who can play more than one instrument. In the very early days, it was not unusual to have string players doubling on saxophone! Thankfully, that ill-advised trend was short lived. Having woodwind players double on saxes, clarinets, and flute became the standard.

Clarinet and saxophone have always had an affinity, thanks to their similar single reed tone generator (not to mention the fact that the man who invented the saxophone was a clarinetist, also credited with perfecting the mechanism of the bass clarinet.)

I have a feeling Adolphe Sax actually had doubling in mind when he created the saxophone family of instruments. All of them share the same fingering system and notation. It doesn't matter which saxophone you pick up, the note C is always fingered in the same manner – although the resulting pitches are different. The clarinet family functions in a similar manner, as does the flute family.

In theory, if you can play alto saxophone, you can also play the soprano,

soprano, tenor, baritone, and bass members of the saxophone family. Likewise, if you can play the B $\flat$  clarinet, you can also play the E $\flat$ , D, C, A, alto, bass, and contrabass members of the clarinet family. Similarly, if we learn to play the standard concert flute, we should be able to easily pick up the piccolo, alto flute, and bass flute.

These three instrument families – saxophone, clarinet, and flute – are the core instruments of the professional doubler. The vast majority of Broadway musicals and big band charts use these as the primary tone colours.

The double reed instruments – oboe, English horn, and bassoon – also come up frequently in the books of stage musicals. In many of the classic musicals, the books that incorporated double reeds would often not have a flute part. Nowadays, flute is expected in any book, so the double reed specialist really can't expect to be exempt from playing the flute family.

So, how does one get started as a doubler? Most of the ones I know, myself included, started as saxophonists. It was perfectly common in the music I listened to for saxophone players to play flute and clarinet as well – and bass clarinet, for the baritone saxophonists.

Many of us started down the doubling road by adding clarinet to our saxophone studies. The smarter ones took lessons with clarinet specialists. It's one thing to play the right notes on clarinet, quite another thing to play with a characteristic clarinet sound. The saxophone has a very wide spectrum of acceptable tones, and is a fairly forgiving instrument to play. The clarinet has a somewhat more limited palette, and

is far less forgiving in terms of intonation and good technique.

Adding the flute was often the next step, and to me, this was the instrument that started to separate the wheat from the chaff. Tone production on the flute is a totally different concept from the clarinet and saxophone, and those who approached it casually often had quite a bit of difficulty gaining competence. Again, having a teacher who was a specialist on the instrument definitely gave an edge.

The double reeds are the territory where few woodwind doublers venture. The thought of having to make their own reeds, coupled with temperamental instruments with archaic fingering systems (bassoons can easily have 15 different keys for the thumbs alone!) is enough to dissuade most woodwind players.

The truth is that learning to play the oboe and bassoon family instruments isn't rocket science; however, where many saxophone players have managed without formal instruction, taking up the oboe or bassoon without formal instruction is definitely NOT recommended. The one nice thing about oboe and bassoon is that it's not expected that you learn both families of instruments. One or the other is fine, though there are a few of us out there who are crazy enough to tackle both.

Next time, we'll examine some specific strategies regarding which instruments to study, the study material you should acquire, and how you can put your doubling skills into practice.



By Patrick Boyle

# Simple Approaches To Time & Space In Jazz Improvisation

One of the most significant events in my trumpet playing life occurred when I told a teacher I had trouble improvising 8<sup>th</sup> note lines over fast tempos. His brusque but extremely helpful reply: "Well, it sounds to me that you don't *actually* practice improvising 8<sup>th</sup> note lines over fast tempos. How is that working for you?"

Ouch. But he was correct. Too often, we are not humble with ourselves. We like to hear ourselves sound good all the time. Instead of slowly and methodically working on specific things that give us trouble, we are often content to skate along the outside edges of our gift. That outside edge for a lot of people is their relationship to time and space. In a bebop setting, nailing the changes using eighth notes is imperative. Eighth notes are the "currency" of jazz improvisation, as Dave Liebman says.

Everything we practice and perform should *always* relate to time. Instead of worrying about how fast, hip, high, inside, or outside your licks are, take stock of what you are creating with the rhythm section. Is everything locking in? If the answer is no, what can you play to make the most of the musical moment? I am consistently amazed at how much better I sound when I attune myself to the quality of time the band is generating. While playing with others is critical to learning how to do this, especially working with expert bassists and drummers, there is a lot of work to be done alone.

## Don't Stop The Beat (And please don't turn it around...)

Why are metronomes scary? Perhaps it's because metronomes show us where we falter, but they can also be viewed as a great friend who stands by us and will not judge.

Ex. 1 a) is a very straightforward way to cultivate a more meaningful relationship to time. Set the metronome on 80, but treat it as beats TWO and FOUR, giving the feel that

Example 1 (Play in ALL keys)

A) Metronome on 80, beats felt as TWO and FOUR

B) Metronome on 40, beat felt as just FOUR

you are playing at 160. By playing scales to the ninth and back down again, there is a constant motion to the line. This exercise should be mandatory for all cruise ship passengers who insist on clapping on beats ONE and THREE during "When The Saints," but that's another story for another day.

Once this feels comfortable, take yourself beyond the edge. Set your metronome to 40 and treat it as beat FOUR only (Ex. 1 b). Remember, the tempo is staying the same and you are just changing where you focus attention. This is tricky at first, and might involve you snapping or tapping on both TWO and FOUR until you just feel FOUR naturally. You should feel it as one-two-three-FOUR, and be careful not to turn the beat around FOUR-one-two-three.

## Heavy Lifting

Great players know what to play, but masters know what to play and when to play it. Transcription is the act of taking a piece of music out of the air and putting it through your ear and through your instrument, often writing it down in detail as you go on. No transcription will ever be perfect, but there is always a better or best way to proceed.

As an exercise, take one player you admire and only transcribe his or her solos for a month. Then, pick a player with a completely different sound and work exclusively on them for the next month and so on. If you lifted two solos a week for six months from six different players, you would be well on your way to understanding the constituent elements in a musical personality. Here are a few fantastic trumpet solos that are full of interesting eighth note lines to get you started. If you can't hear a whole phrase at once, transcribe a specific section, riff, or lick that catches your ear.

- Clifford Brown "Joy Spring" from *Clifford Brown/Max Roach Quintet* (1954)
- Freddie Hubbard "Byrdlike" from *Ready for Freddie* (1961)
- Lee Morgan "The Sidewinder" from *The Sidewinder* (1963)
- Miles Davis "Walkin'" from *Live in Tokyo* (1964)
- Chet Baker "Autumn Leaves" from *She Was Too Good For Me* (1974)
- Dave Douglas "Poses" from *The Infinite* (2002)
- Wynton Marsalis "Green Chimneys" from *Live at the House of Tribes* (2002)
- Ingrid Jensen "Transit" from *Infernal Machines* by Darcy James Argue's *Secret Society* (2010)

When you listen to great players on recordings and in person, and I mean intense, repetitive, and thorough listening, notice the different approaches to rest used by each player. Leaving space draws attention to that which comes before and comes after. There are many books of transcribed solos, but transcribing (or "lifting") solos empowers your ears in a direct way. Use these books to check your work, but remain humble. Playing with good time takes time.





By Thomas "Tawgs" Salter

Thomas "Tawgs" Salter is a songwriter and music producer from Niagara Falls, ON, currently working with artists including Lights, USS, and The Midway State. Recent releases include "Higher Window" by Josh Groban and "Beautiful Like You" by Lee Dewyze.

# Getting Your Digital Drums To Sound Authentic

**I** remember when I first started making music on a computer. I got a loan for \$1,500 from my mother-in-law to buy a PC and sound card, which came bundled with Cool Edit Pro as the audio editor. I soon needed drums to support the songs that I was creating.

What to do? I went to the local music store and they were happy to lend me a rhythm machine which, at first, seemed to be the answer until I got bogged down with a small screen and one-dimensional sounds that didn't actually sound real – so on to loops.

Loops were great initially, until I wanted to do a fill or some sort of alternate beat for the bridge, let's say, but I was completely locked into the "loops" groove. You can chop up the loop to create different feels, but that's not what I was looking for.

Ten years ago, this was the landscape that I was dealing with, though now, it's a lot different.

The introduction of programs like BFD totally changed the way computer/sample-based music sounds and is created. I've gone from a drum machine to a combination of MIDI drum programs like Addictive Drums or Steven Slate Drums and live samples to achieve a live-sounding drum sound. I want to touch on a few tips and tricks on how to produce these sounds.

When using a MIDI-based sample/drum program, there are some important factors that you need to keep in mind.

## Performance

You have to program/play like you are a drummer. Little things like making sure a hi hat doesn't hit when a cymbal does and adding an open hi-hat before

a fill are very important in creating a real sounding performance. I believe this is where it begins but definitely doesn't end. As you know it takes musicians a long time to be able to play an instrument well, so the same goes for programming.

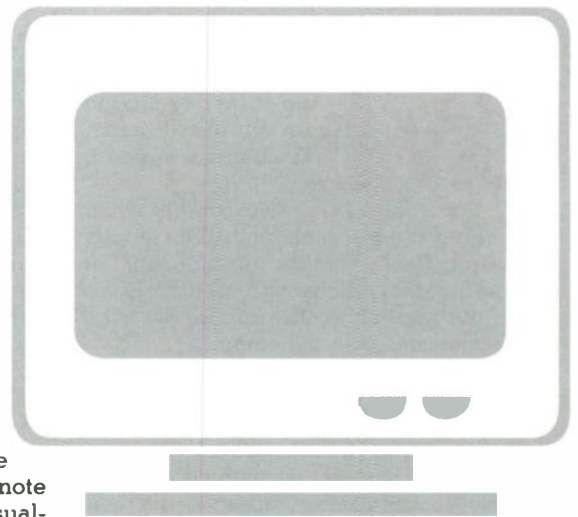
## Velocity

Most drum samplers today come with layers upon layers of samples – and this is a good thing. Every time a real drummer hits a drum, there are slight tonal variances. Take advantage of all the samples that have been recorded to achieve the sound you're going for. A MIDI note ranges from 0 to 127, and there's usually a corresponding sample to a number of velocities. Depending on the song, I usually have verses playing between 80 and 100 and choruses between 100 and 120. Finessing the velocities is very important in making drums sound real.

## Quantizing

There's not a drummer in the world that plays perfect time. In working with world-class drummers, I've had the chance to look at their approaches and it's very telling.

I've found the best-sounding drums have the hi-hats laid back a bit in the mix. Even if you quantized your MIDI performance 100 per cent and slid the hi-hats back or to the right a bit, you'd notice that the drums magically sound better. Only quantize what's needed. I always quantize the main beats, but maybe at 97 per cent instead of all the way. When laying down the drum track via MIDI, you might have nailed a fill that just feels better when not quantized. Using your ears is very important in all elements of music creation.



## Tune Those Samples

Tuning a drum is essential to getting digital drums to sound like the real deal. All of the sample-based drum programs have the ability to tune the sample. I know when I record real drums, we spend a lot of time tuning. Example: if your song is in the key of A (A=440) and your snare drum is hitting at A#, it's not going to sound correct. Tune your drums to each song.

## Mixing

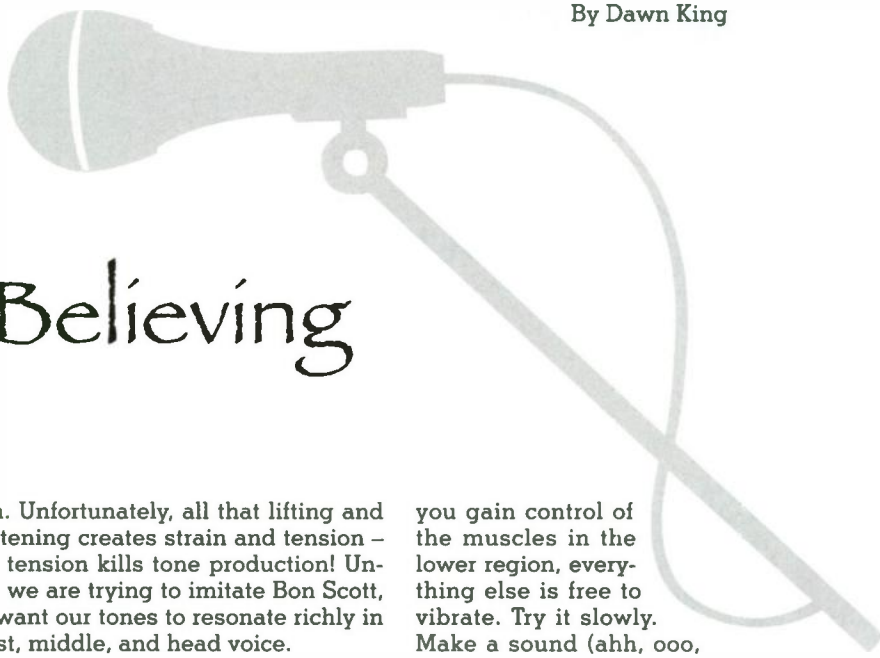
Compression, levels, and reverbs all help the cause. Compressing the drum bus is a great way to get everything working together in harmony and sounding real. Having the proper levels, especially after compressing, is crucial. Adding reverb to a snare and getting it to end right before the next snare hits is very helpful.

The quest never ends, but the road is much smoother with today's technology.



By Dawn King

# Breathing Is Believing



**M**y mentor, Renee Grant-Williams, has only one sign in her Nashville vocal studio. It reads: "It's all about support, stupid!"

It seemed a little harsh to me, so when I asked, Renee explained, "The sign is for me, Dawn – not for my students!" I'm sharing this little story to underline the importance of breath support. Even the teacher needs to remember!

We learn by watching, listening, and by imitating. When it comes to singing, a lot of us learned to sing by listening to recordings. Some of us are fortunate enough to have actual instruction from a voice teacher. Many teachers begin their instruction by teaching us to breathe. All my previous teachers instructed me to take a big, deep, full breath and push it way down into the lower abdomen. They called it deep diaphragmatic breathing. Many of my students, whether classically trained or not, have similar experiences and training.

