

CANADIAN
MUSICIAN

CM

www.canadianmusician.com

MUSIQ

Quebec's Invisible
Fence Is Falling
How Can You Benefit?

Featuring:
Karkwa, Galaxie
& More!

City and Flour

In Forward Motion

33/3 xxH 16(M)

33/3

Carlo Maragno

23 FRAMINGHAM CRES

NEPEAN ON K2J 3J1

OUTSIDE

CLUB

House

ther

Alternative Venues

BEYOND
THE DRUM KIT

Drums & Percussion

Featuring Players From
Around The World

*PLUS: Taking America
With Said The Whale*

Vol. XXXIII No.6



Printed in Canada

\$3.50

World Radio History

THE GOLD STANDARD...

IN

AUDIO ENGINEERING &
PRODUCTION / DJ ARTS

ENTERTAINMENT
MANAGEMENT

FILM & TV PRODUCTION
& POST PRODUCTION

EVENT & VENUE
MANAGEMENT

EDUCATION



Robert Plant with his recording engineer, Trebas graduate Michael Piersante.

"The education I received at Trebas Institute changed my life. It's largely responsible for the four GRAMMY® Awards I received including Record of the Year and Album of the Year for recording 'Raising Sand' by Robert Plant and Alison Krauss. Trebas gave me skills resulting in my recording the music for motion pictures including 'Across the Universe', 'Cold Mountain', 'Oh Brother Where Art Thou?', 'Happy Feet', and 'Walk the Line'."

- Michael Piersante

LET TREBAS TRAIN YOU FOR THE CAREER OF YOUR DREAMS

IMAGINE • FOCUS • CREATE • SUCCEED

2340 Dundas Street West,
2nd Floor
Toronto, Ontario, M6P 4A9
Phone: 416-966-3066



INSTITUT
TREBAS
INSTITUTE

www.trebas.com

550 Sherbrooke Street West,
Suite #600
Montreal, Quebec, H3A 1B9
Phone: 514-845-4141

DEVELOPING SUCCESSFUL MEDIA CAREERS THROUGH TRAINING SINCE 1979



THIS HOLIDAY SEASON, WHEN YOU PURCHASE A BOSS COMPACT PEDAL YOU CAN HELP LIGHT THE BOSS TREE AND MAKE THE SEASON BRIGHTER FOR FELLOW CANADIANS IN NEED.

Purchase a **BOSS Compact Pedal** between **November 1st** and **December 19th** at any **Authorized BOSS Retailer** in Canada and register your new pedal online at www.roland.ca. Each registered purchase helps to light the tree.

As the tree is lit, we'll make a donation to the **Canadian Music Therapy Trust Fund**.

But there's more... after you register your product, visit the **BOSS Wish List** webpage at www.roland.ca/bosstree and tell us which **BOSS Compact Pedal** you'd like to receive for the Holidays. If your name is drawn, you'll be celebrating the holidays with your new **BOSS Compact Pedal** courtesy of **BOSS!**

Visit www.roland.ca/bosstree for details.

Canadian Music Therapy Trust Fund



BOSS

some people
make **music**

others
make **history**

vocals
guitar drums
keyboards
bass

Designed for musicians, our two-year Music Performance & Technology programs are built on a unique concept: to offer the complete range of industry knowledge required to take the art of performance to a professional level.

STUDY MUSIC PERFORMANCE & TECHNOLOGY

OTHER AVAILABLE PROGRAMS:

- SHOW PRODUCTION & EVENT MANAGEMENT
- AUDIO PRODUCTION & ENGINEERING
- ENTERTAINMENT BUSINESS MANAGEMENT
- PROFESSIONAL SOUND AND BUSINESS - STUDIO PRODUCTION MAJOR
- PROFESSIONAL SOUND AND BUSINESS - LIVE PRODUCTION MAJOR
- PROFESSIONAL SOUND

PLUS CERTIFICATE COURSES IN
PRO TOOLS, LOGIC, REASON AND MORE

MUSIC PERFORMANCE & TECHNOLOGY PROGRAMS:

- MUSIC PERFORMANCE & TECHNOLOGY - BASS GUITAR MAJOR
- MUSIC PERFORMANCE & TECHNOLOGY - GUITAR MAJOR
- MUSIC PERFORMANCE & TECHNOLOGY - VOCAL MAJOR
- MUSIC PERFORMANCE & TECHNOLOGY - KEYBOARD MAJOR
- MUSIC PERFORMANCE & TECHNOLOGY - DRUMS & PERCUSSION MAJOR

CALL NOW TO BOOK YOUR AUDITION:
905.279.4000 PH • 1.866.783.2200 TOLL FREE

**METAL
WORKS**
INSTITUTE OF SOUND & MUSIC PRODUCTION

CANADA'S ELITE ENTERTAINMENT ARTS SCHOOL

metalworksinstitute.com

Metalworks Plaza • 3611 Mavis Road, Mississauga, ON L5C 1T7

ALL OF OUR DIPLOMA PROGRAMS ARE APPROVED VOCATIONAL PROGRAMS UNDER THE PRIVATE CAREER COLLEGES ACT, 2005

World Radio History

COLUMNS

- 25 Guitar – John Stowell
- 26 Keyboards – Chris Donnelly
- 27 Bass – Rob MacPhee
- 28 Percussion – Dave Norris
- 29 Woodwinds – Daniel Schnee
- 30 Brass – Paul Baron
- 31 Digital Music – Aaron Collier
- 32 Vocals – Micah Barnes
- 58 Writing – Tim Chaisson
- 59 Recording – Adam Gallant
- 60 Live Sound – Dave Gardner
- 62 Business – Chris Taylor

DEPARTMENTS

- 9 Feedback
- 10 Indie Insider
- 12 Changes
- 19 Events
- 20 Road Test
- 29 Hot Gear
- 67 Advertisers' Index
- 74 Marketplace
- 76 Classifieds
- 78 Showcase

FEATURES

34 CITY AND COLOUR

A Man In Forward Motion

by Andrew King

It's been an eventful year for Dallas Green, to say the least. With he and his Alexisonfire bandmates calling it a day in August, Green is looking forward with 100 per cent focus on City and Colour, readying material for a Canadian tour early 2012.

38 THINK OUTSIDE THE CLUB

A Means Of Touring That's Close To Home

by Lonny Knapp

Join *Canadian Musician* as we reveal a relatively simple approach to live performance, and meet the musicians and fans that are finding alternative ways for artists to make a buck bringing their songs on the road.

44 MUSIQ

Is Quebec's Invisible Fence Falling?

by Andrew King

While French-Canadian acts have sustained careers rarely venturing outside of Francophone territories, it seems that, lately, many have been propelling their profiles in English Canada to impressive results. Are there similar opportunities for English acts in la belle province?

49 KEEPING IT CRAFTY

Drums & Percussion 2011

by Levon Ichkhanian

CM interviews rhythmic masters from around the world for this year's percussion feature. Their instruments and approaches may vary, but their reasons for playing are the same – to connect people to something larger than themselves through music.

CONTENTS

Cover:

Dustin Green of City and Colour
by Vanessa Heins,
www.vanessatheins.com

Contents:

Karwa (top) & Galaxie (right, by
Ak LeClerc) take part in "MusIQ"
our feature on opportunities
in & outside of Quebec for
Canadian musicians.

CM November/December 2011 Vol. XXXIII, No. 6



HARRIS INSTITUTE



AUDIO
PRODUCTION
PROGRAM



ARTS
MANAGEMENT
PROGRAM

ROCK-ENROLL.INFO



www.canadianmusician.com

EDITOR

ANDREW KING
aking@nor.com

ASSISTANT EDITOR

CRAIG LEACH
cleach@nor.com

CONTRIBUTING WRITERS

MICAH BARNES, PAUL BARON, TIM CHAISSON,
AARON COLLIER, BEN CONOLEY, MARK
DESLOGES, CHRIS DONNELLY, ADAM GALLANT,
DAVE GARDNER, LEVON ICHKHANIAN, LONNY
KNAPP, ROB MACPHEE, DAVE NORRIS, HAL
RODRIGUEZ, DANIEL SCHNEE, SARA SIMMS, JOHN
STOWELL, CHRIS TAYLOR

ART DIRECTOR

JULIE FLEMING
jfleming@nor.com

PRODUCTION MANAGER

KAREN BASHURA
kbashura@nor.com

CONSUMER SERVICES DIRECTOR

MAUREEN JACK
mjack@nor.com

PUBLISHER

JIM NORRIS
jnorris@nor.com

BUSINESS SERVICES REPRESENTATIVE

RYAN DAVID
rdavid@nor.com

BUSINESS MANAGER

LIZ BLACK
lblack@nor.com

COMPUTER SERVICES COORDINATOR

MATT NOJONEN
mnojonen@nor.com

ADVERTISERS' INDEX

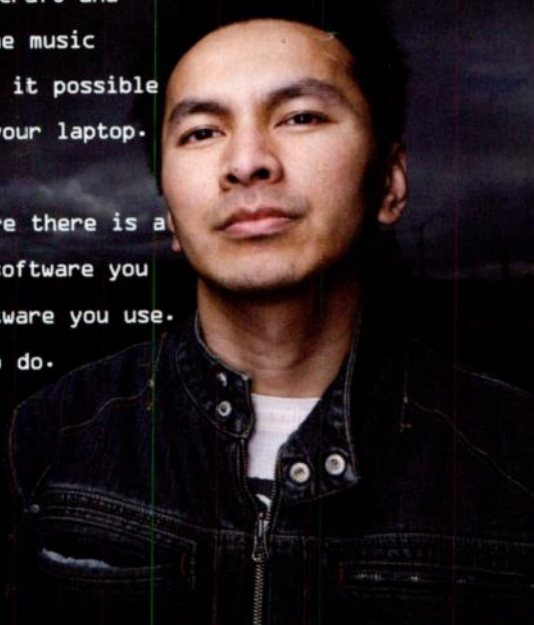
For more information on products advertised in
Canadian Musician, please see page 71 or visit
www.canadianmusician.com.

STILL STEALING SOFTWARE?



Don't bite the hand that feeds you.
Respect yourself, your craft and
the work of others. The music
software community made it possible
to record an album on your laptop.

If you want to make sure there is a
future version of the software you
are using, buy the software you use.
It's the smart thing to do.



www.imsta.org



INTERNATIONAL MUSIC SOFTWARE TRADE ASSOCIATION
New York • Toronto • Berlin • Tokyo
Tel: 416 789-6849 • Fax: 416 789-6647
Email: info@imsta.org
BUY THE SOFTWARE YOU USE

The International Music Software Trade Association is a non-profit organization that represents the interests of music software and soundware publishers. One of our most important functions is to advocate for the legal use of software in the music production and creation landscape. We do this primarily through public education campaigns. We are supported by our members who are software and soundware developers, distributors, retailers and publications. We are fighting piracy on moral grounds appealing to the good in all of us. We are trying to change behavior.



Norris-Whitney Communications Inc.
23 Hannover Dr., #7, St. Catharines, ON L2W 1A3, 905-641-3471,
FAX 888-665-1307, mail@nor.com, www.nor.com
US MAILING ADDRESS
4600 Witmer Industrial Estates, #6, Niagara Falls, NY 14305



Direct Music Supply

IN STOCK AND READY TO SHIP



M5

5 piece
7 ply all Maple
Lacquer finish
Heads by Remo
IN STOCK

Tobacco Burst, Cherry/Black fade



ALL SLAMMIN' MAPLE DRUMS

X7

7 piece
7 ply all Maple
Sparkle lacquer finish
Heads by Remo
IN STOCK

Red/Black Sparkle Burst, Silver/Black fade



PDP and DW hardware packs in stock. More options, More profits



IDIOT PROOF



POWERSTROKE PRO

Industry leading bass drum head. No tuning required. Take the wrinkles out, sounds like a cannon.

Clear, coated or ebony

IN STOCK



PLAYER FRIENDLY



Innovative Cajons, all-wood bongos and the one-of-a-kind Black Swan Drum.

IN STOCK

REGAL TIP

ONE OF A KIND



METAL EX

Unique musical instruments that are like no other drumstick on the market.

IN STOCK



INCREASE TRAFFIC



Head turning cymbals, bells and effects. All hand-made in the US. Sounds like none other.

IN STOCK

The Workhorse™ ... Works with the old - Advances the new



Now available in rack only.



PowerPre™

100% discreet mic preamp with a transformer coupled output. Three position voicing switch lets you add breath for added clarity, clinical purity when needed or extra beef when the track has to stand out.



X-Amp™

Class-A reamer® equipped with two transformer isolated outputs to stop hum and buzz from entering the system. The X-Amp is the magic tool that lets you achieve astonishing results.



Komit™

The Komit combines old school diode bridge limiting with the very latest in VCA compression. Auto tracking for slow, medium and fast transient response makes getting great compression easy.



JD-X™

Tap the signal right from your amp for fat tones reminiscent of a half-stack Plexi and get the consistency of direct patching every time. Works equally well on bass and guitar.



PhazeQ™

Like adjusting the focus on a pair of binoculars, the PhazeQ lets you combine any two tracks and bring them into sonic phase. Think of it as moving your mics around the room by simply turning a dial.



JDV-Pre™

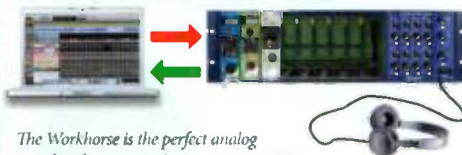
Combination class-A feed-forward instrument preamp and direct box designed to deliver the absolute purity of the instrument without coloration, hype or sonic extension. There is no equal.



EXT-C™

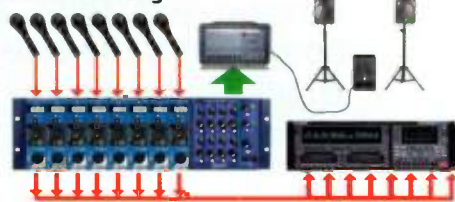
Guitar effects routing system lets you add excitement, spice and creative spark to any recording by combining lo-Z tracks with hi-Z guitar effects pedals. Front panel send and return patch points make it easy!

Workstation Interface



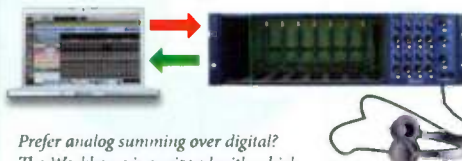
The Workhorse is the perfect analog interface for your workstation. Create the ideal channel strip by selecting modules and feeding them together then audition the mix without latency with your nearfield monitors or via the dual headphone outputs.

Live Recording



Plug in 8 Radial PowerPre™ mic preamps and use the rear-panel D-sub's to feed your recorder. Use the XLR outs to feed the PA and the stereo mix buss for headphones and in-car monitors. Gang two or more Workhorses together for live 24-track recording.

Analog Summing



Prefer analog summing over digital? The Workhorse is equipped with a high performance analog summing mixer that lets you combine tracks without digital artifact. And with Jensen™ transformer outputs, adding warmth to your mix has never been easier!

Today, recording

is all about capturing creativity and creating new sounds that will make a great song stand out. The Workhorse™ is a creative tool designed to do just that.

Unlike previous 500 series racks that only let you route signals using a patch cable, the Workhorse™ opens the door to unlimited possibilities. You can route in series, in parallel, split signals and record direct all at the same time. Add unique modules like the Radial EXT-C™ or X-Amp™ to bring in guitar pedals or send tracks back through amps or effects. Let your imagination flow.

The Workhorse™ features eight slots with a built-in 8-channel summing mixer. You can use any standard 500 series module such as those made by API® or Neve™ and with full D-sub connectivity, you are ProTools® ready. Easily fly tracks to and from the Workhorse for the warmth and character of old-school transformer coupled analog. And with a stack of new Radial modules to choose from, you can add even more character to your sonic landscape!

The Radial Workhorse™ – advancing analog audio to new heights.

Radial
engineering
...power tools for power players™

View the Workhorse Video at:
www.radialeng.com/re-workhorse.htm



www.radialeng.com

1588 Keibel Way, Port Coquitlam BC V3C 5M5 tel: 604-942-1001 email: info@radialeng.com

Also available separately: the Workhorse WR8 Rack and the WM8 Summing Mixer. Visit www.radialeng.com for more info.



World Radio History

FEEDBACK c/o *Canadian Musician*,
23 Hannover Dr., #7, St. Catharines, ON L2W 1A3
FAX: 888-665-1307 • info@nor.com,
www.canadianmusician.com to write electronically.

Canadian Musician, Volume XXXIII, No 5

Thanks for this excellent issue of *CM*. Several of your contributing writers in this issue hammered the right nails for this reader: Kyp Harness ("Singing," Pg. 32); Greg MacPherson ("The Danger of Possibility," Pg. 58); and Warne Livesey ("Producing With Intent," Pg. 59).

Having guys like this share from their own real-life experience is one of the most valuable contributions a magazine can make to its readers. Thanks.

Dan
www.reverbNation.com/dansilas

A Gold Star For Gallant

Hey Chris,

I just thought I'd write to you to let you know how much I appreciated your article ("Sponsor Me!" from *CM* Sep./Oct. 2011), which I subsequently e-mailed to my band mates. Really eye-opening stuff. Do you have a blog or something where I can find some more of your writing? I have a fever, and the only prescription is more Chris Gallant articles. Cheers,

Blake
Gold Coast, Australia



More Kudos For KoSA

Hello *CM*,

I was a participant at KoSA 16 this summer in Vermont, and wow! What an amazing event! It went far beyond what I was expecting out of this workshop. There were many hands-on classes, amazing concerts, and best of all, a unique sharing of community amongst instructors and participants. It was about sharing a passion for percussion and a love for learning. I was blown away! I hope *Canadian Musician* continues to support KoSA events in the future. Thank you for helping make KoSA a success!

Best Wishes,
Celene Yohemas, B.Mus
www.CeleneDrums.com

Ed. Once again, all of the thanks and congratulations belong to Aldo Mazza and his team at KoSA, bringing all kinds of positivity to the percussion world. Visit www.kosamusic.com for more on the initiative.



CM Launches Blog Central

In a totally new initiative designed to bring you even more valuable content to help propel you forward in your musical endeavours, *Canadian Musician* has teamed up with a number of bloggers to bring you Blog Central. Head over to www.canadianmusician.com/blogs to access blogs by contributors covering the areas of Vocals, Guitar, Percussion, Brass Instruments, Recording, and Publicity, with more being added in the coming months.

Our contributors thus far include drummer and percussionist Jeff Salem, guitarist Hal Rodriguez, recording engineer Shawn Bradley of FaderNoise.com, University of Victoria faculty member Patrick Boyle, vocalist and teacher Angela Kelman, and Sari Delmar of Audio Blood Media.

Check them out and feel free to share your thoughts with us or the bloggers themselves!

BORDER CROSSING:

Booking A US Tour

By Craig Leach

"Really, Canada is tiny," states Tyler Bancroft, guitarist and vocalist for Vancouver indie-rockers and 2011 New Group Of The Year JUNO winners Said The Whale (STW). "It's the population of California."

This is one reason why – along with its close proximity to Canada, similar culture, dense population, and plethora of major cities within short distances of one another – the allure of the United States is so strong among Canadian musicians looking to reach new markets. "I think, for most artists, Canada isn't necessarily sustainable for a long-lasting career that's going to have you paying rent on time," says Bancroft, who, along with fellow band members Ben Worcester (guitar/vocals), Jaycelyn Brown (keys), Nathan Shaw (bass), and Spencer Schoening (drums), embarked on the band's first US tour this year – a month-long jaunt that began March 2011 and saw the band play 12 US dates anchored around showcasing gigs at this year's SXSW Festival in Austin, TX.

Considering the size of the potential market that exists down south (over 300 million people live in the US), any band or musician who wishes to pursue their craft as a viable, sustainable source of income will eventually need to decide to tackle the southern behemoth. Knowing when and how to execute a US tour takes time, commitment, and hard work.

ARE YOU READY?

Making the decision to embark on a US

tour is not something to take lightly. Unless, explains Bancroft, you have a runaway single or album, the first US tour for a Canadian band is an expensive endeavour that likely won't pay-off monetarily, so making sure you are ready takes an honest review of where you are as a band.

and album sales to help book shows.

Being selected to play SXSW in 2011 also made it easier to pull the trigger on touring the States. "The festival was a great excuse to hit the road," says Bancroft. "It's something to look forward to and you can use it as an anchor date and build your tour around it."

GETTING PREPPED

As with any tour, the first thing to do is book it. "It was all self-booked," says Bancroft of STW's US trek. "We'd look at bands that we like and the venues they play, make a list of every venue in every city, and start sending out e-mails and making phone calls. If you get one show, that's awesome."

Since STW's tour was centred around SXSW, booking shows along the roughly 8,000 km drive from Vancouver to Austin and back proved challenging as other groups were on the same route. "You're competing with acts that are more established in the States, so I guess that's a downside to planning a tour around a festival," shares Bancroft.

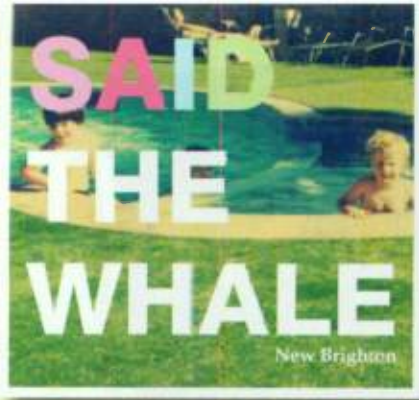
In addition to cold-calling venues directly, the band utilized social media sites to drum up interest and chase leads. "We'd make posts leading up to shows," explains Bancroft, "so you might get one or two people who can get you in touch with a venue or local band."

Since you'll be working and earning income (despite how meagre it may be), every band member requires a P2 visa. Intended for artists, entertainers, and athletes, the P2 is valid for one year and currently costs \$325 USD. You can



Winning America
Said The Whale's latest US tour was filmed and turned into *Winning America*, a documentary directed and produced by Brent Hodge that aired on CBC TV, chronicling the band's first extensive foray south of the border.

"We held off a little bit until we had significant buzz happening in Canada that would help us parlay that into shows south of the border," says Bancroft, noting that at the time, the band would be able to reference the JUNO win



Check out Said The Whale's latest EP *New Brighton* released November 8. www.saidthewhale.com

apply for the P2 up to one year before your first date in the States, which is suggested practice as it can take up to four months for the application to be processed. Members of organizations such as the Canadian and American Federations of Musicians can help expedite and simplify the process. For more information on the P2, visit www.cfmusicians.org.

As mentioned, touring the States is an expensive endeavour. For STW, Bancroft admits their tour would not have been possible without a Tour Support Program grant issued by FACTOR. In addition to FACTOR, several provincial and national music organizations offer grants for international tours.

CROSSING THE BORDER

A band driving a jalopy of a touring vehicle stuffed to the brim with gear and empty coffee and energy drink containers throws up a definite red flag at US customs. There are certain things you can have in place before crossing the 49th that will make it easier on everyone involved.

"They Google-search you," says Bancroft of border officials. "They are looking for bands that are lying about who they are, because some bands will try to illegally tour the States." A group that gives a false band name and MySpace page listing only a few tour dates to the agent, only to have them inspect the touring vehicle and notice a different band name on the gear, one whose webpage lists close to 100 US dates, would be in hot water.

Having all paperwork, identification, and visas organized, ready, and on-hand when crossing the border will make for a smoother experience. "It really depends on the type of moustache you get at the border," jokes Bancroft, while adding a little Canadian kindness can go a long way. "Smile and nod, and be as honest as possible."

LAND OF THE FREE, HOME OF THE BRAVE

Once past the gates, the real work begins. "Basically, you're starting fresh," offers Bancroft. Despite receiving high-profile accolades and building a strong following in their home and native land, STW were relatively unknown in the States when they embarked on their tour. "We have no label in the States, no

WWW.CANADIANMUSICIAN.COM



Said The Whale (L-R) Jaycelyn Brown, Spencer Schoening, Tyler Bancroft, Ben Worcester & Nathan Shaw.

THE MERCH DILEMMA

Since it's considered commercial merchandise, transporting your t-shirts, stickers, CDs, and other merch across the border requires the mediation of an international broker – a lesson STW learned the hard way during their first foray into the states. "We had heard some other bands say: 'You can tell them it's promotional and they'll let a little bit slide,'" shares Bancroft. Unfortunately, their attempt wasn't successful. "We had to turn around. It was a pain in the ass and set us back a couple hours."