You may be thinking, "Well, of course! We need lots of air to sing, so I'd better suck in lots!" Right. We do. Shallow breathing high up in the chest produces the worst kinds of tonal quality. But, even if you have learned this deep breathing technique, chances are you have also learned some unwanted, counter-productive habits. You are probably totally unaware of them. I see (and hear) them everyday, especially with new students.

I ask the student to sing. She takes a deep breath, filling her lower abdominal region with air. She also lifts and tightens her shoulders, neck muscles, jaw muscles, and sometimes lifts her

chin. Unfortunately, all that lifting and tightening creates strain and tension – and tension kills tone production! Unless we are trying to imitate Bon Scott, we want our tones to resonate richly in chest, middle, and head voice.

Go ahead and try it in the mirror. Take a deep breath as if you were about to sing. When you take in a breath, do you lift any of your upper body? Unless you have consciously trained your upper body to stay completely relaxed,

**Check out Renee Grant-Williams demonstrating this technique at:**  
[www.myvoicecoach.com/products/DVD\\_products.asp](http://www.myvoicecoach.com/products/DVD_products.asp)

you will likely notice that as you take that breath in, your upper body creates muscular tension. Tension (in the upper body) is the vocalist's mortal enemy.

Here's the cure. Remember: proper breath support is the foundation for vocal production, speaking, or singing. This technique is done via the mouth. First, stand or sit. Exhale. Open your mouth and drop the jaw. Then, simply allow the air to flow down into the deep abdominal region, like water flowing down a pipe. No need to "suck" or strain. Just let it flow.

To get the air out (in order to speak or sing), let the lower body squeeze the air up. Keep the upper body relaxed. Once

you gain control of the muscles in the lower region, everything else is free to vibrate. Try it slowly. Make a sound (ahh, ooo, ohh) as you let the air out. Relax. Exhale. Open the mouth and drop the jaw. Let the air flow in. Squeeze the lower body muscles to get the air out. It is so simple and so effective! Repeat the sequence in a relaxed way, until you are confident you have the technique. Then try it with an easy song. Later, as you rehearse a song, remember to put in "breath marks."

As Renee likes to say, "If you get the breathing right, everything else is easy. If the breathing is wrong, everything is going to be hard."

Our vocal duo performs four-hour gigs and we are well-known for long sets and very short breaks. Using this technique, we can rock all night long and still wake up in the morning with energy and a clear voice – and be ready to go again the next night!

I have an extensive background in peak performance. Much of what I do is designed to help singers find the mental, emotional, and physical inner resources to use their voices and to deliver their performances with the greatest of confidence. Effective and efficient breath support is the absolute foundation. All vocal qualities (range, pitch, vibrato, placement, etc.) rely on optimum breath support being solidly in place. This breathing technique will assure that you have the freedom to sound your best and to deliver your best performance with energy and confidence.

Remember Renee's sign...

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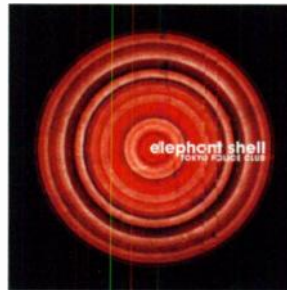
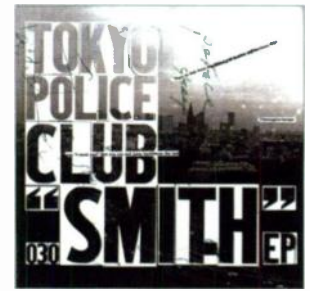
# TOKYO POLICE CLUB

BREAKING BORDERS  
AT BREAKNECK SPEED  
BY ANDREW KING

"Yeah, I'm moving in – though I'm not even going to be there for the next six weeks," says Dave Monks, Tokyo Police Club's singer and bass player as he completes one of the final trips between his past and present places of residence. The following evening, he and bandmates Graham Wright (keyboard/guitar), Josh Hook (guitar), and Greg Alsop (drums) will be boarding a plane for Europe, where they'll kick off a multi-nation trek in support of their 2010 release *Champ*, hence his delayed housewarming.

## POLICE REPORT: A QUICK HISTORY OF TOKYO POLICE CLUB

- Formed in Newmarket, ON in 2005
- Dropped *A Lesson In Crime* April 2006 on Paper Bag Records
- Played *The Late Show with David Letterman* April 2007
- Performed at festivals including Coachella, Lollapalooza, Bumbershoot, Glastonbury, Reading & Leeds throughout 2007
- Dropped the *Smith EP* Fall 2007 on Paper Bag Records
- Dropped *Elephant Shell* April 2008 on Saddle Creek Records (NA) & Memphis Industries (Europe)
- Played *The Late Show with David Letterman*, *The Late Late Show with Craig Ferguson* & appeared on *Desperate Housewives* in 2008
- Performed at festivals including Roskilde, Rock am Ring & Street Scene.
- Dropped *Champ* in June 2010 on Dine Alone Records (CAN), Mom + Pop Music (US) & Memphis Industries (UK)
- Played *The Late Show with David Letterman* Summer 2010.
- Still going...



## MAKING OF A CHAMP

After the success of their first two EPs and subsequent full-length *Elephant Shell*, whose singles "Tessellate" and "Your English Is Good" each garnered a fair amount of attention in Canada and the US, *Champ* picks up right where its predecessor left off. The album incorporates several new musical ideas while keeping all of the fundamental elements of Tokyo Police Club's output intact. Perhaps nowhere is this more evident than the album's first pair of tracks – "Favourite Food" and "Favourite Colour."

The former starts out in a sleepy but serene manner, emphasizing some of the most profound lyrics we've heard from Monks to date – a balance of simple and satisfying he's almost always able to strike. The tempo picks up midway through the song for a more upbeat vibe that welcomes handclaps and head bobs, still keeping a clear focus on Monks' lyrical musings. This leads into "Favourite Colour," a much more "traditional" Tokyo Police Club song if such a thing exists. With a steady pulse and some peppered-in rhythmic curveballs for good measure, the song's chorus simply commands a sing-along.

"Putting those as tracks one and two was one of the last decisions we made," says Monks, somewhat surprising considering the way they so effectively foil one another. As for the shared nomenclature of the two, that wasn't so accidental. "It was really important to me that 'Favourite Food' be the title of that song," shares the singer. "I feel like the lyrics get pretty heavy, and I wanted to take the edge off a little bit." The song takes its name from one of the final lyrics: "Your favourite food still tastes the same." Adds Monks: "I feel that line really summed up what I was going for with the song – really simple and not over-romanticized, but that, in the context of the other words, kind of takes on a new meaning."

Subtle lyrics and hooks that are anything but have always been staples of what Tokyo Police Club do best, and as with both "Favourite Food" and "Favourite Colour," they're aplenty throughout the course of the album. "Breakneck Speed" and "Wait Up (Boots Of Danger)," *Champ*'s first and second singles, respectively, each shine because of the balance struck between them – straightforward pop music loaded with enough layers to keep the listener engaged, and poetry that's easy to capture but subtly complex. Try getting the chorus to either out of your head...

The songs that comprise the band's latest were written in a similar fashion to their previous output, whereby Monks will usually bring an idea written on guitar or piano to the group for development and arrangement; however, this time out, explains Wright, not only did the band have a larger-than-usual number of songs compiled, but had also amassed a comfortable amount of time to piece together the project. "That let us take things in some different directions," says the keyboardist. "It's kind of cheesy, but we let the songs guide us. When you're working with a deadline, it sometimes means you have to push the songs somewhere, and I don't think that's the ideal way to be creative."

Once Monks shares his ideas with his band mates, each takes his time to work out an individual contribution that will best serve the direction in which all four feel the song should go. Though Wright has been known to wield a guitar onstage at times, when composing material, he's usually behind the keys. "That's my comfort zone," he says.

CLOCKWISE FROM TOP LEFT JOSH HOOK, GRAHAM WRIGHT, GREG ALSOP & DAVE MONKS OF TOKYO POLICE CLUB.

PHOTO: CHRISSEY PIPER

Indeed, 2010 was a busy year for Tokyo Police Club, but likely on-par with each before it since the band's inception in 2005. Despite their relative youth (both as a band and individuals, no member having yet turned 25), these indie-rockers have achieved an impressive amount of success across North America, and it's steadily spreading overseas. Despite scurrying around Toronto to tie-up loose ends before the trip, the four band members took the time to offer insight into the maintenance of their career trajectory on this continent – and others.

# TOKYO POLICE CLUB

## BREAKING THROUGH BORDERS

Both he and Hook share lead instrument duties, each working together around the root chords to add their catchy and creative contributions. "We're listening to the sonic idea and structuring our parts around it," shares Hook. "We're not really fans of playing 'rhythm instruments.' We find that when we trade off leads, we're able to find a happy medium and a formula that works."

As for Alsop, it's fair to say that Tokyo Police Club's percussive powerhouse and his drum parts are equally as integral to the sound fans have come to love over the years. His rhythms, much like Monks' lyrics, are often subtle and simple at their core, though they bring a deceiving amount of depth to each track. "I've never wanted to 'challenge' the listener," Alsop explains. "I don't want my parts to distract people from the song as a whole. We spend a long time making sure every note in every song fits in the right way – that every note supports what the moment needs."

He also wants grooves that can slowly evolve over the entire course of a song – a compositional component that also seems to be shared by each member. Hook uses "Favourite Colour" as an example of this, with the verse beginning with only drums, bass, and a root synth note until a guitar lead comes in half-way through to build up to the chorus. Adds Hook: "We're using little parts like that to glue others together, or elevate those parts on their own to make them a little more interesting and fun."

Sometimes, those parts are borrowed – especially this time around, as the band had nearly twice as many songs written for *Champ* than the 11 found on the album. "We had 18 or 19 songs on the go," says Monks of the months leading up to their latest studio session. "That's a huge amount for us. It was kind of like a junkyard – we would dig around there for a bridge or little riff from one if it was needed for another, so a few songs came together that way." One such song is "Frankenstein," *Champ*'s closing number that was actually spawned in a group jam session and borrows a riff from another song idea.

Of the 11 tracks, Monks cites "Not Sick" as "the hardest song we ever had to do," though the result is easily one of *Champ*'s highlights. What started as a jam with bass, keyboard, and drums eventually became the main intro/verse section. "We were all so pumped on the feel of this little four-bar loop we had," recalls Monks, and though further progress was made, by the time the band had entered the studio with producer Rob Schrampf, the song still wasn't complete. Monks explains the challenges of the process: "When you're constructing in the studio, you're doing so much work that some aspects run the risk of being mentally blocked out, whereas with a finished song, you're just making sure it feels good in the studio."

The song is again augmented by Monks' vocals and lyrics, nearing the snide side but disguised by an otherwise party-ready pop gem. "I feel like, as a lyricist, I've always wanted



PHOTO: CHRIS SMITH, FUNKY FACTOR.COM



PHOTO: CHRIS PIPER

to make sure the lyrics aren't simply 'party song' lyrics – even if they're for a party song," explains Monks. "I've always wanted to have an extra layer of depth, though I think as you grow as a writer, the concept of less being more comes into play. Your million-dollar line doesn't have to be far out there – it can be quite simple."

All things considered, the album has fared quite well commercially and critically across North America, released by Dine Alone records in Canada and Mom + Pop Records in the US. The latter includes fellow Canadians Metric alongside other heralded acts like Sleigh Bells, Joshua Radin, and Tired Pony. As has been the case for decades, a number of mainstream Canadian acts haven't come close to matching their success in any other market. For Tokyo Police Club, though, both in the period leading up to *Champ* and that following its release, the band has seen its profile rise consistently on an almost global scale, and that takes more than just a few strong releases.

distinct sound merits attention and acclaim, but the same can be said for a number of artists who haven't experienced a similar progression.

"We have to be more conscious of our profile in the US (than in Canada)," says Monks, elaborating. "We have to be there and pay close attention to make sure that snowball is rolling. What's great is, in Canada, it seems we can rely a bit more on that happening on its own."

With regards to their efforts in America, one huge kick has to be the labels that have released both *Elephant Shell* and *Champ* stateside – both carrying an enormous amount of credibility. While *A Lesson In Crime* made it to the states via Paper Bag, the band wanted to have a permanent US home. Saddle Creek Records, home to acts like Bright Eyes, Cursive, and fellow Canadians like Land Of Talk, Sebastien Grainger, and The Rural Alberta Advantage, handled the release of *Elephant Shell*. *Champ* followed, this time on the aforementioned Mom + Pop Records.

"The label ethos is pretty awesome," says Monks about the band's current American home. Alsop agrees, adding: "They've seen how the industry has changed over the last 10 years or so, and they're willing to change with it, which is great." The band draws a number of parallels between Mom +



## THE BRASS: A LOOK AT TOKYO POLICE CLUB'S LIVE RIGS

### DAVE MONKS (Bass/Vocals)

Fender '79 P-Bass  
Traynor YBA200 Head  
Ampeg 8 x 10" Cabinet  
Sitor Sonics Bass Fuzz Pedal  
Robert Keeley TS-9 Baked Mod Drive Pedal  
Gibson '63 Melody Maker  
Fender VibraChamp Combo  
Planet Waves Cables  
Planet Waves Straps  
Planet Waves Picks

### GREG ALSOP (Drums)

Late '60s Ludwig Kit  
Fourth Street Snare Drums (x2, Custom-built)  
Evans Drumheads (Snare & Kick)  
Remo Drumheads (Tom)  
SABIAN 14" Rock Hats  
SABIAN 18" AA Crash  
Zildjian 20" Hybrid Ride  
Tama Iron Cobra Kick Pedal  
Pearl Hardware  
Vic Firth 5B Sticks

### JOSH HOOK (Guitar)

Gibson '77 ES 335  
Gibson '77 ES 330  
The Joe (Custom Telecaster Designed & Made By Joseph "Hurricane" Manzione)  
Sorax 750G Amp  
Electro-Harmonix Memory Man Deluxe  
BOSS DD6  
DigiTech Whammy  
MXR MicroAmp  
Planet Waves .73 Picks

### GRAHAM WRIGHT (Keys/Guitar/Vocals)

Nord Wave  
Roland KC150  
Casio Casiotone 405  
Fender Prosonic  
Fender Telecaster  
Vox AC15

Pop and Dine Alone, their Canadian home.