In lieu of employing a broker, an

expensive prospect that may not pay dividends on a smaller-scale tour, an option (one with its inherent risks) is to ship your merch as a "gift" to a contact south of the border and pick it up once you arrive. Be aware that this exists within the grey area of legality, but what's rock and roll without a little bit of risk?

Alternatively, there are several US-based companies that do on-demand printing of t-shirts and other goods that ship to virtually any address, avoiding the dilemma of importing commercial goods across the border.

radio airplay, and maybe a couple fans here and there because of the Internet," remarks the singer. "We were expecting to start from scratch."

Starting from scratch meant STW looked at this tour as laying the groundwork for future ones. Employing the same strategy that helped the band find success in Canada went a long way south of the border as well. "We found ourselves in a room of 15 friendly people and had a really good time," says Bancroft, who emphasises that the band is big into meeting the audience after the show and "making friends," so for future visits, those same people are there – maybe with some new faces.

Despite rumours of American audiences' notoriety as being a discerning and critical bunch, Bancroft didn't notice much difference between playing shows in Canada as compared to gigs in the States, although he admits with a laugh that "it was difficult to tell because we had to think back three years when we were playing to 15 and 20 people in Canada, but that really isn't

comparable because three years ago, we sucked!"

Differences between Canada and the US that were palatable for Bancroft arose mostly from stops at various gas stations. "Gas is way cheaper (in the US)," he reports, adding that he and his band mates were surprised at the variety of products – from "new and exciting snacks and drinks" to liquor and guns – being offered at fill-ups.

Sooner or later, as a musician with longevity as a career aspiration, you will need to consider booking a US tour. It's a time- and financially-consuming prospect, so determining if you are ready to take the leap south needs a calculated approach. Despite that, don't let these hurdles get in the way of the true purpose of any tour: playing your music for and meeting as many people as possible while embarking on a truly epic adventure.

Craig Leach is the Assistant Editor of Canadian Musician.



#POPULAR CONFERENCE FESTIVAL PANEL (L-R): WAYNE MASON, DAN SELIGMAN (POP MONTREAL), LINDSAY SHEDDEN (SLED ISLAND) & PAUL HENDERSON (SAPPYFEST).

DAN MANGAN AT ST. MATTHEW'S CHURCH.



LIVE PHOTOS: SCOTT BLACKBURN



CHIXDIGGIT!

TIMBER TIMBRE



2011 Halifax Pop Explosion Out With A Bang

■ The 19th annual edition of the Halifax Pop Explosion, which ran October 18-22, 2011, has officially wrapped, and the festival has reported that 2011 boasted its biggest attendance numbers to date.

This year's lineup was very well-rounded and featured a number of well-known international acts as well as a slew of current Canadian headliners including Stars, Braids, Timber Timbre, The Rural Alberta Advantage, Dan Mangan, Chixdiggit, Fucked Up, Chad VanGalen, Library Voices, Ohbijou, Rich Aucoin, Skratch Bastid, and many others. Shows were hosted at venues across the city's downtown core, centred around the Citadel Hotel, the official host hotel for the event.

Also contributing to the festival's biggest year to date was the #POPular Conference, which ran from October 20-22 and had more attendees than any previous edition. This year's conference featured keynotes from Wendy Day of Rap Coalition, author and educator Martin Atkins, and Jacob Bondre of Culture Shock. Atop the keynotes, programming included several panels and symposiums on topics ranging from the effects of controversy on an artist's success to hosting content in the CLOUD, endorsements and sponsorships in music, fostering the all-ages scene, and plenty more.

"The Halifax Pop Explosion showcased over 180 artists this year, thereby shining the collective spot light on the Canadian music scene and the exciting talent that is being produced here," comments HPX Executive Director Jonny Stevens. "We had record attendance figures for 2011 on both the festival and the #POPular Conference which educates up and coming artists on the new music industry."

For more information, visit www.halifaxpopexplosion.com.

Virtuoso Victorious At Roland V-Accordion Festival

■ The semi-finalists for the 5th Roland Canada V-Accordion Festival performed at the National Finals on September 8, 2011 at the Hansa Haus in Mississauga, ON. Eighteen-year-old Michael Bridge from Toronto was crowned the National Grand Champion and was awarded a Roland FR-7X V-Accordion as well as an all-expenses-paid trip to Rome, Italy to represent Canada at the International Finals in October. Eugene Laskiewicz from Mississauga placed second in the competition, winning a Roland FR-3X V-Accordion, and Kimberley Pritchard from Brooklin, ON took third spot, winning a Roland FR-1 V-Accordion.

For more information, contact Roland Canada: 905-362-9707, FAX 905-362-9708, www.roland.ca.



MICHAEL BRIDGE



DON AMERO



AARON PRITCHETT

PHOTOS: BRUCE BARRETT

Hardware Handed-Out At 2011 Western Canadian Music Awards

■ The Western Canadian Music Awards were presented on October 23, 2011 at the Yukon Arts Centre in Whitehorse, YT during BreakOut West 2011. Hosted by Grant Lawrence of CBC, the Awards Gala saw performances from many of the award winners including Del Barber, Romi Mayes, Ridley Bent, Raphael Freynet, Sweatshop Union, Peter Hannan, Don Amero, and The Sojourners, as well as this year's Hall Of Fame inductees, 54-40.

Taking home the Independent Album of the Year was Del Barber with his record *Love Songs For The Last Twenty*. Don Amero was awarded the Aboriginal Album of the Year for *Long Way Home*. Other notable winners from the night include media darlings The Sheepdogs, whose *Learn & Burn* won Rock Recording of the Year; Ridley Bent, whose *Rabbit On My Wheel* was recognized as Country Recording of the Year; Pop Recording of the Year was won by Imaginary Cities for their *Temporary Resident* album; and Sweatshop Union took home the Rap/Hip-Hop Recording of the Year for *The Bill Murray EP*.

For a complete list of winners, visit: www.breakoutwest.ca.



Fender Opens Public Visitor Center

■ Fender Musical Instruments Corp. has announced the opening of its new Corona, CA Visitor Center and the inauguration of free public tours of the adjacent manufacturing facility. Exhibits include interactive displays, historic instruments, rare photographs and artifacts, a tribute to Leo Fender, the Fender Hall of Fame, video presentations on the evolution of the electric guitar (including rare archival footage), displays presenting reflections on Fender by musicians throughout the history of modern music, and more.

For more information, go to www.fender.com/visitorcenter or call 951-898-4040.

New Contest Searching For 2011 Pioneer DJ Ambassadors

■ On October 24, 2011 SF Marketing, the exclusive Canadian distributor of Pioneer DJ Products, launched its search for the next three Pioneer DJ Canadian Ambassadors.

Contest entrants must create a video of themselves doing their best sales pitch, in two minutes or less, explaining the key features of any Pioneer DJ mixer or player. These videos, combined with the application form each entrant must submit, will be assessed. Three ambassadors will be selected from across the country on December 7, 2011.

Those chosen will be among the first in Canada to try the latest Pioneer DJ gear, will become administrators and moderators of the Official Canadian Pioneer DJ Facebook group, receive exclusive Pioneer DJ merchandise and clothing, represent Pioneer DJ at industry events and tradeshows in their local area, gather feedback and generate excitement about Pioneer DJ products, and receive a CDJ-2000 & DJM-900NXS system.

Interested DJs can apply by visiting www.sfm.ca/pioneerdj/contest and completing the application. The contest closes Friday, November 25, 2011.



Changes

Pink Pearl Kit Supports Drums For A Cure

■ Erikson Music, a division of JAM Industries, in association with Pearl Drums, SABIAN Cymbals, Gator Bags, and Vater Percussion, has developed the "Drums For A Cure" project to help fight Breast Cancer in Canada.

From each sale of the Limited Edition Pearl Breast Cancer kit, Erikson Music will donate \$200 to support breast cancer research in Canada. With a commitment of 100 kits, the total donation amount to support breast cancer research will be \$20,000.

In support of the cause, SABIAN Cymbals and Gator Cases will be offering consumers who purchase a kit a set of limited edition cymbals and bags, respectively, with the pink ribbon logo. Vater Percussion will also be giving away a free pair of limited edition sticks with the pink ribbon logo with every kit purchased.

For more information, visit: www.eriksonmusic.com/pearlbreastcancer.



KoSA Brings The Beat To China

■ This past August, KoSA Founder and Artistic Director Aldo Mazza taught and performed in China. He and KoSA Co-Founder Jolán Kovács-Mazza have established an annual KoSA CHINA workshop event in collaboration with China's 9 Beats music education, a national structure consisting of some 65 schools throughout the nation.

"This was my third tour in mainland China," shares Mazza. "I have been asked annually to lead workshops in drums and percussion, as well as perform in Tianjin and Beijing. There were some 300 students and 100 teachers from around the country taking classes and attending the daily concerts."

In Beijing, Mazza also participated

in the National Drum Competition and was able to meet with more Chinese artists. Adds Mazza: "Plans are already in place to return to China next year and continue to develop and expand the KoSA CHINA experience."

For more information, please contact KoSA Music: 514-482-5554, info@kosamusic.com, www.kosamusic.com.



NEILL DIXON

Radio Star Re-Launches With New Name, Now Accepting Submissions

■ The Radio Star National Talent Search (formerly the Radio Star National Songwriting Competition) is now underway. Through December 16, 2011 Canada's emerging new artists can submit their songs at www.radiostar.ca for a chance to win \$10,000 in cash plus thousands of dollars in music equipment, services, and more.

For more than 18 years, the competition has been providing an opportunity to Canadian artists to be discovered by radio programmers, music publishers, industry executives, and audiences alike across Canada. The contest expands this year to include performing musicians in all genres while giving the public the opportunity to listen to and cast a vote for every single entry at www.radiostar.ca. The top 50 bands will then move on to the finals, where the Grand Prize winner will take the title of Radio Star and collect their rewards.

"Astral Radio has been at the forefront of developing and supporting Canada's young artists for decades," says Neill Dixon, President of CMW. "Through the Radio Star competition alone, they have brought hundreds of aspiring artists to the attention of our industry and music fans nationwide. These new changes to the contest will set a platform for even more great talent to be discovered."

Interested participants should visit www.radiostar.ca for complete details, including a full list of prizes up for grabs.



ROCH VOISINE



MONCTON SKYLINE

East Coast Music Week 2012 Expected To Attract Many To Moncton

■ The 24th annual East Coast Music Week, set to be held in Moncton, NB from April 11-15, 2012, is expected to bring over 6,000 people and \$2.5 million in revenue to the city of 64,000.

Over 6,000 people are expected to attend ECMA programming during the four-day event in April that will provide \$2.5 million in direct revenue and over \$6 million in indirect revenue for Moncton and surrounding communities.

ECMA Moncton 2012 is being presented with the support of a local organizing committee made up of several community volunteers. A number of sponsorship and volunteer opportunities are still open.

Also announced is the ECMA Moncton 2012 Gala Awards Celebration host: internationally-acclaimed singer and composer and New Brunswick native Roch Voisine. The Gala is being held Sunday, April 15 at Casino New Brunswick. Other main stage venues for the week include the Delta Beausejour, the Capitol Theatre, Oxygen, and the Manhattan Club. Other venues will be announced closer to the event.

For more information, contact the ECMA: 800-513-4953, FAX 800-513-4953, ecma@ecma.com, www.ecma.com.

SHURE WIRELESS REBATE



PGX WIRELESS

Go Wherever the Music Takes You.

*\$20 mail-in rebate on PGX Wireless Systems

(PGX14, PGX24/PG58, PGX24/SM58®, PGX24/SM86, PGX24/BETA58, PGX14/PG30, PGX14/BETA98H, PGX14/93, PGX14/85)

*\$30 mail-in rebate on PGX Digital Wireless Systems

(PGXD24/SM86, PGXD24/SM58®, PGXD24/PG58, PGXD24/BETA58A, PGXD14/93, PGXD14/85, PGXD14, PGXD14/PG30, PGXD14/BETA98H)

Limit (6) six systems per customer. Offer valid 10/01/11 - 12/31/11.

For more details, visit shurecanada.com/rebate

www.shurecanada.com

© 2011 Shure Incorporated

Distributed in Canada by SF Marketing Inc. | info@sfm.ca | www.sfm.ca



PGX DIGITAL WIRELESS

Pure Digital Sound, Unleashed.



SCAN ME

SHURE
LEGENDARY
PERFORMANCE™

CFM & Canadian Ad Industry Reach Tentative Agreement

■ The Canadian Federation of Musicians (CFM) has reached an agreement with the Association of Canadian Advertisers (ACA) and the Institute of Communication Agencies (ICA) to renew the Commercial Announcements Recording Contract. This is the industry standard collective agreement governing the production of music and audio tracks for commercials in Canada. Members will vote on the terms of this new agreement in the coming weeks.



BILL SKOLNIK

"The future of compensation for all music rests in digital distribution," explains Bill Skolnik, AFM VP from Canada & CFM CEO. "It is encouraging to see the

advertising industry enthusiastically embrace our evolving relationship and do the right thing by looking after the needs of professional musicians living and working in Canada."

The proposed deal includes general increases in minimum fees of 3 per cent in year one and 2.5 per cent in each of years two and three of the new three year agreement, as well as a one-time increase of 1 per cent in industry contributions to the Musician Pension Fund of Canada on behalf of all musicians who perform under this agreement.

The parties have agreed to enter into a pilot-project to assess commercials made for New Media, monitor the use of this clause, and to meet regularly to review the findings.

For more information, contact the CFM: 416 391 5161, FAX 416-391-5165, afmcan@afm.org, www.cfmusicians.org.

Daniel Lanois To Be Inducted Into Canadian Music Industry Hall Of Fame



DANIEL LANOIS

■ Hailed by *Rolling Stone* magazine as "the most important record producer to emerge in the '80s," Quebec native Daniel Lanois has won acclaim as one of the most distinctive and celebrated producers of his time. On Thursday, March 22, 2012, his vast career and achievements will be recognized with an induction to the Canadian Music Industry Hall of Fame. This lifetime honour will be presented to Lanois during the Canadian Music & Broadcast Industry Awards gala taking place at the Fairmont Royal York Hotel as part of Canadian Music Week (CMW)'s 30th anniversary celebrations.

"I have been a personal fan of Daniel Lanois since the beginning," says CMW President Neill Dixon. "Through his work with U2 to Neil Young, he has made an indelible mark on the industry and solidified a reputation for himself as a world-renowned producer over the past four decades. It's time we in Canada celebrate the career of this remarkable man with this Hall of Fame induction."

For more information, visit www.cmw.net.



JUNO Awards Add Metal/Hard Music Album Of The Year Category

■ The Canadian Academy of Recording Arts and Sciences (CARAS) has announced a new category to the awards roster in 2012: Metal/Hard Music Album Of The Year, bringing the total number of categories to 41.

This new category is an award to honour artistic achievement, technical proficiency, and overall excellence in the Canadian recording industry. Eligible albums include metal, metalcore, hardcore, heavy rock, thrash metal, death metal, and the respective sub-genres. The 41st annual JUNO Awards will be held in Ottawa on April 1, 2012. Submissions for the 2012 JUNO Awards open October 1, 2011.

For more information, contact CARAS: 416-485-3135, FAX 416-485-4978, info@carasonline.ca, www.carasonline.ca.

New Arts & Entertainment Insurance Plan Caters To Artists

■ Musicians looking for an affordable benefits package including drug, health, and dental care coverage can now apply for The Arts & Entertainment Plan.

Fully launched on November 1, the plan, which is being offered exclusively to artists, provides a package that covers drug, health, and dental care. "The Actra Fraternal Benefit Society (AFBS) is based on the belief that artists require and deserve health, dental, and prescription drug coverage as much as anyone else," says AFBS President and CEO Robert M. Underwood, "AFBS has been providing insurance to Canadian writers and performers for over 35 years, and is the only financial institution in Canada that is dedicated exclusively to the Canadian artistic community."

There is no medical required to join and premiums may be chosen annually or monthly. Additional features of the plan include: coverage for eligible dependants; premium costs guaranteed for twelve months from the effective date of coverage; a claim card with an AFBS member account number; and insurance coverage that increases in year 2 and year 3.

"As a not-for-profit insurer owned by performers and writers, AFBS can offer competitive rates and personal service that commercial insurance companies just can't," notes Underwood. "With the Arts and Entertainment Plan, AFBS is thrilled to be extending our services to the more than 17,000 members of the Canadian Federation of Musicians and to Recording artists through ACTRA Performers' Rights Society."

For more information, contact the Arts & Entertainment Plan: 800-387-8897, www.artsandentertainmentplan.com, admin@artsandentertainmentplan.com.



Winners of the 2011 Montreal Guitar Grand Prix Announced

Winners have been revealed for the 6th edition of the Montreal Guitar Grand Prix. Godin Guitars was once again on-hand to help present this year's awards. Finals took place on October 2, 2011 before a live audience at L'Astral in the heart of downtown Montreal.

First place winners from the four musical categories were each awarded brand new Godin guitars for their performances over the two-day guitar competition. Winning the Blues/Rock category was T.J. Whitelaw, while Charles Fréchette and Francis Brunet were honoured in the Jazz and Classical categories, respectively. Rounding out the field was Phillippe Trucotte who won the Acoustic category.

Other prizes included musical equipment supplied by Steve's Music Store, Marshall Amplification, Digitech, Samson, and also by the Montreal Guitar Show and the Festival International de Jazz de Montreal. The final evening also included a concert by guitarist and Godin endorsee Benjamin Woods.

For more information on the 2011 Montreal Guitar Grand Prix winners and other prizes, visit: www.grandprixdelaguitare.com.



PHOTOS: PIERRE LUC-DUFOUR

L-R: JUDGES MICHAEL ALEXANDER GAUTHIER & JEAN-FRANCOIS HAMEL WITH JAZZ WINNER CHARLES FRÉCHETTE & GODIN'S MARIO BIFERALI



BENJAMIN WOODS

CIRAA Adds Sponsor to Groundbreaker Grant Program

The Canadian Independent Recording Artists' Association (CIRAA) has announced that Montreal-based Bandzoogle, a band website platform, has signed on as a sponsor of the CIRAA Groundbreaker grant program.

Starting back in September 2011, this new partnership adds five more \$100 Groundbreaker grants to the 20 that CIRAA currently awards each month to Canadian indie artists. The CIRAA Groundbreaker grant program will now distribute \$2,500 each month to Canadian independent artists in the form of 25 \$100 micro-grants, rewarding artists specifically for live performances.

"We have been very happy with – but not surprised by – the overwhelming and positive response to the Groundbreaker Grant program since we launched it back in May," says Dave Cool, CIRAA's Director of Member Services. "In just a few short months, we have been able to support dozens of indie artists at various levels of their musical careers in their efforts to develop their talent and build their fan-base through performing live."

The submission period for applications is from the 1st to the 10th of each month. Grant winners are selected in a lottery draw, and are announced via Twitter (www.twitter.com/heciraa), at 4 p.m. EST on the next business day after the 10th of each month. Winners are also listed on the CIRAA website and in the CIRAA e-newsletter.

For more information on CIRAA and on the CIRAA Groundbreaker grant program's rules and regulations, visit www.ciraa.ca.

deen castronovo - journey sterling campbell, david bowie

THIS IS HOW **ROCK** gets done. **EVANS**

phil rudd - ac/dc danny carey, tool



L-R: ANGELA ELSTER (VP, ACADEMIC), MICHAEL M. KOERNER (CHANCELLOR), DR. PETER SIMON (PRESIDENT) & MICHAEL FOULKES (CHAIRMAN).

First-Ever Chancellor Of The Royal Conservatory Appointed

■ On the occasion of The Royal Conservatory of Music's 125th anniversary, Michael Foulkes, Chair of the Board of Directors, and Peter Simon, President, announced the appointment of business leader and arts advocate Michael M. Koerner, C.M. as the organization's first Chancellor. The installation ceremony took place on October 5, 2011.

As Chancellor, Koerner will be an ambassador for The Conservatory, working with the President to advance the mission of the institution and representing the organization at important events.

"This is an organization that helps citizens of all ages access the transformative power of music and the arts, fostering a stronger society in the process," says Koerner. "I am proud and honoured to represent The Conservatory as it continues to evolve and grow as an international leader in its field."

For more information, contact The Royal Conservatory of Music: 416-408-2825, FAX 866-263-4447, conservatoryschool@rcmusic.ca, www.rcmusic.ca.

13-Year-Old Drummer Wins Youth V-Drum Contest

■ Thirteen-year-old Travis Regnier from Abbotsford, BC recently took home the grand prize in the Youth Division of the 3rd Annual Roland V-Drums Contest. Regnier beat out hundreds of fellow percussionists from across the country all vying for the title of Canada's best youth drummer and the opportunity to perform on the Montreal Drum Fest stage. The competition's panel of judges, which included Daniel Adair of Nickelback and Rush drum tech Lorne Wheaton, collectively selected Regnier as the 2011 Youth Division Grand Prize Recipient.



TRAVIS REGNIER

After receiving the news that he had won the competition, Regnier was overwhelmed with excitement and anticipation. "Before I found out that I had won this contest, I told my mom that going to the Montreal Drum Fest would complete my life. Now that dream is coming true for me, and I'm so excited to be sharing it with my family. I'm truly excited to meet the other drummers at this event that share the same passion I do. If my Papa Don were alive today, he'd be so proud of me," remarks Regnier, who took home a Roland TD-9K2 V-Drums Kit for his win.

For more information about the contest and to view Regnier's winning audition video, visit: www.roland.ca/v-drumscontest.



TOM JACKSON

CM Brings Tom Jackson To Toronto

■ *Canadian Musician* is bringing Live Music Producer Tom Jackson to Toronto for a workshop on Sunday, December 4, 2011, bumped back from the previous date of October 29th. The one-time only, one-day seminar will run from 10 a.m.-4 p.m. at the OISE Auditorium, 252 Bloor St. W. in Toronto on the new date.

Jackson's coaching has helped shape the live shows of artists including Taylor Swift, Jars of Clay, Jordin Sparks, Divine Brown, and countless others. Helping artists "create memorable moments," Jackson has presented at a number of high-profile music events around the world, including initiatives like CMW, ECMA Week, and more.

CD Baby Founder Derek Sivers says: "Tom Jackson is a jaw-dropping, outstanding live music producer – a true master, and I don't say that lightly. I'm recommending him to every serious performing artist I know."

For more information, contact Norris-Whitney Communications: 905-641-3471, lblack@nor.com, www.canadianmusician.com/tomjackson.

PHOTO: JACKMAN CHIU



BLACK LUNGS

18th Annual NXNE Now Open For Submissions

■ Submissions for the 18th annual edition of the NXNE Music and Film Festival, taking place June 11-17, 2012 in Toronto, are now open. Submissions will be accepted online only at www.nxne.com until January 31, 2012.

Artists can visit www.nxne.com and follow the links to submit music to NXNE. Submissions received by December 31 cost \$28; after December 31, the fee rises to \$38.

NXNE reports that 2011 was the festival's best year ever, with over 300,000 people experiencing NXNE Music, Film, and Interactive programming over seven days. NXNE artists are offered the opportunity to reach thousands of new fans, meet industry people, and be noticed by national and international media.

For regular updates or to submit, visit www.nxne.com.