Says Monks of the two labels: "We were ready to put a lot of time into *Champ*, and wanted to work with labels that would give it a lot of fuel if we were putting in all of that energy." Alsop cites the attention each pays to radio as having largely benefitted the record's reception thus far – on both sides of the border.

"We've got a great presence on Canadian radio, and we're very thankful for that," shares Hook, though he notes that in Canada, many stations – online, satellite, or even FM stations like 102.1 The Edge – are able to reach a national audience. The US market is far more divided, making radio a bit trickier to target – but all the more important. "That seems to make up the difference down there," says Hook. "You can tour a lot, and we do, but the next thing to have on your side is radio play." He adds: "If you're on the radio in any given city, you'll still see the corresponding crowds at shows in that city."

Also helping the cause is national TV's love of Tokyo Police Club. The band has received airtime

on several late-night shows on the major networks, not to mention an on-screen appearance on *Desperate Housewives* and syncs on countless high-profile programs. "I suspect those have come to be through a combination of us hustling and them being on the look out for what's new and in-vogue at the moment, at least at the beginning," reflects Wright. "Any attention we were getting online or what have you holds a lot of weight with these people. They're trying to keep things relevant and current and cool, and I think it's helped that our name has been in the right place at the right time."

At first, it was the handy work of members of the band's professional entourage pushing and pushing, though Wright says that at a certain point, relationships develop that make for repeat opportunities. While there's no question such opportunities are good for the band's profile, measuring quantifiable results has proven difficult. "It's never really one thing that 'blows you up,'" says Wright, "or at least nothing we've done. Instead, I think things pile on top of each other to get your name into people's minds. There's so much out there these days that, the more people hear about you, the more likely they are to give you a chance."

For this very reason, the Tokyo Police Club camp has kept a careful eye on its social media and overall online presence. "You use everything at your disposal," says Alsop. "There are so many things commanding people's attention these days, so they have a tendency to forget about you if you don't remind them you're there."

While the band's ethos is undoubtedly propelling their progress, the formula hasn't yielded the same level of success in the UK – at least not yet, though their reception has been nothing to sneer at. The band's had the opportunity to grace stages at some of the largest European festivals, though the difference seems to be that while Tokyo Police Club has earned a lot of their North American following on the road, Europe – or more specifically the UK – is a different type of market.

"The UK is tough," says Wright bluntly. "It gets difficult to do it the way you do it in Canada or the US, where you tour regularly and build it along the way. We might go to Kansas City every six months and play to a few more people every time." While the group has been to continental Europe on several occasions, to date, it's been a more gradual effort. "It can get discouraging when you're in the same city and the same venue playing to the same people."

Monks adds some insight of his own: "It's something about the dynamic over there – how people react to new bands and music. It's so sensational. There's so much national press available in the UK, for example." While US rock radio is playing Pearl Jam or STP, in the UK, it's easy for a band to come out of nowhere and simply "pop," going crazy even just for a weekend. Things just haven't soared to the extent they have at home. Still, the band is grateful for the considerable overseas success that keeps them crossing the Atlantic, and remains optimistic. Says Monks: "We love going over there; it's always a blast. For now, we're just making the music we want to make, and we can see how it grows over there."

"We understand how much work this takes," says Hook about the band's career overall, "and we're willing to put that in." Alsop adds: "The only thing we can do is tour every territory as much as possible, hoping our live show will bring an audience back every time."

They make great music and work hard to make sure people hear it, but Tokyo Police Club is also made up of fun, courteous, and professional people. An example? At the end of 2010, fans that made a donation to the ASPCA received a free download of the dog-filled video for "Wait Up (Boots Of Danger)" and some exclusive songs, including a remix of the single by RAC.

"There's no pretentiousness about what we do," says Hook candidly. "We understand what we do, and we take it very seriously, but we don't take ourselves too seriously." Maybe that's the formula. ■



Andrew King is the Editor of Canadian Musician.



Music does not exist outside of the human mind. Scientists and experts across disciplines have worked tirelessly to understand the mysterious and unique nature of our musical fascination. Modern psychological research is now opening the doors of our musical perception and beginning to shed light on how and why music is such a dominant feature of the human experience. Let's explore some of these early findings and propose ways in which they can be applied to your craft. Whether you are a musician, songwriter, producer, or just a music lover, understanding the psychological impact of your music may be the missing piece of your puzzle.

### The Origins Of The Musical Mind

Aside from select birds and primates, animals appear to have an extremely limited appreciation for music. It may appear that your cocker spaniel prefers Bill Withers to Hannah Montana, but

chances are the dog is reacting to changes in your behavior rather than the music itself. Research repeatedly finds that most animals have no perception of rhythm, harmony, or melody. In the few species that do appear able to discriminate music from other sounds, they only appear to do so in a limited manner – hardly to the extent to which humans do. So where does our perception of music come from? Is music a happy accident or does it serve an evolutionary purpose?

There are two primary competing theories that attempt to answer this question. Both have been derived from our differences and similarities to the animals that do engage in musical behavior. The first is that music is a by-product of our brains' highly-developed language system. During our daily conversations, our brains are constantly analyzing subtle changes in the pitch and rhythm of each others' speech and extrapolating the emotional content of the messages we're receiving. Many researchers believe that our



# Using Science In Your Songwriting: MUSIC PSYCHOLOGY 101

language system is the foundation of our appreciation for music. Look no further than the YouTube sensation Snowball The Dancing Cockatoo for evidence of this theory.

Cockatoos belong to the parrot family who are famous for their ability to mimic the sounds in their environment. This type of mimicry requires the ability to take auditory input and translate it into coordinated physical motion of vocal cords and tongue. As a result, when the bird hears a sound with highly-structured rhythm (like the Backstreet Boys), this mechanism starts working on overdrive and spreads to other parts of the body. They are suddenly bobbing and stepping to the beat. Although a parrot's language system is highly developed when compared to other animals, it pales in comparison to our own. Our language system can store huge archives of words, all with slightly differing meanings, and communicate abstract, emotionally saturated ideas with ease. From this perspective, singing is just an exaggerated form of natural speech. By intentionally controlling the pitch and rhythm of the words: "Tell my wife I love her very much, she knows," in "Space Oddity," David Bowie is able to express so much more than the meaning of the words alone.

The second theory regarding the origin of our love for music takes a social perspective. Although we might be able to equate the early emergence of singing to a side effect of our development of language, it is difficult to understand how getting choked up by "Endless Love" could help our hunter-gatherer ancestors survive in the harsh environments where they evolved. Psychologists again look to animal models of musical behavior to further our understanding of our own experience.

Gibbon apes are one of the only primates known to engage in any musical behavior. Male and female couples sing long coordinated duets that can be heard from over a kilometer away. Researchers believe these songs are meant to claim territory, scare off predators, and strengthen the bond between the pair. Singing may have served a similar function to our early ancestors. Even today, group singing, chanting, and/or drumming are an integral part

of cultural rituals all over the world. Recent research goes so far as to say that group singing and music making may increase immune functioning and reduce levels of harmful stress hormones.

Although these two theories are considered to be competing, the truth is probably a combination of the two. Our need to communicate and cooperate socially has left us with a great appetite for the value of the sounds that we call music and the desire to make them with others. Now that we've explored a little of what psychology has to say about the origins of music, let's dig a little deeper into the features that constitute music and how they influence human psychology.

## Mood, Arousal & Personality

Music's unique ability to elicit powerful emotions from the entire spectrum of the human palate is central to its hold on our fascination. Roger Waters has said that the songwriting process behind *Dark Side Of The Moon* was driven almost entirely by the desire to elicit emotion. Research has consistently found that when listeners hear a musical piece in a major key, their mood improves. When that same musical piece is transposed to a minor key, the listener's mood becomes more negative. This is no surprise to anyone who has ever changed a chord from major to minor on a piano or guitar. You immediately recognize how much the emotional content of a sound can be changed by simply lowering the third a semitone.

What's interesting is that people can still enjoy listening to music that makes them sad. Tempo, on the other hand, appears to influence the level of arousal elicited from listening. Across cultures, fast music is associated with increased arousal, whereas slow music is associated with somber and mellow emotions. As an experiment, try playing one of your own songs 40 bpm faster than normal. How did it feel? Interestingly, when these musical cues are incongruent (i.e. fast minor or slow major), listeners will rate the same musical piece less enjoyable than if they are congruent (i.e. fast major or slow minor). It appears that mode influences mood and tempo influences arousal independently, but the

combination of the two predicts whether people will enjoy the musical piece.

If this is true, why do so many people appreciate metal and punk music, which are usually fast and in minor keys? The answer to this may lie in personality differences. Although the preference for congruent music may apply to the average person, not everybody fits that description. Psychologists have identified a number of stable characteristics that differentiate individuals referred to as "personality traits." Five major traits have been identified: openness, conscientiousness, extroversion, agreeableness, and neuroticism.

Extroversion relates, in part, to how much excitement a person finds pleasing. Where an introvert (the opposite of extrovert) might choose to read a book in a library, extroverts would prefer bungee jumping while drinking Red Bull. Not surprisingly, studies have found that those who rate higher on extroversion are more likely to listen to bands like Slayer, while those who are lower on extroversion are more likely to enjoy Michael Bublé. Openness, an individual's preference for novel experiences, also appears to have an influence on musical preference. Those high on openness appear to be drawn to musical styles that defy standard musical conventions, like jazz and avant-garde.

Although these traits are meant to be stable over time, as people age, extroversion and openness tend to decrease – probably why you don't see a lot of geriatrics at metal shows.

When thinking of your own music, consider what psychological function you are trying to serve. What specific emotional message are you trying to send to your listener? Are you designing songs with a social, coordinated component (e.g. call and response, clapping, dancing, etc.)? What kind of mood are you trying to instill in you listener? What are the personalities of the fans you are trying to reach? Are they quiet and reserved, or hungry for excitement and novelty?

Run your own psychological experiments. See how changing your music can change the minds of the people listening to it. After all, as musicians, all we are offering is a psychological experience. ■

## SOME HOMEWORK

*This Is Your Brain On Music: The Science Of A Human Obsession*  
by Daniel J. Levitin  
*The Musical Brain*, an original CTV documentary

Patrick Noonan performs in Ottawa rock band *The Scarlett Fever* ([www.thescarlettfever.com](http://www.thescarlettfever.com)) and has a Master's Degree in Psychology from Carleton University's HOT Lab.

# STEREOS

TURN IT UP FOR UNCONTROLLABLE

BY ANDREW KING



**It must be a rule that the faster an artist or band's profile rises, the more flak they have to take. With attention and opportunity comes a proportionate amount of negative spewing from music-minded mouths.**

The boys in Stereos – drummer Aaron Verdonk, guitarists Miles Holmwood and Robb Chalifoux, bassist Dan Johnson, and vocalist Pat Kordyback – are no strangers to the Canadian mainstream, adored and adopted by fans from coast-to-coast and targets to trash-talkers from as wide an area; however, what's unique about their case is the amount of that

negativity that's mainly born of misinformation. The reality is that, whether or not you're a fan of the band's take on pop music, their work ethic and the care they've invested in their career to date are each more worthy of praise than punishment – a fact that seems to be lost on many, and for all the wrong reasons.

"It started well before the TV show," says singer Pat Kordyback about the band's career trajectory, referencing their appearance on MuchMusic's *disBAND* in

(L-R) AARON VERDONK, DAN JOHNSON, PAT KORDYBACK, ROBB CHALIFOUX & MILES HOLMWOOD.

2008 which many believe to be the sole source of Stereos' success. "People forget we didn't 'win' that show – we were just one of many bands to be featured."

The episode of *disBAND* to feature Stereos concludes with the band signing a record deal with Universal Music Canada, causing many to cry foul. And from afar, a band seemingly being pulled from nowhere to appear on TV, do about 30 minutes of work (21 without commercials), and then land a deal with one of the four Canadian majors could be considered antithetical of the struggles and hard work typically associated with breaking into the music business. But as guitarist Robb Chalifoux explains: "The show was just one piece of our puzzle."

Prior to appearing on the program, Kordyback, Chalifoux, and Johnson had united to start writing music that would combine their collective affinities for pop, rock, punk, dance, and even some '50s doo-wop into something fresh and contemporary. "For two years, we had no friends but the three of us," shares Chalifoux as a testament to the trio's dedication from the onset. "We were just working on music."

The television appearance was merely a chance to get in front of an audience and act as a catalyst for the work that had already gone into building the band – and brand. "We made sure that our songs were there. We made sure our look and brand was there. And we were confident," says Kordyback frankly. "People saw something in what we'd created ourselves." And that only proved to the boys that they were on the right track.

"I see how it makes us look like a fabricated boy-band or overnight success," says Chalifoux, "but if that was the case, I don't think the things that have happened since would've been possible." And indeed, the success Stereos have seen with their self-titled debut, subsequent tours, and now their sophomore full-length goes beyond any "flash-in-the-pan" formula. Says Chalifoux of the constant chips at the band's credibility: "It's a battle I've been fighting forever that I've just given up on. I'll just let the songs do the talking."

While singles like "Summer Girl," "Butterflies," and "Throw Ya Hands Up" from the band's 2009 full-length propelled them into the mainstream, today's musical landscape doesn't let many musicians rest on their laurels, and Stereos have no intention of staying stagnant – now or ever.

With *Uncontrollable*, Stereos are poised to shake any signs of the sophomore slump and continue along on the path they've paved for themselves since dropping their debut. The title track was the first single to be released, giving fans a taste of what was to come at the end of 2010.

"The single is quite unique compared to the rest of the album," states Kordyback, "and I think that's its strength – and possible weakness. It's quite a bit darker and dancier than anything on the first album, and even sticks out a bit on this one." The track borrows more from the sounds of a European after-hours club than a pop rock show, though the elements that earned Stereos their fan base the first time around are more than present this time out.

According to Kordyback, the single "shows there are a lot of new territories explored on the album, and the club vibe is likely the strongest new influence." Even with the edgier synth elements, though, these songs are as sticky as those we saw the first time around. "Attitude," "Barely Breathing," and of course "Uncontrollable" all have serious pop radio potential – and that short list is by no means comprehensive.

Kordyback writes the majority of Stereos' songs on his own, later bringing them to the band for further development. "Personally, my favourite part of music in general is the writing process," says Kordyback. "Songs like 'Summer Girl' are typical in that I write them start to finish, and the band puts on the finishing touches." Naysayers often use the false assumption that the band doesn't write its material as ammunition – "which is kind of a compliment," says Kordyback. "That means they're good enough that people don't think we possibly could've written them."

On both albums, though, the band has been joined by some co-writers on a few tracks to incorporate a further breadth of influence. That influence has also extended into each track's individual production. While their debut was steered by hit-maker Gavin Brown, known for his work with acts like Billy Talent and Three Days Grace, *Uncontrollable* features a number of different producers, Brown included, chosen for the individual flavour they could bring each track – an approach more common in the pop and hip-hop realms than rock.

"We grew up liking pop and rock music, so we can comfortably bring those elements to the table," says Chalifoux. "I think people outside of our comfort zone bring a lot more." It's a process that the band will likely stick with on future albums thanks to the results they've achieved on *Uncontrollable*. "These songs match our personalities," he adds, noting the band has a lot of confidence that their second effort will do more to get rid of the one-hit-wonder stigma they wear.

Says Kordyback: "I think this album is 10 times better than our first, and as long as we keep our work ethic, I'm really excited to see where this will take us."

With the album dropping at the end of 2010, Stereos will spend the first part of the new year on the road, continuing on the trajectory they'd set before, during, and well after their appearance on *disBAND*. After all is said and done, the band is indeed grateful for the opportunity the show provided them, and credit it with giving them a big push in the right direction; however, in no way is it the only reason people are paying attention.

Since the show, the band has headlined a Canadian tour, supported Hedley on an arena trek, and even taken on a US tour as openers on a package of similar acts. "Touring the US and having our show be the only thing to speak for us was the best thing to happen to us over the last year," says Kordyback. "It made us really work for this, and made us remember how bad we want this and how much we love it." Passion like that can't be made for TV.



Andrew King is the Editor of Canadian Musician.

## STEREO EQUIPMENT

### PAT KORDYBACK (VOCALS)

Sennheiser E935 G3 Wireless 500 Handheld Microphone  
Sennheiser E965 Wired Handheld Microphone  
Sennheiser Wireless G3 300 IEM  
Starkey Tunz Trio B In-Ears  
Radial Engineering HotShot ABL Line Input Selector

### MILES HOLMWOOD (GUITAR)

Gibson SG Goddess (White)  
Gibson SG Faded w/ EMG E1/85 (White)  
Rickenbacker 620 (Black)  
Orange Rockerverb 50  
Traynor 4x12  
Decimator Noise Gate  
TC Electronic G-Major Multi-Effects Processor  
GCX Ground Control  
Audio Switcher  
Sennheiser Guitar Wireless G3 500  
Sennheiser E935 G3 Wireless 500 Microphone  
Sennheiser Wireless G3 300 IEM  
Starkey Tunz Trio B In-Ears

### DANIEL JOHNSON (BASS)

Fender Mike Dime Precision Bass  
Fender American Precision Bass  
Orange AD800 Amp  
Traynor 8 x 10 Cab  
Tech21 Sans Amp bass driver pedal  
Dunlop .73 Picks  
DR 110-65 Strings  
Sennheiser E935 G3 Wireless 500 Microphone  
Sennheiser Wireless G3 300 IEM  
Starkey Tunz Trio B In-Ears

### ROBB CHALIFOUX (GUITAR)

Fender American Standard Telecaster  
Orange Rockerverb 50  
Traynor 4 x 12 Cabinets (2)  
Decimator Noise Gate  
DR Strings  
Dunlop TorTex Picks  
Sennheiser Guitar Wireless G3 500  
Sennheiser E935 G3 Wireless 500 Microphone  
Sennheiser Wireless G3 300 IEM  
Starkey Tunz Trio B In-Ears

### AARON VERDONK (DRUMS)

Yamaha Tour Custom Kit  
• 9" x 10" Rack Tom  
• 10" x 12" Isolated Floor Tom  
• 14" x 14" Isolated Floor Tom  
• 22" Kick  
• 14" Snare  
Zildjian Cymbals  
• 13" K Hats  
• 18" A Custom Crash  
• 19" A Custom Projection Crash  
• 17" A Thin Crash  
Yamaha DTX Multi12 Console  
Yamaha TP65 Pad  
Yamaha Hardware (including HexRack)  
Pro-Mark Nail Peart Japanese Oak Sticks

### Sample Rig (Controlled By Aaron)

Ableton Live MacBook Pro 13"  
TC-Helicon Voiceworks Plus  
Focusrite Sapphire Pro  
(MacBook & Interface MIDI controls all effects units, guitar rigs & electronic drums.)



# STRIKE UP THE BAND!

Talking Brass & Woodwinds With Some Of Canada's Finest



■ BY ANDREW KING

From the rich lows of the tuba or bass clarinet through to the stimulating highs of the piccolo or cornet, the brass and woodwind families of instruments have graced many timeless musical performances and recordings of the modern world. And while they're steeped in history and have helped relay musings from some of the most brilliant musical minds over the last several centuries, these instruments continue to play a role in many forms of currently-progressing music. (Did anyone happen to catch the 2010 Polaris Music Prize Gala?)

The fact is that while many will first approach a brass or wind instrument from a classical or jazz perspective, there are plenty of opportunities that exist both inside and outside of those traditional routes, so don't feel limited by preconceived notions attached to these, or any, musical instruments.

## The Foundation & Versatility

The route to playing a brass or wind instrument professionally or even semi-professionally is often paved with a post-second-

any education. Many are first introduced to their instrument in a school band program, and it's a continued education that's led most pros to their current posts. It's almost unfair; how many rock stars can you name with a degree or diploma in any type of musical study? But most that travel on this career trajectory see education as a welcome opportunity to become better players and achieve a better understanding of music.

"My goal with the study I've undertaken has been to become comfortable enough and sufficiently well-versed as a musician to feel confident as a performer," says Micheal Barth of his educational path. Barth is a classical trumpet player in his fourth year of the University of Toronto's Doctor of Musical Arts program, currently performing with various orchestras, ensembles, choirs, and the like around Toronto. He also joins a number of indie rock bands onstage and in studio, including Do Make Say Think, with whom Barth has played since 2007.

Shaun Brodie plays trumpet with a number of acts, including his own projects like The Hidden Cameras and Evening Hymns, though he'll also join other artists like Dan Mangan or even Spoon for performances or recording sessions. His career began on a classical trajectory, leading to a degree from the University of Victoria.

As both Barth and Brodie can attest, a well-rounded education only solidifies a strong foundation, atop of which one can build a sustainable career working in a variety of areas. Even though most institutions offer a more traditional course of study, those lessons can be applied to many musical settings – and the opportunities don't end in the classroom.

School is also a great opportunity to explore and experiment, shares Patrick Boyle, currently teaching at the University of Victoria. "It's essentially a mish-mash of personalities and ideas," shares Boyle, who started his journey with an undergrad at Memorial University and earned his Masters in ethnomusicology at York University. "It provides an atmosphere for easy collaboration."

Francois Houle is a Conn-Selmer endorser and clinician, and has played around the world with countless reputable players. In 2011, he'll be recording music by Canadian composer Owen Underhill with the Bozzini String Quartet from Montreal. He believes that classical music is the most challenging in terms of tone and the ease of phrasing, saying: "There's just no hiding behind deficiencies." A good grasp on the style, though, will prepare you for pretty much anything "If you have an open mind and are interested in an alternative approach to the instrument, you can become quite adept at picking up stylistic characteristics of different genres."

As Boyle explains, the trumpet and its brethren are quite malleable. "[They] can fit in a lot of places, and you can push [them] into places [they don't] fit. That's a mindset professional musicians should have." He goes on to say that versatility is the new default, adding: "You can't afford to be good at just one thing anymore." While there are exceptions to the rule, a well-rounded approach to one, or better yet, several instruments will make you a lot more marketable as a player.

"I knew if I wanted to keep playing music, I had to diversify," shares Brodie, whose experience with a variety of genres gave him a good understanding of what he and his instrument could bring to the table in a variety of settings. "It's a blessing and a

curse playing in [the indie rock] scene," he continues. "Not many people are doing it, which is nice – it's not oversaturated. But you're also kind of the luxury item in the band," meaning when budgets are tight for a tour, chances are it's not the singer or guitarist that'll be staying home.

Exploring different genres will also strengthen your educational foundation, therefore benefitting your playing in that and other styles. "If you're a great jazz player, but interested in Sardinian Launeddas playing, you'll gain tons by virtue of listening to that kind of music, stepping outside of your comfort zone," says Houle. "In return, you go back to Goodman and Shaw, and you've gained a different insight into music you've been studying for years."

For Barth, there are two things that change in his approach to the instrument among different styles: the equipment he uses and his mental concept of the sound. "The biggest equipment change I make is with my mouthpiece," he shares. "For classical work, I generally use a large mouthpiece that makes it easier to play with a full, warm sound and more clarity and articulation. In an environment that requires a lot of volume and high notes, I usually move to a smaller mouthpiece to make things easier on my chops."

More importantly, though, is the mental image of the sound he's trying to project. "Different equipment just makes that mental image easier to achieve," he continues. "Regardless of what I'm playing, though, my overall approach to the horn remains fundamentally the same. I try to create a full and resonant tone in as relaxed and efficient a manner as possible."

Your approach to the instrument should vary in some degree from setting to setting, whether it's the hardware you're blowing into or the tone coming out of it. "The instrument, really, is us," says Boyle. "The tube that we put on our face just amplifies us."

"I'll employ different instruments for different types of projects to exploit their various qualities," says David French, in lieu of swapping accessories. "I don't play soprano saxophone in a pop music setting, for example, because its tonal signature doesn't contribute to the atmosphere in the way I'd intend." French, primarily a saxophonist, also plays clarinet, bass clarinet, and flute in a variety of projects, from the David French Quartet and with jazz artists like Mike Murley, Reg Schwager, and Emilie-Claire Barlow to more contemporary artists – including his current stint in Broken Social Scene.

He adds that players cope with individual challenges differently. While there are a few rules set in stone, most elements of your signature sound are "kind of up for grabs." He continues: "One of the fascinating things is how many personal and immediately-identifiable sounds exist on the saxophone. If you hear Lester Young play, you know it's him within two notes. These instruments still challenge us, young and old. We all have to develop our own touch and find our own solutions to problems."

Toying with your set-up will help you find your own voice. Your choice of accessories – reed, mouthpiece, and the lot – should be informed not only by what you're playing now, but where you hope to take your playing in the future. And while some will stick with the same set-up from the outset, many established players never give up their quest for tone. "I've played the same reeds from the get-go," says Houle. "But I regularly mess around with

## A World Of Opportunity

One of the most recognizable figures in Canada's current jazz and world music communities, saxophonist, flutist, bandleader, and composer Jane Bunnett has kept plenty busy as of late with a number of worldly initiatives.

Her *Embracing Voices* album, a collaboration with Cuba's Grupo Vocal Desandann and others, picked up a Juno Award and resulted in a subsequent four-month tour of Canada. She's set to take on an Artist In Residency position with the University of Guelph, with a number of positive community initiatives planned. She shares some tips with up-and-coming players about finding opportunities in our country and beyond.

"There are more ways than ever to get information, which wasn't the case when I was getting started," she shares, referencing both technological advancements but also the development of many credible music programs at institutions across Canada. "It's created so many musicians on the scene, and a lot are probably wondering what they're going to do."

While many will likely perform on the side, to those looking for a full-time career, Bunnett says the questions are: "How are you going to create a niche for yourself? How are you going to find your own voice?"

She continues: "The reality is that it's kind of daunting trying to make a living as a performer, so if that's your path, you need to be very creative in terms of the projects you take on. The energy those kinds of projects creates can then unfold into new opportunities."

Visit [www.janebunnett.com](http://www.janebunnett.com) for more on Bunnett's charitable work and musical endeavors.

# STRIKE UP THE BAND!

mouthpieces, hoping to get something extra from each. I look for a mouthpiece that allows me to play anything, without having to switch between gigs. I'd say I have a set-up that is versatile and functional in all styles of music. The main thing is you have to sound like yourself."

## Communication & Collaboration

"I try to go into every musical situation with an open mentality," shares saxophonist Mike Ruby. "I believe that no matter what the project may entail, my approach should



Francois Houle

## Some Tips For Success

A regular clinician for Conn-Selmer, Francois Houle has kindly shared a few tips for players considering a career in music.

1. Practice as much as you can, and on a daily basis.
2. Imagine at all times that you are playing for an audience.
3. Always play on an instrument that is in great playing shape.
4. Listen to plenty of and all kinds of music – not just music written for your instrument.
5. Seek out musical friends, colleagues, and mentors.
6. Ask questions. Be inquisitive.
7. Take in as much live music as possible.
8. Research is everything; knowledge is power.
9. Do not accept "OK." Always go for the extraordinary.
10. Treat others the way you want to be treated.
11. Finally, do everything you can to make yourself indispensable to your community. You'll never be out of a job if you do.

be calm and dedicated." Ruby started his studies at the University of Toronto before deciding to head down to New York City. Currently working on his Master's at the Manhattan School of Music and studying and performing alongside a number of notable players, Ruby has been building his career so far as a sideman for various projects. He adds: "I believe that music all stems from the same place, and it's impor-



Jane Bunnett



Michael Barth

tant to stay true to that in every musical situation you encounter."