■ Tom Jackson: Live In Toronto

Toronto, ON
December 4, 2011
10 am-4 pm
877-746-4692, FAX 888-665-1307
lblack@nor.com,
www.canadianmusician.com/
tomjackson

■ Midwest Clinic 2011

Chicago, IL
December 14-17, 2011
847-424-4163, FAX 847-424-5185
info@midwestclinic.com,
www.midwestclinic.com

■ The NAMM Show 2012

Anaheim, CA
January 19-22, 2012
760-438-8001, FAX 760-438-7327
info@namm.org, www.namm.org

■ MIDEM 2012

Cannes, France
January 28-31, 2012
www.midem.com

■ 2012 Folk Alliance International Conference

Memphis, TN
February 22-26, 2012
901-522-1170, FAX 901-522-1172
www.folkalliance.org

■ KoSA Cuba 2012

Havana, Cuba
March 4-11, 2012
800-541-8401
info@kosamusic.com,
www.kosamusic.com

■ Mobile Beat 2012 DJ Show & Conference

Las Vegas, NV
March 6-9, 2012
515-986-3300
www.mobilebeat.com

■ SXSW 2012

Austin, TX
March 11-20, 2012
512-467-7979, FAX 512-451-0754
sxsw@sxsw.com, www.sxsw.com

■ Canadian Music Week 2012

Toronto, ON
March 21-25, 2012
905-858-4747, FAX 905-858-4848
info@cmw.net, www.cmw.net

■ MTNA National Conference

New York, NY
March 24-28, 2012
513-421-1420, FAX 513-421-2503
www.mtna.org

■ 2012 JUNO Week & Awards

Ottawa, ON
March 26-April 1, 2012
416-485-3135, FAX 416-485-4978
info@carasonline.ca,
www.junoawards.ca

■ 2012 East Coast Music Week

Moncton, NB
April 11-15, 2012
800-513-4953
ecma@ecma.com,
www.ecma.com

■ ASCAP "I Create Music" EXPO

Los Angeles, CA
April 19-21, 2012
800-278-1287
www.ascap.com

■ In The Soil Arts Festival

St. Catharines, ON
April 27-May 1, 2012
annie@inthesoil.on.ca,
www.inthesoil.on.ca

■ MUSEXPO 2012

Hollywood, CA
April 29-May 2, 2012
323-782-0770
sat@anrworldwide.com,
www.musexpo.net

■ Montreal International Musical Competition: Voice 2012

Montreal, QC
June 8, 2012
514 845-4108, FAX 514 845-8241
info@concoursmontreal.ca,
www.concoursmontreal.ca

■ NXNE 2012

Toronto, ON
June 11-17, 2012
416-863-6963, FAX 416-863-0828
info@nxne.com, www.nxne.com

■ 2012 COCA National Conference

Montreal, QC
June 22-26, 2012
519-690-0207, FAX 519-681-4328
www.coca.org

■ S.C.E.N.E. Music Festival

St. Catharines, ON
June 26, 2012
www.scenemusicfestival.ca

■ Winnipeg Folk Festival

Winnipeg, MB
July 4-8, 2012
204-231-0096, FAX 204-231-0076
info@winnipegfolkfestival.ca,
www.winnipegfolkfestival.ca

■ Gospel Music Workshop Convention 2012

Nashville, TN
July 7-13, 2012
313-898-6900, FAX 313-898-4520
manager@gmwanational.org,
www.gmwanational.org

■ 40th Annual National Flute Association Convention

Las Vegas, NV
August 9-12, 2012
661-299-6680, FAX 661-299-6681
nfapc2012@gmail.com,
www.nfaonline.org

■ Ottawa Folk Festival

Ottawa, ON
August 23-26, 2012
613-230-8234, FAX 613-230-1113
festival@ottawafolk.org,
www.ottawafolk.com

■ CCMA Country Music Week 2012

Saskatoon, SK
September 6-9, 2012
416-947-1331, FAX 416-947-5924
country@ccma.org, www.ccma.org



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

Electro-Voice R300 Wireless Microphone System

By Mark Desloges

For years it seemed like the people who were most likely to be interested in or using wireless systems in real-life settings were the pros, audio lab coats, and gear pigs. When these systems first started to hit the market, they were expensive, and required a healthy knowledge of the equipment and the principles at-hand.

As time has passed and technology advances and becomes more widely available to the market, we've started to see wireless systems popping up all around us. One thing that has remained constant is the availability of expensive models that provide features for true audiophiles to drool over – units that require a higher amount of requisite knowledge and dollars from your bank account; however, something that has emerged is newer, simpler wireless systems popping up in the market that are affordable, yet offer many of the same features as the more expensive models.

This year, EV released its own competitively-priced wireless system: the R300. Aimed at the general user with an affordable price tag, the R300 offers an impressive amount of features in relation to its humble price tag. Unlike days past, when less expensive meant little to no control, poor signal, plastic boxes, and plastic mics that always broke and were never dependable, the R300 is a workhorse, literally made of metal.

This was a huge selling point for me. Having spent a number of years on the road with mid-level touring bands on budgets, I have seen so many wireless systems break or malfunction due to poor construction and lacklustre engineering. Whether it is a just conclusion or not, when you pick up a piece of equipment and it feels sturdy, it instills confidence in the user; we all know that a metal frame is far more likely to survive the harsh world of the music industry than its plastic counterpart. On top of this, available as an after-market accessory, you can buy metal rack mounting hardware. This not only appeals to the younger road



warrior side of me that wants to throw it in a road case and chuck it in a van, but the wiser install-driven side of me who sees many practical applications in smaller systems, like churches or community centres.

As wireless systems have become more affordable and people become more dependent on them, they're starting to appear in places you never would have expected. What has also become apparent is that there is a market of users who want to own a wireless system but don't want to have to take a course to understand how to use it. One thing I wanted to point out in this review is that, from start to finish, taking this system out of its packaging, setting it up, and actually using it took me less than 10 minutes.

Like many of today's top-shelf wireless systems, with the push of one button, the R300 has the capability to scan for available wireless frequencies, find the most reliable frequency, and with the push of just one more button, sync the microphone to the receiver. There are many other features worth exploring; however, I felt it very prudent to point out that an inexpensive wireless mic that can be self-programmed by pressing two buttons can really appeal to the mid-level market and user. The kit

comes with everything you need from receiver to mic, antennas, power supply – it even comes in a nylon carrying case. There's a certain peace of mind that comes with the ability to get everything you need in one stop and not being forced to buy it piece-by-piece.

What this all boils down to is that not everyone wants to (or is able to) spend thousands of dollars on a wireless microphone system. Realizing this, manufacturers are starting to offer more reliable and cost-effective models, which actually appeal to the weekend warrior on a budget. EV has hit this market square between the eyes with the release of this product. The company has put out an easy-to-use, sturdy wireless microphone system that sounds good at a price that seems too low for what's on offer.

Gone are the days where only the well-to-do audiophiles could afford to have quality wireless. Enter the dependable mid-level market, where people of all walks of life are free to roam the stage without the pains of being chained to an XLR.

Mark Desloges is an Audio Technician with Tour Tech East and has toured with acts including Cancer Bats, Classified, and Stereos.

YES VIRGINIA,
THERE IS A DEAN MARKLEY.



Dean Markley

Dean Markley.com 🎸 800 800 1008

World Radio History

Graph Tech ghost Acoustic MIDI System

By Hal Rodriguez

Guitarists looking for a pickup for their acoustic guitar have a bold new choice to consider from Graph Tech. The ghost Acoustic MIDI system not only amplifies the instrument, but allows it to interface with the world of MIDI, giving the acoustic guitarist new possibilities for recording and performing. The system is based on piezo saddles that send signals to both an adjustable acoustic preamp and a Hexpander MIDI interface board. Volume and EQ are manipulated with control knobs that are mounted on the guitar's soundboard.

I received a steel-string acoustic guitar for review that already had the ghost system installed, but the accompanying manual laid out clear steps for installation. Although the process doesn't require any soldering, modifications to the guitar are necessary and should be handled by an experienced technician. For this test, I reviewed the sound capabilities of the ghost system in a direct recording situation with professional headphones.

The Acoustic Module

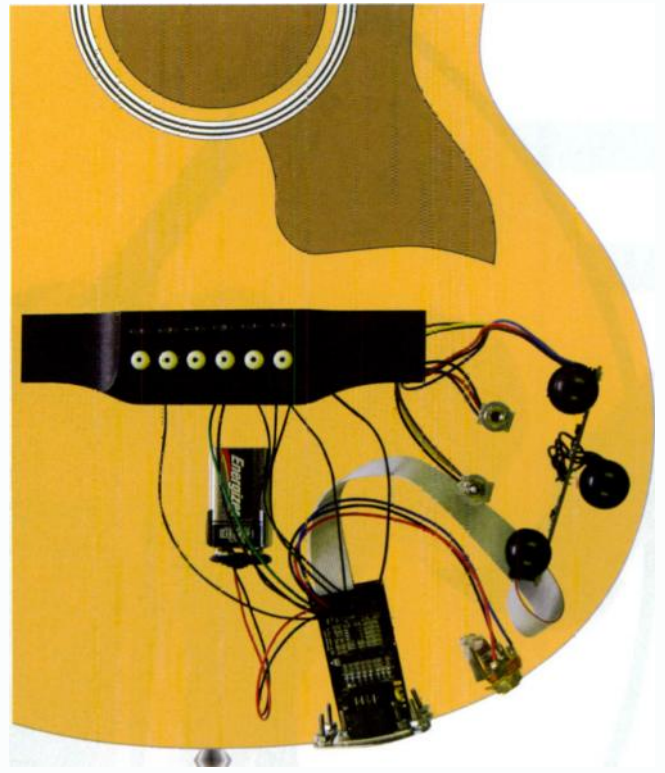
The ghost's acoustic preamp is connected to three stacked knobs that control volume and treble, bass, mid, and mid sweep frequencies. At a flat setting, I was immediately impressed upon finding that the amplified tone matched the guitar's natural character very closely. The pickups were highly responsive and captured nuances with plenty of detail, which will please guitarists who are concerned with dynamics and subtleties in their playing.

The EQ controls gave more than enough flexibility to create other inspiring and useable tones. There were plenty of highs to add shimmer and bite for fingerpicking, and cutting the treble just a little helped to tame the metallic attack of heavy strumming. Similarly, small adjustments of the bass control could easily give plenty of warmth or cut out unwanted boominess when tuning down a half-step or to drop-D. I found the mid controls to be especially useful in helping leads stand out without changing the character of the guitar too much.

The ghost's hexaphonic saddles are also available in another notch size for nylon-string guitars. As an added bonus, they are made of Graph Tech's String Saver material to reduce string breakage.

The MIDI Module

The ghost's Hexpander is able to interface with both Roland and Axon controllers through a Traktion switch and 13-pin connector. For this review, I used a Roland GR-33 synthesizer to test the ghost's capabilities. Guitarists concerned with tracking issues should have no qualms as the ghost tracked my playing smoothly with no noticeable delays or misfirings. The system was particularly accurate when tracking notes played on the low E string, which is usually a troublesome matter. It is important to note that the only real learning curve is adjusting the sensitivity of the synth to each string and refining one's technique to mute unwanted string noise. The effortless accuracy of the unit helped me to focus more on the novel thrill of using an acoustic guitar to play keyboard, horn, strings, and other instrument patches.



The ghost's applications are limited only by one's imagination. Since the control knobs in the system allow for independent adjustment of the acoustic and MIDI volumes, guitarists can switch between both sounds or mix them. For example, with both volumes turned up, I was able to double my single note lines with a sax patch, and make my chords sound fuller with a string pad behind it. Using the GR-33's hold function and only the MIDI volume on full, I was able to sustain a chord using a voice pad, and then bring up my acoustic volume to play leads over it.

Summary

The ghost Acoustic MIDI system by Graph Tech can empower acoustic guitarists in various recording and performing situations. The ability to play new sounds on a familiar instrument is simply inspiring when composing and creating demos. Its live applications can be numerous, from achieving a fuller sound as a soloist to recreating parts from a recording on stage. Loopers will especially delight in the ability to stack sounds from more than one instrument.

Since installation requires drilling, those seeking to preserve their favourite acoustic guitars might overlook this pickup; however, the ghost's MIDI capabilities and natural amplified sound should warrant serious consideration from players looking to push the envelope on what they can sonically achieve on the acoustic guitar.

Hal Rodriguez is a Toronto based guitarist, bassist, and music teacher who can be contacted at halromusic@gmail.com.

Moog Slim Phatty Synthesizer

By Sara Simms

They say there's a first time for everything in life, and if you're new to the world of synthesis, the Slim Phatty from Moog is a good way for you to start out. The Moog Slim Phatty is a two-oscillator analog synthesizer that is based on the sound engine of the company's Little Phatty. The output signal on the synthesizer is 100 per cent analog, although it offers digital functionality on the display and via USB connectivity.

The Slim Phatty makes it easy for you to begin to utilize it in your creative workflow. Simply plug in the USB cable, connect it to your computer, and start scrolling through the wide array of great sounding-factory presets. The synth's drivers are automatically installed and it can be easily incorporated into an Ableton Live set (or that of your preferred DAW of choice).

Standard MIDI In/Thru connections will allow you to chain it to other instruments in your studio set-up. Its unique audio input allows you to process an external audio source through the unit's filter section. This opens up many creative possibilities for inventive producers. The Slim Phatty can also be chained to another unit or to a Little Phatty to enable polyphony.