A number of our panelists can be found playing in a plethora of projects from one week to the next, from jazz and R&B to indie rock and ska. Being able to adapt your approach to the instrument in these various settings is indeed important, but so is being able to communicate with other players. During rehearsal or backstage before a performance, your musical discussions are going to be a lot different with a symphony than they will with a ska-punk band.

"Everything in all keys, all the time," is a tip Boyle stresses. "Don't even think of things in guitar keys or trumpet keys. If you want to play all kinds of music, you need to be fluid in every key – aware of how

## BEGINNERS: Be Nice To Your Brass

Whether it's an older instrument in your school band program's inventory or your first student instrument, be sure to take proper care of your instrument to ensure it's playing properly for years to come.

Aside from regular maintenance, here are a few tips from University of Victoria professor and trumpet pro Patrick Boyle:

- Fully clean out your instrument at least once a month
- Oil your valves before and after you play or practice.
- Don't eat or drink anything other than water before playing
- When you're not playing, keep your horn in its case.
- If something is broken on your horn, don't be a hero. Take it to a certified repairperson.

your pitch sits in a given chord." He also recommends knowing your sounds, especially if you're going to take direction from someone. In many cases, especially with more mainstream music, you're likely to be the odd man out, so you need to be able to speak other people's language. "You have to come to them," continues Boyle. "They likely won't understand everything about your instrument."

French believes that, in any case, you're trying to match and then enhance the atmosphere of your collective, so use discernment when it comes to decision making. He additionally notes that his band mates in Broken Social Scene, for example, aren't adverse to sounds occurring out of context. "Part of their aesthetic is the sound of surprise, which is also big in a jazz setting." Keep in mind that it's often a hybrid of two or more ideas that makes for exciting musical trends.

With Do Make Say Think, Barth is often faced with the challenge of volume. "As a trumpeter, it's impossible to compete with the volume being produced; therefore, it is often difficult to convey finely-detailed nuance, but that isn't really my job in that situation." The key, then, is recognizing what is – and then making sure it can be communicated to the listener. In this case, says Barth, "it depends on having a good monitor set-up and a suitable level in the PA."

When he's called upon to add to a rock-esque recording, Barth says a lot of the "writing" he's done has mostly been coming up with his own parts after the core of the band has set the foundation. "We often discuss these ideas in a general way by talking about a feel we're after, or perhaps a kind of texture or melodic shape."



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# STRIKE UP THE BAND!

In any case, Houle believes that sharing in the making of music – whether it's yours or someone else's – should be as focused as possible to "make the music sound as good as it can possibly be."

## The Future

Despite many being deeply-rooted in tradition, brass and woodwind instruments are still being used to push musical boundaries. They're showing up in more styles of music on a regular basis, and even the elder genres continue to add new and exciting progressions to their respective canons.



Michael Ruby



Shaun Brodie

PHOTO: ENRICO DALLMANN

Sigur Ros' earlier work as an example, particularly what the flugelhorn and baritone would add to their output. "It's pretty ethereal," he says. "There's a lot you can do with this tube."

MacInnes is currently working to get more Canadian compositions for the trombone out into the air. In 2010, he hosted a recital of all Canadian composers, and has another planned for this year. He says: "I want to get it out in the ether to have trombonists interested in local composers along with the old standbys."

Houle says that the future, as with the past, is entirely dependent on players seeking special connections with their immediate environments, collaborating with compos-

ers, colleagues, or other bands. "Forging an identity within the community is vital to developing a stronger culture where arts are valued as a central component of who we are as people."

To get there, Ruby recommends being open to new experiences. "Even if you only want to play one type of music for the rest of your life, you can learn so much from every single musical situation you put yourself into." If you're part of many different projects, many more opportunities will come your way. Says Ruby: "It's a wonderful cycle!" ■



Andrew King is the Editor of Canadian Musician.

## SEEKING OUT A STARTER INSTRUMENT

"Your first [brass instrument] should be small, light, and easy to play. Make sure it isn't bashed up or dented, which will spoil the harmonic series. Get someone who knows how to play to check it out before buying. If you're coming to it fresh, you may accept the flaws. Someone who knows the instrument can guide you."

-SCOTT MACINNES

"I've been playing the same trumpet since the 11<sup>th</sup> grade (though I just bought a new one this year). It's been on every record I've ever played on. I recommend avoiding the super-cheap instruments from department stores and such. The trumpet is hard enough to play without struggling on a crappy instrument. If you're on a tight budget, I advocate going the used route."

-PATRICK BOYLE

"Avoid purchasing a horn at a department store, or one of those extremely cheap trumpets that seem so abundant on eBay. Stick with a more reputable brand. They do cost a bit more, but are built a lot better, will last longer, and cause less frustration. The student model instruments of today are also, in my opinion, increasing in quality – especially for the price. Get advice from teachers or the staff in stores that specialize in selling band instruments."

-MICHAEL BARTH

"See a repairman for minor adjustments (leaks, alignment, etc.) before you start playing. Just because an instrument is playable doesn't mean it's in perfect shape, and more often than not, it will have minor issues. These adjustments will allow for a more relaxed approach to the instrument, helping a student reach his or her full potential."

-MICHAEL RUBY

## The More, The Merrier

Check out this issue's *Woodwinds* column by Merlin Williams about the advantages of doubling. Despite the obvious benefits of more gig opportunities and marketability, you'll find some peripheral pluses

"The EWI (electric wind instrument) has been picking up popularity these days, and I have a few friends who play it very well," shares Ruby, also noting that he's experimented with a number of electronic effects himself, and can see himself "exploring this avenue more in the future."

Boyle adds that, on the brass side, there are players using electronic sounds to manipulate their tone. "There's an advent of noise becoming more normal in so many types of popular music," he adds, citing



Scott MacInnes



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BY LYNSEY KITCHING

# MUSIC 2011 Education

Success in the music industry often comes with sleepless nights, long hours, determination, and a strong network. Though much of the inspiration and drive comes from within, the skills to express and grow are all around us in the experiences and lessons shared with others.

It is no secret that the funding for music programs within our education system is dwindling, yet music education continues to grow. Though we can't deny that music programs in elementary and middle schools help open students' eyes to the magic of music, the onus of continual musical growth and development is often left to the individual. Music is similar to other streams of interest in the sense that there is no one way to make music your hobby or career, but the means have to be there to discover it.



This Is A  
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## When I Was Young...

We've assembled a diverse panel of interesting and inspiring individuals from different facets of the industry to discuss the importance of a solid educational foundation and ongoing learning. From the artist side, Paisley Jura, Dan Mangan, Spencer Burton (Attack In Black, Grey Kingdom), Luke Doucet, and Jamie Robinson discuss their experiences with music education through stories illustrating the impact and necessity of the arts in their careers and our culture.

Singer-songwriter Mangan believes in the importance of exposure to music at an early age. He says: "I would like to see more instruments available for kids to play. I think there is this phobia of musical instruments. It's this idea that either you are or you aren't a musician. We want people to feel comfortable to just pick up an instrument and try them."

It usually takes someone, anyone, who loves music to inspire and introduce a young person to the wonders of musical instruments.

### Dan Mangan

"When I was a kid, about seven or eight, I had a step-brother who lived with us for a while who was quite an accomplished guitar player. Part of his rent payment was to give music lessons to my brother, sister, and I. Then, when I was in grade six, I was going to an elementary school in Toronto called Deer Park Elementary. I remember very well there was a teacher named Tony Chiarelli. There were about 30 classical guitars at this school. I don't know how they were acquired, but he had spearheaded this program to teach the entire school – everyone had to learn how to play guitar. It was amazing that over the course of the years, hundreds of kids were taught the basics of guitar. There was a musical existence that reverberated through the halls of this elementary school."

### Spencer Burton

"I've always loved to sing. Everyone does, but some people learn to embrace it a little more. In the fifth grade in British Columbia, at W. Creek Elementary School, we had a teacher and her name was Ms. Rose. She was wonderful and taught us all how to play the ukulele. I don't think it was part of the curriculum, but she wanted us to learn. She basically took me under her wing, had me singing and playing solos. I remember at a school recital, me, so short with long red hair, a chubby little goof ball with a Spiderman tie, standing on a stage with three girls and we each sang a verse of "Dawn Has Broken." My voice was so high that it could have shattered diamonds. I'm proud I am because of people like Ms. Rose who put me in awkward but amazing positions."

### Paisley Jura

"When I went to junior high in Toronto, I was able to take strings and started playing the bass in school. This was really awesome because I had a great teacher who opened my eyes and ears to different kinds of music I wasn't aware of before. I started a jazz choir in high school. I then went to the University of Western Ontario to study music. I was accepted to the National Youth Orchestra, which was totally exciting. I had never had the opportunity to play in an orchestra where every member played at an extremely high level. To get to that level where everybody is on the same page, everybody is great at their instrument, everyone is committed, was a total rush."

### Luke Doucet

"My father introduced me to a musician – not really a teacher at the time – who he'd asked to teach me. For three months, once a week, I would go to his house and for a couple of hours and he'd show me how to bend the string and how to use vibrato. Before long, he was teaching me solos off my favourite records. After about four months I showed up for a lesson, knocked on his door, and he didn't answer. He was gone. Then I just spent years practicing."

### Jamie Robinson

"I was very fortunate to have the opportunity to go to one of the greatest music schools in the world. It was always a dream of mine to go to Hollywood and attend Musician's Institute. Being around thousands of other players trying to succeed and a faculty that is trying to help in every way they can to make you succeed, there isn't a better learning experience. Within a couple months of being at MI, I got the gig to produce music for television through the school's Artists & Careers service, which has helped me tremendously in my career."

# MUSIC education 2011

## Cultural Education Through Music

Music education is a broad topic. It can be understood in as many different ways as there are leaves on a tree. Jowi Taylor and his Six String Nation project view music as a keeper of knowledge. Taylor spent years developing and creating his legacy, which is in essence an attempt to capture the legacy of Canada itself through an instrument. What Taylor has done is use music as an educational tool for Canadians, an interesting spin on the subject.

The idea began in 2005 and eventually, with the skills of luthier George Rizsanyi, Taylor began his journey with the Six String Nation guitar on Canada Day at Parliament Hill in 2006. The guitar is crafted of Canadian woods and incorporates 63 bits of Canadian history – bits from a piece of a First Nations moose antler to Wayne Gretzky's hockey stick – that define the history of our nation and local communities.

Taylor says: "To me, the guitar is an instrument we own. I know a lot of other cultures could make that same claim, but if I ask you to put 10 Canadians in your mind that have helped to define Canadian culture over the last 50 years, there might be a painter or filmmaker, writer or dancer, but the vast majority would be songwriters. It is something Canadians do remarkably well. The guitar is also very democratic, cross-cultural, portable, and it crosses genres very handily. It's in a way the ideal instrument to express all facets of Canadian culture."



There is an interesting parallel between this guitar, the industry, and the necessity for music education on both a formal and informal level in Canada. The talent found in this vast land is astounding, and if you look at it in a certain way, it seems all of these individuals who chose music as their life's passion have our history, heritage, culture, and potential in their souls and express it through their music. If this is so, it would seem natural that music is a huge part of our Canadian identity.

## Stop, Listen & Learn

It's interesting how the musical backgrounds of all these talented musicians differ, yet their goals are the same: to play and make music as their life's calling. Just as a song can grow and evolve into something new, so can a path dedicated to music. Though formal education through post-secondary is the right path for some, others learn on a less structured basis.

"I think the important thing about music education in schools is that school is largely there to expose young minds to the choices they have to make at some point in life," shares Doucet, "which is: how they want to spend their lives. Much like how I think the best way to learn about geography is to travel, the best way to learn about music is to



INFLECTION ENTERTAINMENT'S JAMIE ROBINSON



PATRYCJA JURA



JEFF DAWSON

## A Delicate Balance: Music Education In Canadian Schools

The Coalition for Music Education released a groundbreaking report in November 2010 from a survey reaching 1,204 Canadian schools indicating that they are in serious need of funding in order to maintain quality music programs. The report, "A Delicate Balance: Music Education In Canadian Schools," provides detailed information about a range of issues affecting music education programming.

Survey respondents indicated that among their challenges are music funding, instructional space, and the number of teachers with specialized music training. On the other hand, there are glimmers of hope as some schools have reported improvements in computer/recording technology, the number and quality of instruments, artist visits, and student involvement in music.

Some themes that emerged from the results:

- There are many benefits to music education.
- Funding for music education has decreased in many schools while student participation has been rising.
- Qualified music educators are crucial in cre-

ating strong, sustainable music programs.

- Strong music programs rely on a delicate balance of support from principals and parents, a specialist teacher, student interest and time, appropriate instruments and space, solid instructional materials, and adequate funding.
- Schools identify a need to invest in music facilities, instruments, and equipment.
- "Passive" music education is very common in schools.

Based on the findings of this study, the CMEC has developed a set of recommended actions to improve the state of music education in Canadian schools, including:

- More funding for more schools.
- More qualified music teachers in more schools.
- Continuing music advocacy.
- More support for generalist classroom teachers.
- Better training for generalist teachers through universities.
- Further research in schools with weaker music programs.

The full report and executive summaries are available from the CMEC's new website at: [www.musicmakesus.ca](http://www.musicmakesus.ca).

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# MUSIC EDUCATION 2011



HALIFAX POP EXPLOSION EXECUTIVE  
DIRECTOR JONNY STEVENS

play it. I think a mistake that a lot of young musicians make is they turn their noses up at what every great musician has ever really done, which is to study and learn from the best. I think that's an important thing for people to remember."

Jura also believes that though her formal training in theory, harmony, melody, and structures has helped her understand the theory and science of music, to be able to create, you must listen. She says, "I think I'm really lucky to have been able to do a music degree and to be able to delve deeply into how music is put together – to study what other people have done through the generations. You study it on a cognitive level, but it also goes into your heart. Once these things go in, they percolate around and then they come out in funny ways, but you have your own stamp on them."

## From The Stage To The Studio To The Street

An artist is constantly creating, thus he or she needs a solid team around them to do everything else. Think about the amount of people involved in putting out a record! Even an independent release takes quite a few collaborators. All of these parts to the process require knowledge and the continued quest for self-improvement.

One important part of the record making process is the label. Jason Murray is co-owner of Black Box Music, an independent record label and management company he started with his partner, Ian Stanger. He talks a little bit about his adventure so far and how he has structured his business to be a success. He says: "I was managing Ian's band, and we started the label because we couldn't get a great record deal. We started out signing two to three bands that were friends of ours, and then signed Ten Second Epic. At that point we decided to build a brand. Most of our musicians are signed to us as management and our record label is just a resource for them to get their music out if they decide to put it out through us. Shad, The Wooden Sky – all these bands and their great work ethic and vision for themselves is what drives it."

In the studio, musical and technical knowledge and skills are required, along with the will power to keep going. Jeff Dawson, musician, mixer, engineer, and producer, is living his dream, and that is why he succeeds – and continues his ongoing quest to improve. Having spent time as a touring musician, he found comfort



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LUKE DOUCET

within the studio. "I was producing demos for bands and made a conscious decision to go from touring with a band to being a producer in the studio," he shares. "It's tough starting out, and you have to pay your dues. I did take a year of schooling for the technical side of things because I thought it was important. I think it helped me technically, but I think the way I work in the studio is constantly evolving just within the experience. I think it is up to the individual to be aware of the changing technologies in the industry."

### Unplug Your Computer & Show Your Face

The industry is loaded with opportunities for music makers and industry members to come together and discuss how it is evolving – and how to adapt with those developments. From publicity to the studio to live-sound to lighting to the act of writing a song and music theory, the resources are out there to find.

Most of the musicians and industry professionals featured here have attended music

### Take Part In Music Monday 2011!

Music Monday is an annual event put on by the Coalition for Music Education in Canada (CMEC) to promote the importance of music education, happening on May 2, 2011. The event invites students and teachers to take their music programs outside and perform a short concert. Last year's edition had over 750,000 participants. Juno-nominated Canadian singer-songwriter (and one of our panelists) Luke Doucet has recorded the official song for the 2011 edition of Music Monday, entitled "Tomorrow is Coming."

More information on how you can take part in Music Monday, as well as the video and music for "Tomorrow is Coming," can be found at: [www.musicmonday.ca](http://www.musicmonday.ca).



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# MUSIC EDUCATION 2011

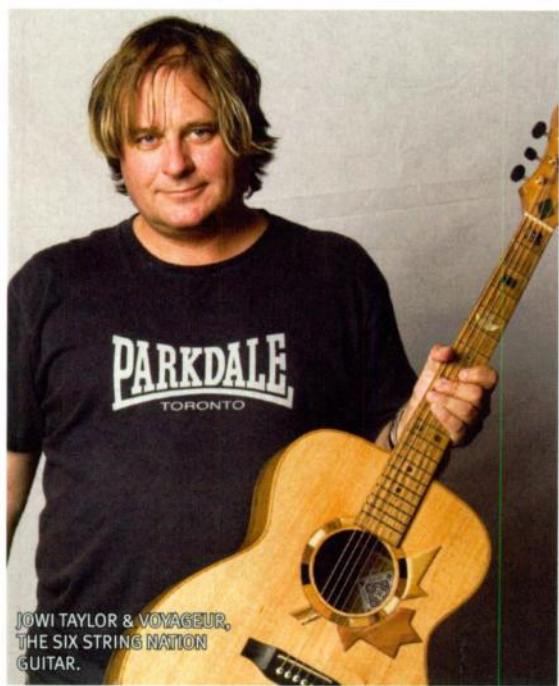
conferences and networking events and find them helpful. Some of these events are very busy, have a lot going on, and can get crowded. It is important to remember why you are there and to stick to a plan

"If your goal is to spend your life with an instrument in your hand, you can do that," advises Doucet. "That's not one in a million – that's just making a decision to work hard. What's one in a million is for you to be Prince. You can be a musician if you want." Doucet goes on to talk about why he attends music conferences: "I go because the networking can be very useful. I was getting tired of going to South By Southwest (SXSW) because it's a grind. It's fun, but there comes a time that if your goal isn't to drink yourself half to death, it can be a little overwhelming. There are so many people and so much music; however, I asked my manager if I had to keep going back and she gave me a list of things in my career that I wouldn't have if I didn't have a presence at SXSW"

## Conferences & Festivals

Conferences and festivals such as Canadian Music Week (CMW), North By Northeast (NXNE), or even existing songwriting seminars or industry forums are just a few of the many educational events happening throughout Canada on a regular basis offering panels, discussions, and an outlet to ask questions. Verle A. Mobbs, GM of CMW, outlines the motivation for the creation of CMW 30 years ago in six points:

1. To provide an annual forum of seminars, debates, and discussions for the Canadian music and broadcast industries and government to identify issues and propose options critical to the future prosperity of the sound recording sector.
2. To expand market access opportunities worldwide for the Canadian music industry and provide a cost-effective alternative to expose Canadian talent to foreign buyers.
3. To support and provide national and international showcase opportunities for new and emerging Canadian musical talent.
4. To establish professional development programs focusing on basic business and marketing skills to improve management practices and advanced arts/technical skills designed to aid both industry veterans and youth.
5. To publicize the achievements and activities of the Canadian sound recording industry and promote the value of music to the consumer.
6. To foster a national understanding of Canada's diversity of cultures, traditions, values, and beliefs as expressed through music. Further, to provide a fair and equitable opportunity for new Canadian artists of all backgrounds to learn the basics and the chance to showcase and nurture their talents.



JOWI TAYLOR & VOYAGEUR,  
THE SIX STRING NATION  
GUITAR.



PHOTO: LYNSEY KITCHING

## Sharpen Your Songwriting Skills

Check out Canadian Music Week's 2011 Songwriters Summit and the format for the Canadian Radio Star New Songwriters Workshop. "If you're a songwriter then you definitely want to attend the Songwriters Summit which happens March 12, 2011 in Toronto," says Mary Simon, a representative for CMW. "Every session is geared for the songwriter and includes topics such as Music Publishing, Demo Listening Sessions, and Life of a Song." One-day passes for the Songwriters Summit are available.

The Canadian Radio Star New Songwriters workshops, which travel across Canada, have a specific structure aimed at helping the working songwriter. Shares Simon: "The structure of the workshop consists of four components: What's In A Song; Music Publishing & Revenue Streams; D.I.Y. Marketing; and Song Review & Critique. We like to make each session interactive so participants can ask questions and get a chance to communicate with the presenters."

More information on both programs is available at [www.cmw.net](http://www.cmw.net).

For the upcoming 2011 edition of CMW, attendees will find a wealth of information, talent, and networking opportunities. "This year's programming ranges from the beginner level to master classes and provides an opportunity for all levels of the music industry to acquire relevant, up-to-date information about the state of the music industry," shares Mobbs. "All of the programmed sessions can greatly assist in developing new revenue streams, new business opportunities, and increasing business acumen."

Similarly, the Halifax Pop Explosion (HPX) recently concluded its 2010 edition, featuring the annual Music Matters conference. This year, the event returned to the roots. Jonny Stevens, Executive Director of HPX, explains why he feels music conferences are essential to musicians: "When I started out, there was no way of learning how to do things. Now we are very fortunate to have music education at various conferences. The fact that it's becoming more formalized is a real positive. Music Matters is the only annual music conference in Halifax, which is a major





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# MUSIC education 2011

is a major music market in the country. This year, we wanted to talk about connections – real connections. We find that a lot of bands just aren't making the phone calls. They are relying on Facebook and e-mail to do all of their business and I think that some of the personal touch of the industry has been lost. There are a million conferences about how to build your Facebook fan base and how to use Twitter. Our audience is pretty savvy, so this year we focused on the actual human interaction that has to happen as part of anyone's career. We had a CD swap where people were exchanging mixed tapes and books to have a real connection."

This approach to a music conference brings our focus back to thinking of music as an educational tool to learn about ourselves as Canadians, and to attempt to build our individual identities and collective Canadian culture. Canada is a relatively young nation with great talent and minds are blooming. The necessity for music education within our school systems and beyond is without question. Even though the times may seem bleak in our schools for government-funded music programs, alternative methods to the discovery of music are all around us. The 21<sup>ST</sup> century is one where information and knowledge are at our fingertips, and if we push and



JASON MURRAY OF BLACK LIXX MUSIC

demand to learn, our goals can be achieved. Hopefully we will learn a little about ourselves in the process. ■



Lynsey Kitching is a freelance writer from Burlington, ON.



SPENCER BURTON OF ATTACK IN BLACK & THE GREY KINGDOM

PHOTO: VANESSA HEINS

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~ Steve Lukather  
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~ Daryl Stuermer  
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(Toots and the Maytals, Mesenja)

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By Mike Palermo



# Writing Tunes For Tots

**I** come from a background of writing rock songs. For the better part of the last year, though, I have been writing and recording with the children's group The Big Giants.

I am often asked about the process of writing children's music and if there are any pointers I can offer aspiring children's writers. I take a different approach when composing children's music. I consider it more of a craft in that kids songs should have certain attributes in order to "work" for the young listener and thus be successful for you, the artist.

Co-writing with a partner who has children of his own helped tremendously in auditioning the songs we were to use for the recording. If you don't have test subjects of your own, consider using nieces, nephews, and children of close friends. Nothing tells you if you're on the right track better than instant feedback from your core audience.

## Title

Come up with a title that is easy to remember and that children can relate to. For example, The Big Giants have a song called "Umbrella." Every child can relate to an umbrella in one way or another and it leaves a world of possibility in terms of content. The word umbrella is also easy to remember. We also try to describe some sort of action in titles like "Come On, Let's Hop!", which is, you guessed it, a song about hopping. Kids love to hop, and we've had kids who don't know the actual name of the song call it "The Hop Song." Keep the title catchy and you are on your way.

## Rhyme & Rhythm

Kids (and adults) love words that rhyme. Rhyming keeps lyrics memorable and makes for great sing-alongs. Once again, in "Come On, Let's Hop," we sing: "I know what I'd rather do/Hop around like a kangaroo." This line has an action (hop around), a rhyme, and also includes the word in the song's title. Now all you have to do is put it all to a catchy beat. I find that 4/4 time works best. Avoid weird time signatures. If your test subject is not physically reacting to the song, there is a problem. If a kid can dance to it, you're halfway there. Lullabies do not fall into this category. With a lullaby, simply stick to a nice melody in 4/4 time without a beat.

## Length

Young children (and most adults) have short attention spans. If you are trying to entertain them and have them remember what you are trying to say, you should stick to one topic, use a verse-chorus-verse song structure, and keep the song short and simple.

## Melody

Make sure your song has a melody that a child can easily sing and hum. Think of the songs you grew up singing. Chances are they used simple melodies that were transcribed in a comfortable key that a young child could sing. In my experience, nothing turns a kid off more than a complex melody with crazy time signatures.

## Humour

Use humour as often as you can. Everyone has some humour in them. Nothing is better than a silly lyric that a child and adult can laugh with together. Keep the song fun and funny and children will want to hear it again and again.

## Kid-Friendly

Here is your chance to go back in time and "play pretend." Put yourself in the child's mind and focus on how you would like the song to be heard. Do the words make sense? If a child wouldn't know what a given word means, get rid of it. Don't use words that are too long or obscure. A successful children's song uses words that a child will be able to pronounce, understand, and remember. Avoid using slang or inappropriate situations in your writing. Keep the song as positive as possible and make sure that its subject is non-controversial. Do not sing about political issues, war, or other negative topics.

Some topics The Big Giants have touched upon are good hygiene ("We Will Brush Our Teeth"), manners ("I Don't See Green"), responsibility ("We Pick Our Toys Up"), using your imagination ("Imagination"), learning to spell ("Reading"), learning to add ("The Ten Song"), the Canadian alphabet ("Zed or Zee"), and physical activity ("Come On, Lets Hop!").

Writing children's music requires passion, a vivid imagination, and the ability to put yourself in the mind of a child. For those of us who are young-at-heart, writing for children can be very satisfying work.



By Adrian Carr

Trained as a composer and pianist at the Juilliard School, Adrian Carr has worked in New York, Los Angeles, and London. He's won several Grammy entry nominations for his producing and mastering work. He learned the ropes from Sony Studio's chief mastering engineer, Vlado Meller, and ran his own mastering studio in New York City for nearly 10 years. He's since moved to Montreal and set up his new mastering studio, ACMastering.

# The Secrets Of Mastering Revealed

**I**t's 2 a.m. and you're finishing up the mixes for your album. You feel excited and buzzed. After all, you've been working on this album for the past six months. The mix engineer turns to you and says something like, "Now that we've finished mixing, I can master your album for you." What's your response?

Unfortunately, many musicians will give the wrong answer and sabotage hours of recording and mixing work by letting their mix engineer go ahead and master their record. Have you ever seen a major album release that had the same engineer mixing and mastering? Your mix engineer can make your album louder, but if you compare his masters to the mixes, you'll probably see that the masters sound worse. And how it sounds is just one of the issues I'd like to talk about.

According to multi-platinum producer David Kirshenbaum, one of the most common mistakes new artists make is "jumping into self-recording [and mastering] their music without the proper experience. Although technology has come a long way to make this achievable, in order for your recordings to be competitive against the big artists that do have the great-sounding tracks, you must learn the art of audio presentation."

Mastering is really all about the art of audio presentation, because where you leave off as a musician is where the professional mastering engineer begins. Mastering creates the experience the listener will have with your music. From a first time indie performer to a major label artist, creating a great experience for your listener is going to help you sell more records, get more professional acclaim, and land you better reviews! So it's not just about you anymore - mastering is your first step to launching your music into the world.