Specs

- **Oscillators:** Two ultra-stable, voltage-controlled
- **Filter:** One voltage-controlled low-pass (24dB/oct)
- **Envelope generators:** Two ADSR, assigned to filter cutoff frequency and volume
- **Connections:** Audio out, Ext. audio in, Pitch CV in, Filter CV in, Volume CV in, Keyboard Gate in, MIDI In/Out/Thru, headphone out, MIDI over USB
- **Dimensions:** 43.1 x 11.5 x 13.5 cm
- **Weight:** 2.6 kg

Moog synthesizers are known for their unique and powerful sounds, and this synth proves that big sounds can come in small packages. You'll be inspired by the variety of presets available, which range from basic waves forms (sine,



square, triangle, and sawtooth) to analogue drums and complex pads. One point to note: as is the case with most hardware that involves analog circuitry, a few minutes should be given for the instrument to warm up and operate at its optimal level.

At first glance on the layout, you'll see there is one large dial knob to control each of the following: modulation, two oscillators, the filter and envelope generators. Each of the dials is surrounded by LED lights to let you know which value it's set to. Underneath each dial control are rubber buttons that switch the functionality of each knob, allowing for advanced sound design. The Slim Phatty has been intuitively laid out in a linear fashion.

The Slim Phatty features attractive retro styling and a study-yet-slender build. Since the synth's footprint is so small, it can be used in a wide variety of applications. Weighing in at just over 2.5 kg, it's a portable instrument, and with the addition of optional rack-mountable ears could easily be incorporated into any live touring rig. Its compact size also makes it a good choice to fit into smaller project studios. This synth would be particularly useful for electronic music producers who would like to add warmth or a gnarly growl to their bass tones. If you're a dubstep producer striving for the perfect "wobble" bass sound, simply route this synth's LFO to the filter cutoff to achieve this popular effect. You'll fall in love with the results.

Summary

The Slim Phatty would be a welcome addition to any studio or touring rig as the most portable Moog synth to date. It offers great sounds, a strong and sturdy build, and is easy on the eyes. The Slim

The Good News

- Classic Fat Moog sound in a small footprint
- USB connectivity
- Sleek and solid design
- Great deal for the price point
- Easy for first-time synth users to get up and running

Phatty would be a wise investment for the veteran producer who wants to delve into sound design, or for those who are just beginning to journey into the world of analog synthesis. The best news is that this powerful synth is easy on the pocketbook, so you don't need to go over budget to achieve big-room sound. What a great idea... Thanks Bob!

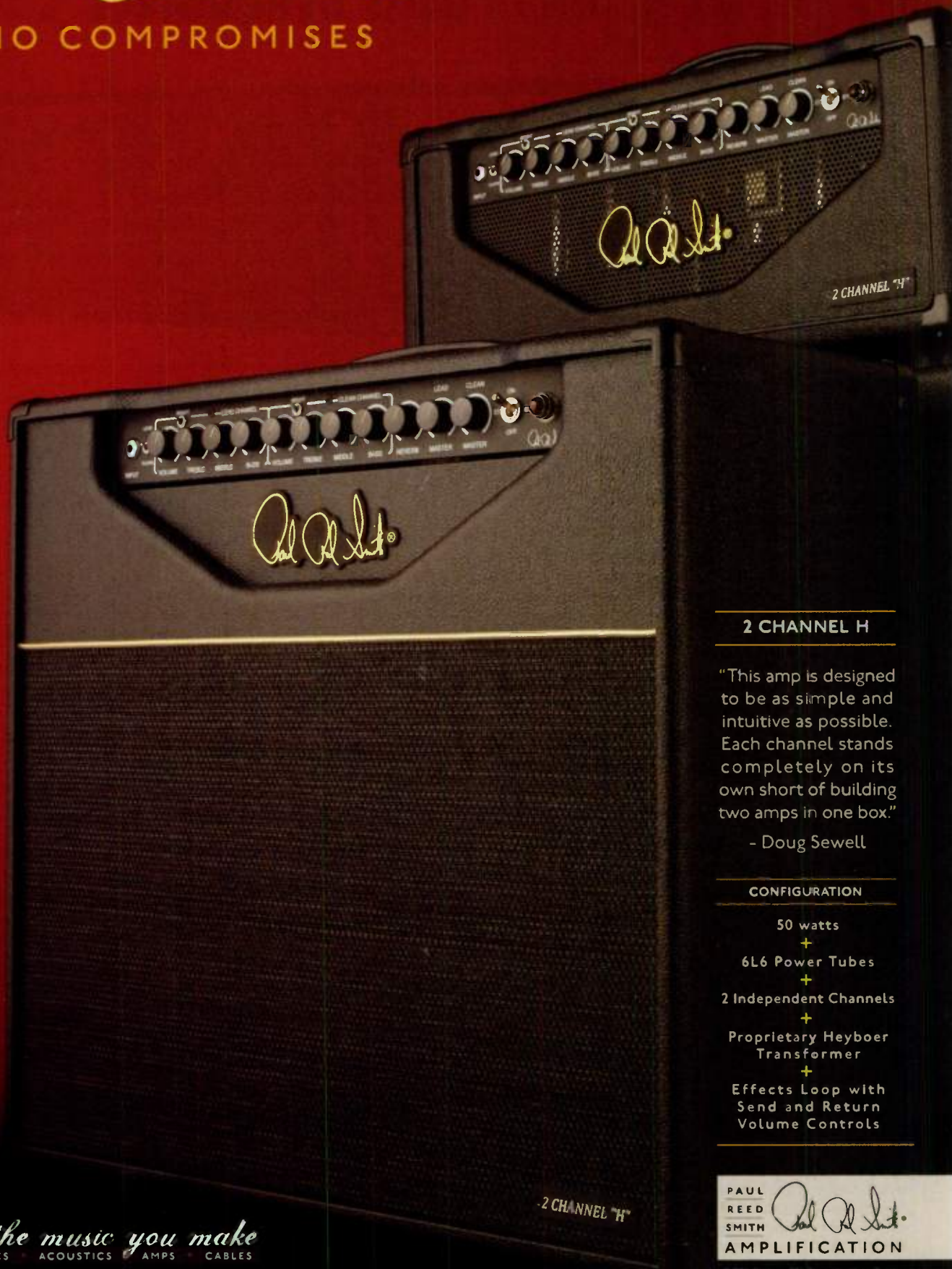
Sara Simms is an innovative electronic music producer, turntablist/DJ, and advocate of new music technology. Her music productions and DJ sets combine elements of dubstep, minimal tech, glitch, and experimental sounds to create original electronic dance music. Future Prophecies is her new musical enterprise, a united collective of Toronto's music producers and DJs. She recently released her first self-produced music video and single, "Straight from the Sewer," featuring Jon Astonish. www.sarasimms.com, www.facebook.com/djsarasimms, www.twitter.com/sarasimms, www.youtube.com/sarasimmsproductions.

Distributor's Comment

"The Slim Phatty is a portable monophonic synthesizer that features the classic Moog Ladder Filter. Its compact weight (5.5 lbs.) and size are useful for live performances and studio recordings and it's priced to be more accessible than any other Moog synthesizer on the market."

Anthony Evans
SF Marketing

Two Channels
NO COMPROMISES



2 CHANNEL H

"This amp is designed to be as simple and intuitive as possible. Each channel stands completely on its own short of building two amps in one box."

- Doug Sewell

CONFIGURATION

50 watts
+
6L6 Power Tubes
+
2 Independent Channels
+
Proprietary Heyboer Transformer
+
Effects Loop with Send and Return Volume Controls

For the music you make
ELECTRICS • ACOUSTICS • AMPS • CABLES

PAUL REED SMITH
Paul Reed Smith
AMPLIFICATION

© PRS Guitars, 2011 Photo by Marc Gungley



Guitarist John Stowell is based in Portland, OR. He has played and taught internationally for over 30 years. He has educational and performance material available from Truefire (www.truefire.com), Mel Bay (www.melbay.com), and Mike Gellar (www.mikesmasterclasses.com). He can be reached at: www.johnstowell.com.

By John Stowell

Open String Voicings For The Guitar

Part 2

In Part 1 of this piece, I listed some voicings that use open strings that I employ in my original tune "I Wish." If you compare the voicings in Part 1 with the melody of my composition on this page, you will see that the melody is primarily composed of arpeggiated chords.

Articulating a combination of fretted notes and open strings (as in this melody) requires a refined right hand technique. I'm using pick and fingers together when playing chords; I use the pick and middle finger for single lines. With practice, you will be able to match the attack and timbre of the pick and finger(s) to the point that they will be identical. The skills that you are acquiring here are essential when playing chord melodies and mixing chords and single lines in your arrangements.

My composition process is difficult for me to explain. My songs emerge one bar at a time as chord melodies. My basic parameters include using voicings with close intervals and open strings if they serve the melody. I generally avoid

conventional diatonic harmony and use mixed meter on occasion. I also try to find motifs that I can repeat with variations. I suspect that my notion of a good melody comes from years of listening to other composers in the jazz and classical realms and assembling a set of musical values almost at a subconscious level. I've never studied composition formally but have a clear idea of what moves me when I hear or write something.

For "I Wish", I found myself using some chromatic harmony (Bm7#5-B | maj.6#11, E | mi9#5-Dmaj9, Bmaj7#11-B | mi7#5), often finding a melody note that would serve as a common tone or transition from one chord to the next. The melody is comprised primarily of eighth notes with a few half notes at the end of phrases to let things settle and breathe a bit. When I first began performing this piece, I played it in time with a slow, even eighth note feel. Lately, I've been playing the melody rubato, moving through the phrases but not playing them strictly in time.

The musical score consists of four systems of guitar notation. Each system includes a treble clef staff with a melody line and a guitar staff with fret numbers. Chord voicings are indicated above the guitar staff. The voicings are: Bmin7(+5), Bbmaj13, G11, AMaj9, Ebmin7(+5), DMaj9, F#7, BMaj7(+11), Bbmaj7(+5), GMaj13(+11), F#7, Bmin7(+5), Amin9, Bbmaj6, and DminMaj7(+5). The score is marked with measure numbers 5, 9, and 13.

I've found that chord shapes can be templates on the neck for single line ideas just as scales and arpeggios can be. When improvising a solo on "I Wish," I frequently employ the inversions used in the melody to generate single-note lines. Hopefully my solo is then grounded in context of the tune and is an extension of the melody.

As your composing skills are refined and your chord vocabulary grows to accommodate those skills, you will begin to develop an identity as a writer. You will find that your composing then begins to inform your soloing as you evolve towards improvising with compositional intention. This process is slow and ongoing, but ultimately rewarding.



By Chris Donnelly

Achieving Hand Independence

Part 2 - The Foundation

In the previous edition of *CM*, I gave some general advice about practicing and achieving hand independence. Quick recap: *Achieving hand independence is a matter of creating structured exercises, applying discipline, and putting in the time.* In this article, I'll give more specific advice and exercises:

Practicing hand independence begins with a rhythm, pattern, idea, or concept – something you want to work on. It could be stride piano, bossa nova, the Charleston, something Keith Jarrett played, or something you invented yourself. Once you've isolated an idea, you can derive exercises from it.

We'll start with an easy one: the Charleston. Feel free to adjust to fit your skill and taste. Really, the difficulty isn't what's important; it's the process. Depending on your concept, you'll have different options for which left-hand notes to play. To demonstrate, I'll assume we're working towards applying this to a blues in F major, so I'll use the following left hand pattern:



Important note: Playing these exercises at the piano, with notes and harmony, adds a dimension of difficulty. Higher and lower pitches will add different amounts of stress to different beats. Even if a right hand rhythm is un-syncopated, a combination of pitches could create a pitch syncopation, which increases its difficulty. Because rhythm independence is our focus, it may be necessary to start away from the piano.

Here's ground zero: Playing one evenly spaced note, and shifting it around in the bar.



All of these patterns should be solid before moving on to the next one, or to something more complicated; we're establishing a foundation. If any of these are shaky, repeat them until you get it. If you find you're repeating it a million times and still not getting it, the exercise is too hard. Try a slower tempo or an easier left-hand pattern.

Also, even though our goal is to apply this to a blues in F major, playing over the blues from the get-go may be too difficult. Not only would your hands have to manage rhythmic independence, they would also have to manage chord voicings and chord progressions. This may be too much to think about. For exercises meant to improve hand independence, I tend to first isolate single chords or short progressions before moving on to longer, more complex forms.