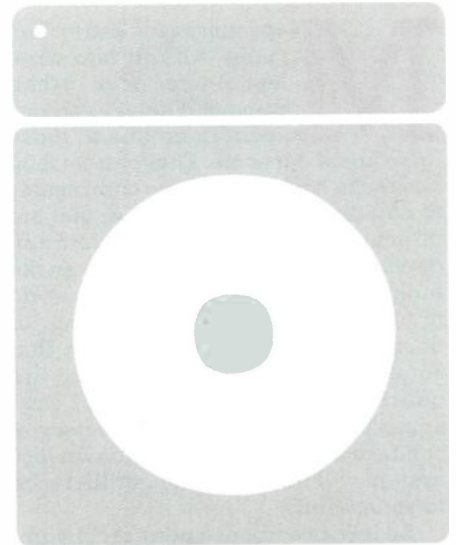
As a professional mastering engineer, I'm not only listening to the needs of your music, but making decisions about

how to optimize the sound of your CD to compete successfully against other artists in your genre. Besides the primary enhancement of the sound, other things like sonic restoration and noise removal, spacing of songs, the order, overall continuity, fades, mix matching, ISRC codes (so you get paid from iTunes), and sometimes even creative things, all get done in mastering. The bottom line is that all the things that are done in mastering come together to create a great experience for your listener.

I often hear, "Oh, I can't afford mastering" or "I know someone who will master my CD for \$5 per track." Well there's more at stake here than you might think. Just imagine you get 1,000 discs and they've all got something wrong with them - something you didn't notice on your audio master. It will cost you the better part of \$1,000 to get new disks done up, replace the disks in your digipak, and shrink wrap them again. That's \$1,000 you could have paid to have the album mastered right the first time.

Many musicians wonder what makes the professional mastering studio used by big recording artists so special. What makes the magic? How is it different from a home mixing studio? So I started a list with some of my secrets:

1. Plug-ins and soundcards simply can't do the work of expensive, comprehensive mastering tools. High quality converters like Lavry, Prism, or Metric Halo are at the core of a professional mastering studio.
2. Using software not designed exclusively for mastering can be a big liability. You could be creating errors or stressing your DSP to a point where the audio is compromised. What's more, few programs will embed ISRC Codes, have separate fade windows, or create DDP filesets, which are the preferred, more secure method of delivering CD masters today. And even with BIAS PEAK, which does have a DDP option, the DDP file is



created separately, so it's possible that you could have a CD that plays correctly and a DDP fileset that has a glitch!

3. An inadequate or incorrect monitoring environment will give you an inadequate or incorrect impression of your CD. Say your computer speakers only go down to 80 Hz and you have a lot of low frequencies residue that you're not aware of. Recently, someone sent me a mix that had DC offset from 16 Hz down to 0 at -35 Hz dB fs! How do you think that's going to impact your master?

To sum it all up, you're doing a lot of things to help move your music forward. You've worked hard to get to where you are. You want to advance to the next level and one of the best ways to do that is to sound your best. Great professional mastering is an important step in that process.

Budget for mastering when you're planning the financials for your album. And when your mix engineer turns to you and offers to do the mastering, you can say, "No thanks. I've got a great mastering engineer I work with on all my stuff."



By Nathan Petrie

# Wondering About Wireless?

**M**any musicians and technicians will run into wireless at some point in their careers. Wireless systems seem to be one of those “grey areas” for some. They can set it up and make it work, but there often seems to be little problems that arise that are difficult to solve, and are seldom understood. Why does my wireless make funky bird-like noises? Which way do my antennas have to be pointing, or does it really matter? What does that squelch button really do? These are questions that I hear often, and I can’t stress enough that the small steps you can take while setting up your wireless system will make a world of difference to your results.

So let’s talk about a normal consumer-grade wireless system. Before buying your system, start thinking about what you want to do with it, and where it’s going to be used. Some wireless systems only work in certain parts of the world, so knowing your system’s operating frequency band and which frequencies are available to you are critical.

When setting up your wireless system, you want to make sure that the frequencies you are about to use aren’t already taken up by other devices – yours, public safety, public mobile, radio astronomy (yep, that’s scientists sending love notes to aliens), and many others up to and including radio interference from unshielded computers and cable.

One of the first steps to take is searching the product manufacturer’s website for a list of available frequencies in your area. Often times they can suggest a ballpark in which to start narrowing down the available frequencies. The next step is to actually go out and set-up your system.

So you’ve arrived (wherever that is) and it’s time to set up your wireless device. Start looking around and assess the area. Look for things like walls,

people, and steel structures. These obstacles will block or absorb the radio frequencies you’re using and introduce unwanted white noise. Having the transmitter in a clear line of sight to the receiver(s) is always a great idea. Radio frequency (RF) signals dissipate quickly over a short distance, so the closer you are to the receiver, the stronger the signal. It’s ideal to avoid little things like not placing a pack under a shirt or in a pocket, leaving a clear line of sight from the transmitter to the receiver. Not having your antennas hidden inside a rack will help as well.

Check the gain output on the transmitter and set it so that it’s sending the receiver a signal that is as close to unity (0dB) as possible. Having your antennas 45 degrees apart from each other will make your wireless device work at 10 times the distance. I tend to have one antenna pointing straight up and down and the other pointing left to right. This helps receive wireless signal from the “X and Y” field. If your signal is stronger in one field, the antenna in that area will become the main antenna.

Once you have your frequencies programmed, your device will sometimes hear a chirp/distorted sound in your speaker mains. This is your wireless device losing its key tone. The key tone is an audible frequency your device uses to lock on to its send and receive frequencies. The squelch setting will help get rid of white noise and audio chirps from other unwanted RF transmitters. The squelch is simply adjusting the threshold of the key tone. It does this by giving the key tone a higher attenuation than the white noise around it, therefore making the key tone more audible to the receiver. Keep in mind, if there are other transmitters in use (by you or anyone in the area), frequencies might overlap and cause interference. Adjusting the squelch is always a good starting point once you have picked



working frequencies for your device, but still need to clean up the wireless audio signal.

Now everything is in place. It’s almost your time to shine with your fancy wireless system. The most important thing to do is test your device once it’s set-up. Walk around. See how far away you can be from the receiver. Test the range you have when it is going to be used. Listen to the channel. Does it sound clean and not have RF white noise, or squelch chirps? This will help you know the limits of your RF device during your performance and, hopefully, make the experience of using it that much better.

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World Radio History



By Pat Leyland

# Breaking Up Is Hard To Do: Legal Aspects of Band Member Departures

## The Nature Of The Beast

**B**eing a member of a band can be incredibly rewarding. It can also be incredibly challenging. The highly competitive nature of the music industry brings significant external pressures to bear on musicians, many of whom are merely seeking to achieve the relatively modest goal of earning a living from their music. Internal pressures, such as writing a great song, can be equally testing.

Perhaps one of the greatest challenges in the music industry is keeping a band together. If all band members are not on the same page in terms of their creative direction, personal relations, and business arrangements, then the train can quickly go off the tracks. A breakdown along any of these lines can result in the departure of a band member. Such situations are rarely easy, and often regrettable. They are also fraught with legal implications that the parties may not have adequately considered in advance.

## Your Band Is A Business (Whether You Like It Or Not)

All band members need to understand that a band is a business, in both the general and the legal sense of the word. When a group of individuals works together towards a profit, which is typically the case with a band, the legal relationship between those individuals will generally be deemed to be a partnership, whether or not those individuals have formally established such a business entity. In the context of a band, this means that the band members will be subject to the rights and obligations that apply to "partners" under relevant partnership laws.

If a band wishes to have more control over its business affairs, its members may choose to enter into a band partnership agreement with each other to create exceptions to the standard partnership laws that would otherwise apply by setting out specific terms and conditions to govern their working relationship, such as how decisions are made and income is divided. Other bands may elect to conduct business through a corporation and prepare a related operating agreement to structure relations between the directors, officers, and shareholders of the corporate entity.

The ability to reference such agreements can be extremely helpful, as the issues that arise upon the departure of a band member can be numerous and complex regardless of whether the departure is voluntary and amicable or otherwise. If such an agreement is not in place, however, then the situation may be more difficult to resolve, to say the least.

## Cautionary Tales

If there is not an established document to guide the parties in the context of a departing band member scenario, then it is largely up to the parties to find a way to reach a settlement. This is easier said than done, as such circumstances may lead to disputes regarding the ownership and control of fundamental band assets, such as recordings, songs, touring vehicles, and websites. Responsibility for band liabilities may also be at issue.

Some of the more public (and bitter) band member disputes have surrounded the use of band names, which can carry considerable value. The performance by Randy Bachman and Fred

Turner under the band name Bachman & Turner at the 2010 Grey Cup calls to mind the lawsuits exchanged with their former band mates in Bachman-Turner Overdrive over the related names and logos. Similar stories apply to Bachman's "other" band, The Guess Who, and many other notable bands, such as The Beach Boys, The Doors, and Black Sabbath.

One of the more bizarre band member disputes of late was initiated with a lawsuit filed by Marilyn Manson's former keyboardist, who claimed that Manson used band earnings to purchase Nazi paraphernalia, among other oddities. Although there was a band partnership agreement in place, Manson's conduct allegedly constituted a breach of that agreement. While this case certainly contains peculiar details, the general nature of the dispute is rather commonplace in the music industry.

## Parting Words On Parting Ways

It is unfortunate that band members part ways so often, but it really is the nature of the beast. Those pesky "creative differences" are just unavoidable at times. Sometimes the best that can be done is to ease the process of separation for the parties. A band partnership or operating agreement can be an effective mechanism towards this end, providing much needed direction and clarity during a difficult time. With a little bit of foresight and legal assistance, a band may avoid the departure of a band member turning into a potentially career-halting legal quagmire.

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



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World Radio History

## Blue Microphones Mikey 2G

■ Blue Microphones has begun shipping the second generation of its Mikey microphone. Designed for use with the iPod, iPhone, and iPod Touch, the Mikey is a plug-and-play, CD-quality microphone featuring a USB pass-thru connection to allow for charging during use and a 3.5 mm line-input for direct recording of other sound sources such as a guitar or mixer.

Mikey features a 230-degree range of adjustability with seven detent positions, stereo condenser capsules, and three selectable gain settings. The Mikey comes with a carrying pouch. Recordings can be uploaded to iTunes for editing, posting, and sharing.

For more information, contact Blue Microphones: 818-879-5200, FAX 818-879-7258, [www.bluemic.com](http://www.bluemic.com).



## String Stretcha Guitar String Stretching Tool

■ String Stretcha Inc. has released Stretcha, a tool designed to properly and consistently stretch guitar strings. The ergonomically shaped Stretcha is made out of a crush-resistant epoxy material.

One end has a crochet-like hook that grabs the string from underneath while the other end, called the heel, has a notch to lock it into resting position, further back on the same string. The hook and heel act as pivot points that spread the forces of stretching in the same way as the fingers and thumb method. Stretcha comes with complete instructions.

For more information, contact String Stretcha Inc.: [www.stringstretcha.com](http://www.stringstretcha.com).

## SONOR Steve Smith Signature Snare Drum

■ SONOR has announced the launch of the new Steve Smith Signature Snare Drum. The 14" x 5.5" Signature Snare Drum is made out of a 2.5 mm cast steel shell with 2.5 mm reinforcement rings and two air vents. Phonic lugs with integrated TuneSafe provide a vintage look. The snare also features die-cast hoops and a REMO Fiberskyn3 batter head. In addition to the signature badge, Smith's signature is engraved on a re-issue of the "Hilite Exclusive" badge.

For more information, contact Coast Music: 514-457-2555, FAX 514-457-0055, [info@coastmusic.com](mailto:info@coastmusic.com), [www.coastmusic.com](http://www.coastmusic.com).



## SSL Nucleus Controller/Audio Hub

■ Solid State Logic is now shipping the Nucleus, a DAW Controller and SuperAnalogue Audio Hub for professional project studios. The Nucleus features advanced DAW control, transparent SuperAnalogue monitoring, analog mic pres, a USB audio interface, and bundled SSL Duende plug-ins.

Nucleus has been designed to offer a compact desktop unit that creates a hands-on operating environment for DAW-based music, film, and TV post-production.

Some of the key features are: HUI and MCU control compatible with Pro-Tools, Logic, Cubase/Nuendo, and all major DAW applications; two banks of 8-channel controls plus centre section controls; touch-sensitive 100 mm motorized faders; digital Scribble Strips with assignable V-Pots and soft keys; user customizable DAW and key command mapping; heavy-duty transport buttons and jog/shuttle wheel; standard 1/4" jack footswitch connection; remote logicivity browser; SD card for nonvolatile project storage; and four USB sockets for use as a 4-port USB hub.

For more information, contact HHB Communications Canada: 416-867-9000, FAX 416-867-1080, dave@hhbcanada, www.hhbcanada.com.



## Avid Pro Tools 9

■ Avid has released version 9 of its Pro Tools music creation and production software. Pro Tools 9 offers users the choice to work with Avid audio interfaces, third-party audio interfaces, or no hardware at all when using the built-in audio capabilities of a Mac or PC. This software-only option for Pro Tools allows users to design their workflow using the software-only configuration with Avid or third-party audio interfaces.

Also new to this version is the support for the Avid EUCON open Ethernet protocol, which enables customers to expand control surface options to include Avid's Artist Series and Pro Series audio consoles and controllers.

Version 9 also includes many features formerly only available as add-ons including: automatic delay compensation, more audio tracks and busses, and an advanced production toolset including the multi-track Beat Detective module, DigiBase Pro file management tool, and full import session data dialog.

Pro Tools 9 also features OMF/AAF/MXF interchange and MP3 export, a built-in time code ruler, an updated 7.1 surround panner, and new variable stereo pan depths.

For more information, contact M-Audio Canada: 866-872-0444, FAX 418-872-0034, louis.verge@avid.com, www.m-audio.ca.