For these reasons, the first few exercises also use minimal pitch variation; the right hand is confined to playing only one note, and the left hand is confined to playing one chord. Next are two and four evenly spaced notes:



You should be getting a feel for how this all works. Your skills are beginning to compound and it should be getting easier to absorb new rhythms. Instead of providing an exhaustive list of right-hand rhythms, I'll let you derive your own. Pay close attention to how one rhythm can be shifted around in the bar to create more rhythms.

In a way, I treat this process like a game. I try to find rhythms for my right-hand that will stump my left-hand. Of course, it's easy to create impossibly difficult rhythms to stump my left-hand, so the rhythms I pick for my right-hand have to be part of a linear and somewhat logical sequence of difficulty. Each new, consecutive pattern is derived in some way from a previous pattern, but made slightly more difficult.

In the next article, I'll continue with this sequence and add pitch variance to these exercises, demonstrating how pitch syncopation can be used to derive more complex exercises and improve hand independence.



Rob MacPhee is the bassist in Paper Lions. He is also an amateur writer. He is also a human. He is also a dancer.

BASS

By Rob MacPhee

The Song Is King

Bass guitar is a complicated instrument. It gets a bum rap for all sorts of reasons – from being boring to uncool to even unnecessary. What I've seen happen in defense against such attitudes is a whole lot of overly-complicated, solo-esque bass parts that can very easily ruin a great song. The best bass part doesn't need to be complicated; it just needs to make the song better.

I started playing bass in Paper Lions simply because nobody else was available to do it. I knew how to play guitar, but not as well as my brother John or neighbour Colin, both of whom were (and are still) in the band. I owned a bass from a previous group, so I was somewhat comfortable playing it, although fairly unaware of proper techniques (for some reason, I thought "real" bass players never used a pick). The bottom line is, I was thrown into the position without much technical skill on the bass itself.

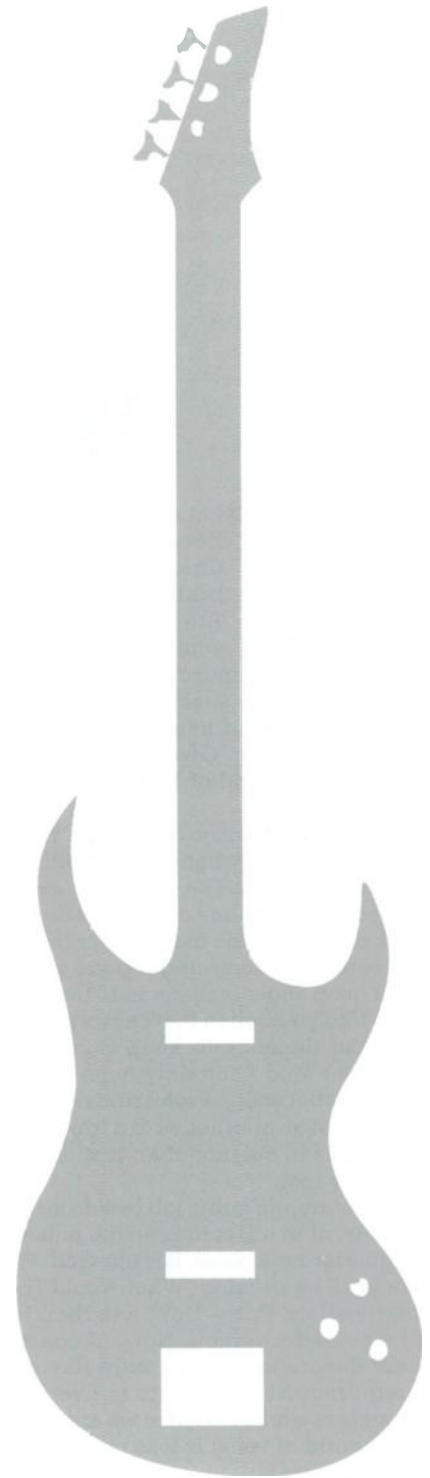
Luckily, thanks to a lot of musical experience throughout my life, this didn't prove to be a major problem for too long. But it also meant that, for the first few years in the band, I didn't really consider myself a bassist. I had none of the insecurity of a young bass player who's concerned with being boring or uncool, and therefore no reason to prove myself through my parts. I've become a competent bassist over my eight years in the band, and I very much enjoy playing the bass, but as a songwriter, it was, and still is, most important for me to write parts that work best for the whole of the song. That's really all I cared about, and all I continue to care about to this day.

With that in mind, I like to start off writing my lines by listening to what the melodic instrumentalists (piano, guitar, etc.) are playing, so I can get the "feel" or style of the song (as well as the chords). Then, along with David, our drummer, I can begin to develop a rhythmic pattern for the song. I try to

remember not to feel constrained by it. Great parts can follow that pattern, leave the pattern for a while, or never sit in it at all. A great bass part can, at times, completely drop out of the song. One of my favourite things about the song "Don't Touch That Dial," from our record *Trophies*, is that the bass drops out of the first half of the chorus. When that low end hits during the second half, it has a really deep punch to it. In the end, it's most important to be mindful of what everyone in the band is doing, so that the final result will be a well-arranged song.

Another thing to keep in mind that has helped me immensely over the years: TAKE ADVICE FREELY. It's not unusual to hear of band members getting testy when they believe they're being told what to play, but sometimes another person in your band, or a producer, will have an idea for a bass line that will take the song to the next level. While arranging the songs from Paper Lions' self-titled record, our producer played a big part in opening my eyes to new ideas and methods of writing for the bass. I originally wrote the part for "I'm On Fire" without straying too far from the root notes of the song and the bass drum's rhythm. I thought it worked best for the song. When our producer offered an idea for the second half of the verses, I balked at first; however, as our band rule states: Try Everything Once. I tried it, loved it, and it remains to this day one of my favourite lines to play live.

Bass players need to realize that we really do have the best of both worlds. There are few things more satisfying than sitting deep in the pocket with your drummer. It's a sweet feeling to drive the rhythm of a song. But you're not chained there. A bass player can decide to take off and create some extremely interesting melodies. You can provide the dominant riff, a lead part, or stop playing altogether. Let your imagination run wild, but remember: the song is king.





By Dave Norris



What Are You Saying?

What are you saying? Because half the time it sounds like blah, blah, blah. Are you sure half of what you're playing isn't just residual muscle-memory from your last practice session? Just drop it and play the good half – the half that benefits the song. Give me five notes that matter instead of 10 that only you are enjoying.

There is a reason jokes like: Q: What do you call the guy hanging out with all the musicians? A: The drummer, exist. It's because too many drummers do not think musically. Too many of our fraternity consider drumming a good workout or good anger management therapy. If you find yourself in that camp, please have the decency to keep it in your basement (and I certainly hope you're feeling better soon). Professional drumming is not an alternative to a trip to the gym nor is it, outside of an institution, a therapy tool.

A drummer's noble job (we do sit on a throne, after all) is to keep the pulse – the quarter-note pulse. It is our God. We should all be wearing "What Would The Quarter-Note Pulse Do?" wristbands. All else is decoration. Now, of course some decoration, some extra flavour, is required. No one wants to live in a featureless world, and here we enter the fickle world of taste. Is less more? Can more be more?

There certainly are times, and types of music, where more can be just what the song wants, but those times are far less frequent than you want to believe. I'm guessing a lot of you science-types out there have heard of Ockam's Razor. Axiomatically it states that the simplest solution is usually the best. More precisely, William of Ockam said "Entities should not be multiplied beyond necessity."

That does not mean we deny our musical vision for the song. If you hear a complex drum part genuinely working for the song, then go for it. It might be just what the track needs. Just make sure it's the needs of the song talking and not your own. Believe me, nobody needs to hear you strut your stuff anyway; they're listening to the vocals. Vocals and the quarter-note pulse.

So is less more? Usually. And it frees you up to concentrate on the much more important business of playing with conviction and musical awareness. At every moment, you should be playing such that a killer loop could be made right then. Hit record. Take these two bars, or these two bars, or these two bars, it doesn't matter. You're playing with such conviction, concentration, and musical awareness that every bar you play feels fantastic. And that is what everybody wants from a drummer: for the track to feel fantastic.

It's not easy to maintain the levels of concentration, conviction, and musical

awareness needed to make real music all night long at the gig or all day long in a recording studio. This is the challenge we drummers face every time we get behind the kit. Every note with conviction, please.

This is not, however, an excuse to relieve you of the discipline of wood-shedding. Just because you've developed the good taste to stick to the groove, giving your band-mates some solid ground to stand on, it's not as if you don't need to do your homework. Technique is paramount. Besides injury prevention, allowing for years of pain-free drumming, the simplest grooves, played with good technique, sound infinitely better than exactly the same pattern played by someone who has not invested the time and energy into years of practice.

Nor am I, contrary to what you may be thinking, anti-chops. It's always nice when, at about three-quarters of the way through a track, the drummer floors you with a brief, very wicked fill. Or when a basically simple pattern is made sublime with some perfect ghost notes or accents. We all need to practice. Personal style will only get you so far.

So please, log those 10,000 hours we all need to even pretend we are masters of the instrument. But when you play, just play. Surrender to the quarter-note pulse. Concentrate. Listen to every note that you play. Define the space between the notes you are playing. You have a job to do.



Daniel Schnee is a Toronto-based free jazz saxophonist who has performed worldwide with a number of JUNO and Grammy Award-winning musicians. He has been internationally recognized as a graphic score composer, and is a former student of jazz legend Ornette Coleman.

By Daniel Schnee

The Art Of Accompanying Modern Dance

Part 2

In Part 1 of this two-part series, I explained how accompanying a modern dance class is beneficial to both your creative development and financial stability. In this article, I will focus on the choreographic process and musical composition when accompanying a modern dance performance.

Luckily, I have had many excellent opportunities to hone this craft in my collaborations with Keiko Kitano, a renowned Japanese-Canadian choreographer here in Toronto. She is not only trained in classical forms of dance, but has training in butoh and creative movement techniques, so her work provides an amazing training ground for both my composing and interpretive skills (not to mention my ongoing efforts to speak something more eloquent than the slangy Japanese I picked up on the streets of Osaka).

Few woodwind specialists get the chance to participate in the creation of the choreography and musical score simultaneously. But now, thanks to an increasing focus on collaboration in the arts, the opportunities for you to work in this manner are increasing rapidly. Thus it is important to go beyond musical thinking and learn to speak the basic language of dance in order to interpret the movement and communicate your ideas effectively.

The four most important ideas you need to understand about dancers and choreographers are:

- Their understanding and approach to the flow of the dance,
- How they use gravity or the idea of "weight,"
- Their conception of time, and
- How they conceive of the space where they dance.

You will often hear dancers describe how free or bound their actions are, whether they are taking some form of light or heavy approach, whether they will be sustaining action over a long period of time or braking down their work into a series of actions and repetitions,

and how these ideas will unfurl through "space." For example, will they start curled up in a ball then slowly expand to frantic movement around the space? Will this expansion be slow or rapid? Will it be tender or violent? These ideas will provide the conceptual framework for what you create with your instrument.

Many if not most movements will occur in contrasting pairs. An opening up of the body in space will most often be contrasted by hunching back down or bringing the arms and legs in closer together. A rising motion tends to be paired with a descending action and so on. The challenge facing the musician then will be to ascertain through study and conversation with the choreographer/dancer how to best create either a sonic environment for the dance, or mimic the action without seeming "cartoonish."

Sometimes the most appropriate music for a rising action is descending music, so be careful not to become too descriptive of the action when contrast is a better choice. This is especially important to remember in terms of gestures. Unless this is the desired effect, accompanying arm and leg actions such as waving, flicking, punching, pointing, and such is usually not as powerful as sonically "commentating" on the tension or emotional power motivating the action.

Special attention should also be paid to the dancer's "sagittal" movement. If you draw a line vertically down the middle of a person's body, this is the "sagittal plane." If the dancer starts alternately raising their shoulders and/or shifting their hips higher and lower, this kind of movement can be interpreted in many different ways in terms of gravity, space, and emotion. The effect can be playful, tense, sensual, frivolous, etc. So make sure you know about the dancer's intent when it comes to sagittal movement, as you don't want to create the wrong musical effect or suggestion.