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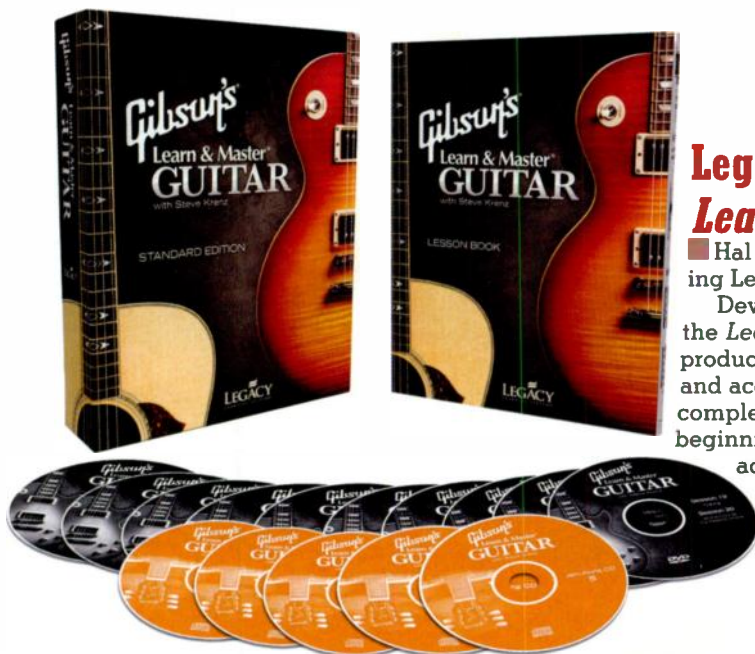
Continuing the tradition of its coveted predecessor, this new model breaks new ground with its extraordinary feel and unparalleled response.

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## Legacy Learning Systems *Learn & Master Guitar*

Hal Leonard Corp. has announced that they will be distributing Legacy Learning Systems' *Learn & Master* courses.

Developed in partnership with the Gibson Guitar company, the *Learn & Master Guitar* course features 10 professionally-produced DVDs, five jam-along CDs, a 106-page lesson book, and access to an instructor via a student support website. This complete course by Steve Krenz has been developed to take beginning guitarists from the bare basics all the way through advanced skills training.

For more information, contact Hal Leonard Corp.: 414-774-3630, FAX 414-774-3259, [halinfo@halleonard.com](mailto:halinfo@halleonard.com), [www.halleonard.com](http://www.halleonard.com).

## Zildjian Z3 Cymbals

The Avedis Zildjian Company has expanded its Z3 range of cymbals with the introduction of the 19" and 21" Ultra Hammered Chinas.

These cymbals feature inverted "volcano" bells and extensive hammering, producing a sound that is trashier than their 18" and 20" Z3 China counterparts.

For more information, contact B&J Music Ltd.: 905-896-3001, 800-268-8147, FAX 905-896-4554, 800-777-3265, [bjmusic@kmcmusic.com](mailto:bjmusic@kmcmusic.com), [www.bjmusic.ca](http://www.bjmusic.ca).



## Roland AX-Synth Shoulder Synthesizer

Roland has announced the availability of its AX-Synth shoulder synthesizer. The AX-Synth represents the first remote keyboard released by Roland to feature an onboard sound generator with voices from Roland's latest synthesizers.

The AX-Synth also features a ribbon controller, D Beam, modulation bar, knobs, USB MIDI connection, dedicated V-LINK button for video/visual control, six-hour battery life, and is available in Pearl White and Black Sparkle.

For more information, contact Roland Canada: 604-362-9707, FAX 604-270-6552, [www.roland.ca](http://www.roland.ca).



## Antares Mic Mod EFX Microphone Modeler Plug-In

Antares Audio Technologies has announced the release of its Mic Mod EFX Microphone Modeler Plug-in. The Mic Mod recreates precise, digital models of over 125 historical, classic, and exotic microphones. Mic Mod can be used in recording, live performance, or mixdown applications.

Mic Mod has been designed for ease-of-use. The user informs the software what microphone they are actually using and what microphone they'd like it to sound like. Audio is first processed through a "Source Mic" model, which serves to neutralize the known characteristics of the input mic. The audio is then processed by a second "Modeled Mic" model, which imposes the characteristics of the modeled mic onto the neutralized signal. Finally, the audio is passed through a model of a high-quality tube preamp, offering the option of adding the warmth of classic tube saturation distortion.

For more information, contact Antares Audio Technologies: FAX 831-461-7801, info@antarestech.com, www.antarestech.com.



## Eastwood EEB-1 Bass

Based on the AMPEG AEB model, the Eastwood EEB-1 is a 34" scale length bass featuring a mahogany body, rosewood fingerboard, and maple neck. The EEB-1 features a single Alnico EW-Humbucker, volume and tone controls, adjustable rear string mount bridge, and through-body f-holes. The EEB-1 comes in black or sunburst colours.

For more information, contact Eastwood Guitars Inc.: 905-702-8291, peter@eastwoodguitars.com, www.eastwoodguitars.com.

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IELECTRIBE



IMS-20

## Korg iElectribe & iMS-20 Apps

■ Korg has announced the availability of two new iPad apps based on the company's Electribe-R rhythm synthesizer and the MS-20 analog synth.

Developed specifically for the iPad, the iElectribe app recreates the Electribe-R entire sound engine and sequencer capabilities while also providing advanced motion sequencing, eight effect types, plus 64 new preset patterns that allow the user to create music in a wide variety of dance and electronic music styles.

As a recreation of the MS-20 analog synth, the iMS-20 features patching capability, plus a 16-step analog sequencer based on the Korg SQ-10, a six-part drum machine which can create drum parts by tapping the buttons, and a seven-channel mixer with 14 types of effects. Additionally, iMS-20 offers dual Kaoss Pads, allowing users to generate music by stroking the pad and moving their fingers over it.

For more information, contact Korg Canada: 514-457-2555, FAX 514-457-0055, [www.korgcanada.com](http://www.korgcanada.com).



## Godin MultiOud

■ Godin Guitars is now shipping the MultiOud, based upon the ancient middle-eastern 11-string instrument called the oud.

The MultiOud features custom voiced electronics with bridge and microphone options via an onboard preamp with built-in tuner. It comprises a two-chambered mahogany body, solid spruce top, mahogany neck, ebony fingerboard and bridge, custom machine heads, and is available in a natural high-gloss finish.

For more information, contact Godin Guitars: 514-457-7977, [info@godinguitars.com](mailto:info@godinguitars.com), [www.godinguitars.com](http://www.godinguitars.com).



## KACES MICROPHONE MESSENGER BAG

■ Kaces has released its microphone messenger bag. The bag can accommodate a total of six microphones. Heavy foam surrounds each microphone and the bag is covered with padded 600D polyester.

A padded panel zips over the top while a second cover flap folds over the entire face of the bag and is secured with two latching straps. A large, zippered accessory pouch can be found on the front, along with an adjustable shoulder strap.

For more information, contact Reunion Blues: 800-950-1095, FAX 707-762-1899, [sales@reunionblues.com](mailto:sales@reunionblues.com).



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To view the online digital version of *Canadian Musician*, please go to [www.canadianmusician.com](http://www.canadianmusician.com).



## Orange TH30 Head

Orange has introduced its TH30 Head. The TH30's Clean Channel features gain, shape, and master volume controls. The shape control is an EQ control facilitating a variety of tones from classic rock through to scooped metal with variations in between. The power section of the TH30 is powered by a quartet of EL84 output valves and is rated at 30 watts Class A. There is also the addition of a valve driven effects loop.

The TH30 weighs in at 15 kg and its dimensions are 55 x 24 x 24 cm.

For more information, contact Efkay Music Instruments Ltd.: 514-633-8877, FAX 514-633-8872, [howard@efkay-music.com](mailto:howard@efkay-music.com), [www.efkaymusic.com](http://www.efkaymusic.com).

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## TRS Custom Drums Cocktail Drum Kit

■ TRS Custom Drums has introduced the Custom Cocktail Drum Kit. This cocktail kit comes equipped with a 5.5" x 14" snare drum.

The kit features a snare basket, which lets the snare float above the bass drum, allowing all the drums to breathe, remain sensitive, and not choke up. The kit also features a "sound off" pad, which is meant to eliminate cross talk between the snare and the bass drum.

The kit can be set-up to allow the drummer to raise and lower the drums as needed; switch sides with the tom, hats, and ride; and even add additional drums, blocks, and cymbals as needed.

For more information, contact TRS Custom Drums: 905-773-8305, [info@trscustomdrums.com](mailto:info@trscustomdrums.com), [www.trscustomdrums.com](http://www.trscustomdrums.com).



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## Levy's Regal Leather Guitar Straps

Levy's Leathers has expanded its Platinum Collection guitar strap line for 2011. One of this year's models is fashioned with premium metallic leather called Regal, and features foam padding with soft leather backing. Pictured is model PC17R available in silver, gold, and platinum.


For more information, contact Levy's Leathers Ltd.: 800-565-0203, FAX 888-329-5389, [levys@levysleathers.com](mailto:levys@levysleathers.com), [www.levysleathers.com](http://www.levysleathers.com).



## Los Cabos Drumsticks Drum Pads

Los Cabos Drumsticks has redesigned and expanded its line of practice pads. Featuring a 1/4" gum rubber playing surface and a Baltic birch wood base, these all-natural, Canadian-made practice pads are available in 6", 8", and 10" models and feature an 8 mm brass thread for easy mounting.

For more information, contact Los Cabos Drumsticks: 506-460-8352, FAX 506-474-2415, [info@loscabosdrumsticks.com](mailto:info@loscabosdrumsticks.com), [www.loscabosdrumsticks.com](http://www.loscabosdrumsticks.com).



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## PRS Guitars ME Quatro

Paul Reed Smith Guitars has started shipping its ME Quatro model electric guitar. This updated version of the Modern Eagle features PRS' V12 finish, 53/10 pickups, and pattern neck shape.

Additional features include a mahogany back, natural binding, 22 frets, 25" scale length, select dalbergia neck and fretboard, cocobolo headstock overlay, Modern Eagle II bird inlays with mother of pearl and paua heart, and mother of pearl and paua heart eagle inlay on the headstock. Hardware includes a PRS Stoptail with PRS Tremolo option, PRS low-mass locking tuners, and hybrid hardware with the option of gold. The model also comes standard with volume and push/pull tone control, and a three-way toggle pickup selector.

The ME Quatro is available in Black Gold, Charcoal Burst, Faded Blue Burst, McCarty Sunburst, and Sunset Burst.

For more information, contact Paul Reed Smith Guitars: 410-643-9970, FAX 410-643-9980, [custserv@prsguitars.com](mailto:custserv@prsguitars.com), [www.prsguitars.com](http://www.prsguitars.com).

# HotGear



## Hiscox Pro II Mandolin Case

Hiscox has announced the addition of the Pro II mandolin case to its Pro II line. Designed to handle both A and F style mandolins, the case features a 2 mm-thick ABS hard plastic outer shell, bonded directly to an inner molding made of polyurethane foam. This semi-rigid inner molding has been designed to be soft enough to cushion the instrument, yet firm enough to provide an overall structural rigidity.

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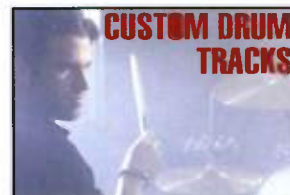
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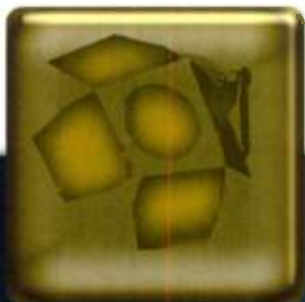


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by Ben Conoley



Hinterlandband

**What:** Pop/Rock  
**Where:** Ottawa Valley, ON  
**Visit:** [www.hinterlandband.com](http://www.hinterlandband.com)

This Ottawa-area quartet plays laid-back rock that wouldn't be out of place at an art school year-end gallery or in an opening slot for Wilco. That said, the band's brand of indie rock is accessible enough that one might wonder why they aren't already a name on college campuses across the country.

Actually, there is a good reason why they aren't as popular as they should be, and that reason is that they've only just released their first album. *Leaving Fallow Field* was self-released by the band in 2010. The album saw a few of its tracks picked up for rotation on CBC Radio 2 and 3 as well as finding a place on the *Earshot* campus charts. The band is currently holed up writing a follow-up to their debut, which should be out in the first half of 2011. While the band hasn't announced which, if any, label will be releasing the unnamed record, it's something few labels interested in dreamy pop songs will want to pass on.

**What:** Alternative/Rock  
**Where:** Lunenburg, NS  
**Visit:** [www.airtrafficcontrol.ca](http://www.airtrafficcontrol.ca)

Air Traffic Control aren't exactly newcomers; the Lunenburg, NS-based trio has been releasing albums together since 1993. Originally performing as Madhat, the band released five albums, working their way through a number of bassists before settling on their current lineup (featuring brothers Jordi and Kirk Comstock as well as cousin Luke) in 2005 and renaming themselves. They released *Air Traffic Control* in 2005 and *To Be Free* in 2007.

Their latest album, *Can't Kill Love*, finds the band continuing to craft mature pop-rock with more texture and depth than you might expect from a trio. While they're not quite a household name yet, the band has earned accolades from many in the music industry for some time. They were nominated for Group of the Year at the 2005 edition of Nova Scotia Music Week and have gotten nods from industry veterans like Edge 102's Alan Cross. *Can't Kill Love* should land the band some more exposure, which they've kick-started with a video for the album's title-track (which you can view on their website).



Air Traffic Control

**What:** Singer/Songwriter  
**Where:** Vancouver  
**Visit:** [www.adriennepierce.com](http://www.adriennepierce.com)

Vancouver's Adrienne Pierce isn't exactly a rookie in the music world. The singer-songwriter has toured North America, the UK, and Norway, as well as playing shows at Lilith Fair, SXSW, NXNE, CMW, and the Toronto International Film Festival. She's also had songs featured on programs such as *Grey's Anatomy*, *Veronica Mars*, and a dozen more. Currently residing in California, Pierce is looking to drum up some buzz in support of her most recent release, *Oh Deer*, released in September 2010.

Pierce's first proper release was 2004's *Small Fires*. Since then, she's shared her perky brand of singer/songwriter folk over numerous releases, including 2007's *Faultline* and a number of EPs and compilation contributions.

Pierce's songs are accessible and carry a degree of up-tempo indie-pop that fits just as well next to a wood stove during a Canadian winter as it would on a prime time medical drama. It's that kind of universal appeal that explains how she's won over critics and fans from various segments of the musical sphere.



Adrienne Pierce

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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