It can also be helpful to engage in

a little ethnomusicology as you work with a choreographer, as many will engage with themes from their life, which in many cases here in Canada involves a generational or cultural tie to another country. Does the dancer's ethnic culture contain an instrument similar to your particular woodwind instrument, and does that instrument often get used in dance performances? What is the tonal framework for music in that culture, and is it intuitively or formally taught? Is there a distinction between ornamentation and improvisation in that culture? These types of questions will go a long way in assisting your composing, especially if there is a discernable cultural influence that you are not familiar with.

Finally, it is important to know the theoretical landscape that both young and veteran dancers are versed in or influenced by. No one, for example, would think that they can read Japanese with any proficiency without also being somewhat familiar with what Japanese people themselves read, and the same is true with dance. The more you know, the less information the dancer/choreographer has to explain to you before creative work can begin.

The following works will give you a basic grasp of the forms and ideas essential to dance pedagogy and creation: *Form Without Formula* by Patricia Beatty; *Taken By Surprise: A Dance Improvisation Reader* edited by Ann Cooper-Albright and David Gere; *The Intimate Act Of Choreography* by Lynne Blom and L. Tarin Chaplin; *Free Play: Improvisation In Life And Art* by Stephen Nachmanovitch; and *A Primer For Movement Description* by Cecily Dell. Each contains valuable information that will give you a significant advantage when it comes to collaborative opportunities in dance.

Gambatte ne! (Good luck and hang in there!)



By Paul Baron

Mute Use & Intonation Tendencies

Part 2

Harmon Mute

Harmon Mutes are still widely used in solo recordings. Miles Davis played the harmon and really made the trumpet sound like a vocalist. Dizzy Gillespie used the harmon a lot in solos as well, and Chris Botti and others also play them in smooth jazz settings. The harmon is a very expressive mute with a very metallic and buzzy sound.

Today, the harmon mute is usually played stem-out. In fact, some are sold without stems at all. Years ago the stem was used more frequently and, when played like a plunger mute with the hand opening and closing over the bell of the stem, a vocal "wah-wah" sound was produced. Even though the stem isn't as called-for in modern music, it's still important to have a stem with you since you never know when the music will call for it. I often bring two harmon mutes, and sometimes even a third depending on whom I'm playing with in the section and the mutes they're likely to bring. The pitch tendencies of the harmon mute are similar to the straight in that they tend to play sharp – in many cases, as much as 25 cents. Again, if you have the time to pull out the tuning slide and get it back in after the muted section, that's the easiest solution.

Plunger Mute

The Plunger Mute is exactly what you might expect. It's just simply a plunger you would buy at any hardware store. There are different sizes and the one I prefer is smaller. You might find it in

the section where they sell parts for RV plumbing. The more you close the plunger over the bell, the more muffled and flat in pitch it goes. Many people cut a hole in the centre of the plunger where the handle would normally screw in to keep from going too flat. Since the plunger is used in a closed and open position, the music often dictates which is ideal (open or closed) for specific notes. For a closed sound the parts will have a plus sign (+) and for open a minus sign (-). This creates a sort of "ooh" and "ahh" effect.

At first the coordination can be difficult, but when you have a very specific notation for open and closed notes, practice very slowly to get the coordination down. You'll find it really helpful to first pronounce the vowels "ooh" and "ahh" by following along with the music without the horn. When this gets to be second nature and you're really hearing the vowels in the right place, then use the plunger in the left hand to make the movements, still without the horn, and say the vowels again. Once this movement feels natural, try it slowly on the horn. When you really have the coordination down between the plunger opening and closing and tonguing the notes, speed it up to performance tempo. It's a very expressive sound when done well. There are some great recorded examples of plunger playing and my two favorite players are Clark Terry and Snooky Young.

There are some other specialty mutes out there that were used very occasion-

ally but are not necessary to have as part of your regular arsenal. Chances are, if you're like me, they'll sit on a shelf or in a box somewhere as a novelty item. An example of a mute I've never used is the Buzz-Wow mute. It's sort of like a cup mute with two holes in the end with a kazoo type membrane that buzzes more or less depending on how much you loosen or clamp down on the membrane. The Mica Mute is similar to the cup mute only a little more mellow-sounding.

I think what is really important in the use of mutes is to listen to recordings where the mutes are being used. It's not enough to simply own them but important to know how to use them musically and traditionally appropriate in the style the music asks. Another important part about playing mutes is to learn the intonation and tendencies of each mute so that you know which direction they play, sharp or flat, and by how much. There are some mutes available that need minimal or no adjustment to play in tune and I have been fortunate to have found a company that makes straight mutes and harmon mutes that require no slide adjustment at all. (Visit www.pbaronmusic.com for the link to the company and the mutes they make.)

The use of mutes opens up a whole other set of possibilities for expression and sound. Listen to recordings and emulate until you really feel at home with the mutes, then experiment on your own. There's no telling what other cool sounds and effects you might come up with.



By Aaron Collier

Aaron Collier is a Canadian electronic musician, pianist, and teacher. Aaron currently resides with his husband in Toronto and Halifax where he plays with the electro duo Scientists Of Sound and teaches digital audio courses at Splice Training. www.aaroncollier.ca

The Value Of Good (Digital) Communication

Recently, while Craig Mercer, Mark Desloges, and I were on tour in China, the issue of communication was ever-prevalent in our minds. As Scientists Of Sound, Craig and I call ourselves a looping madness duo and we perform intense and groove-heavy electronic music with a computer, synths, a guitar, and vocals. We also have a synchronized visual show that runs on a separate computer which is linked to the audio computer via MIDI.

With Mark as our FOH technician, we were constantly charged with the challenge of getting the show up-and-running with the local crew – who spoke only Chinese. This wonderful (and mind-boggling) experience got me thinking a lot about the many layers of communication involved in digital music creation, both in the studio and on the stage. One of those layers, synchronization, is something that's central to a multi-device set-up for performance.

Timing is everything. Establishing the pace during our set-up times in China was integral to getting the job done. For instance, I'd want to be ready to start sending video as soon as the crew had finished running me the video cable from the media server. If we weren't working at the same pace, I at least needed to communicate (probably in charades) where I was in the set-up process. "I'll be ready to send video in five minutes." Do you want your computer, FX unit, and drum machine to all reference the same time/tempo source, running in sync? Or do you want your devices to run on their own tempos, but still have references to the song position? Either way, read the manuals for your devices and know what kind of MIDI sync it will send and/or understand.

There are two you should know about: MIDI Clock and MIDI Time Code. The former will tightly synchronize your devices by sending a series of very fast "ticks." There are a standard 3840 ticks in one bar, and the speed of these "ticks" is tempo dependent. So, if you choose 100 BPM on your master (the device you've set to send MIDI Clock), then your slave (the device you've set to receive MIDI Clock) will also play at the exact same 100 BPM. MIDI Clock can also send information about the position in the song.

The latter is the MIDI equivalent to the SMPTE protocol – the standard for synchronizing audio and video tape machines with digital devices. It specifies only a time position in seconds and frames without any tempo information. This would allow you to jump around in your arrangement (even song-to-song if they're all in one arrangement) while having separate control over the tempo of your devices.

Even if you prefer "wild tracking" your devices with no synchronization at all, it's important to take the next step and work on getting yourself synced up with your gear. When making music with multiple devices, try to think of the whole



ensemble as one musical instrument. The different parts of this instrument make different kinds of sounds and require different touches to bring the right thing out at the right time. Too often we think that a button or knob cares not how it's handled, but this is false! Much depends on the force, momentum, and precision of your touch – from the physical hardware itself and the software it speaks to, to the feeling you give your audience and the way you yourself react to the instrument. Each piece of your instrument reacts at a different speed and a different way – computers with delicate controls with minor latency, a distortion pedal with a heavy switch and no latency, etc.

You should know this "feel" in your whole body. Your approach to your instrument should start in your spine – your centre – and organically travel to the tips of your fingers and ground out through your feet. It'll take time and effort to master, but only then will your mind and body be truly in sync with your gear, and your music as a result.

This world is dependent upon communication, so it stands to reason that the music we make – and the people and things we make it with – also rely on communication. Learning to communicate wholly with your equipment and your audience should be your end goal, so that your music can flow as uninhibited as possible. As cold and lifeless as MIDI may seem at first, it's the language of love among your digital gear!



By Micah Barnes & Singers Playground

Overcoming Stage Fright

Part 1



After almost three decades of coaching singers of all kinds, I have found stage fright to be the single most challenging problem we face as performers.

The physical manifestations of stage fright – shortness of breath, shakiness in the limbs, uncontrollable pitch, and a kind of sudden brain drain (which can include an inability to remember lyrics) – can steal our confidence and fill us full of dread about our upcoming gigs becoming a potential disaster.

That's partly why we singers can seem like neurotic crazy people to the rest of the band. But, in fact, we are more vulnerable than the rest of the musicians on stage. While instrumentalists use a separate object from themselves to create the music, we singers use our actual bodies. If the physical manifestations of stage fright are present, then we can't control our bodies. Not being able to trust our body means not being able to produce results that we can be sure of, and indeed, all confidence that we can do a good job flies out the window, leaving us feeling powerless and scared.

But singers need to sing and music is meant to be shared, so what do what do we do about this predicament? In my experience as a coach and as a performer, even the most debilitating stage fright can be lessened and conquered over time. In fact, I started my career with a pretty acute case of stage fright,

and have ended up a relaxed and confident performer having worked hard at reducing the anxiety and fear underneath the problem.

Solutions: How To Overcome Stage Fright

The key to solving stage fright is to identify what the underlying anxiety and fear is all about. In most cases, stage fright is a result of our perfectionist selves seeking to do the very best we can. This in itself is not a bad thing. As artists we seek to shape and mold our work, exercising control over our craft in order to create the desired results. It's OK to want to be good. But an extreme horror of being "bad" will keep us stuck in fear and that kind of anxiety needs our attention.

Perhaps it's true we won't meet our expectations unless we can lower them to something more reasonable. When striving for perfection is stopping a client from enjoying the experience of singing and performing, I sometimes suggest they refocus their goal to something more obtainable, like "feeling the song" or "staying in relationship with the audience." Having a simple specific task to perform can help focus our nervous energy into something that is actually useful to our performance. Reducing expectations always raises confidence levels and helps combat nerves. It's a simple equation that we need to play around with until we get the balance right for ourselves.

"We Have No Control!"

Another challenge for us singers is that the live show is the least controllable of all singing situations. The jam at a party, the band rehearsal, even the recording studio are all situations where we can adjust the details as we go to create the optimum support for our ears and our voice. But performing live, we have almost no control over the circumstances, usually jumping into a quick soundcheck exhausted from promoting the engagement, sometimes unfamiliar with the venue, often working with a sound man who doesn't know our music, using monitors that make us sound weird, perhaps singing with a band that is unrehearsed, etc.

We can end up feeling rushed and unsure, hyper aware of our perceived mistakes, and unable to gauge what the audience is actually experiencing. No wonder we feel out of control and unable to do our best. Being gentle with ourselves at shows is essential. If we consider ourselves "working towards getting it right" rather than "failing all the time," we will get a lot further and enjoy the experience a lot more.

SUBSCRIBE TO CANADIAN MUSICIAN TODAY!!

CANADIAN
MUSICIAN

CM

SCORING FOR FILM & TV
Are Your Compositions Ready
For A Big-Screen Debut?

OLD MAN LUEDECKE
Fresh Growth For Old Roots

Meet The Mastermind Behind
MOTHER MOTHER



IN EACH ISSUE YOU WILL GET TO...

- **PRACTICE** with some of Canada's most **AMAZING** players
- **SEE** the hottest new Canadian indie acts
- **CHECK OUT** the latest equipment available on the market
- **PLUS** get all the news you need to be a successful musician!

.... **AND SAVE 50% OFF**
the Newsstand Price !!
2 years (12 copies) for
only **\$21.35** (incl. GST)
\$22.98 (incl. HST)

Subscribe **ONLINE TODAY** at www.canadianmusician.com
or **CALL 1-877-RING-NWC** Or **FILL** out the Coupon Below
and enclose a cheque/**MO**

YES!

I'D LIKE TO SUBSCRIBE TO CANADIAN MUSICIAN TODAY!
FOR ONLY \$21.35 (INCL. GST) \$22.98 (INCL. HST)

NAME: _____

ADDRESS: _____

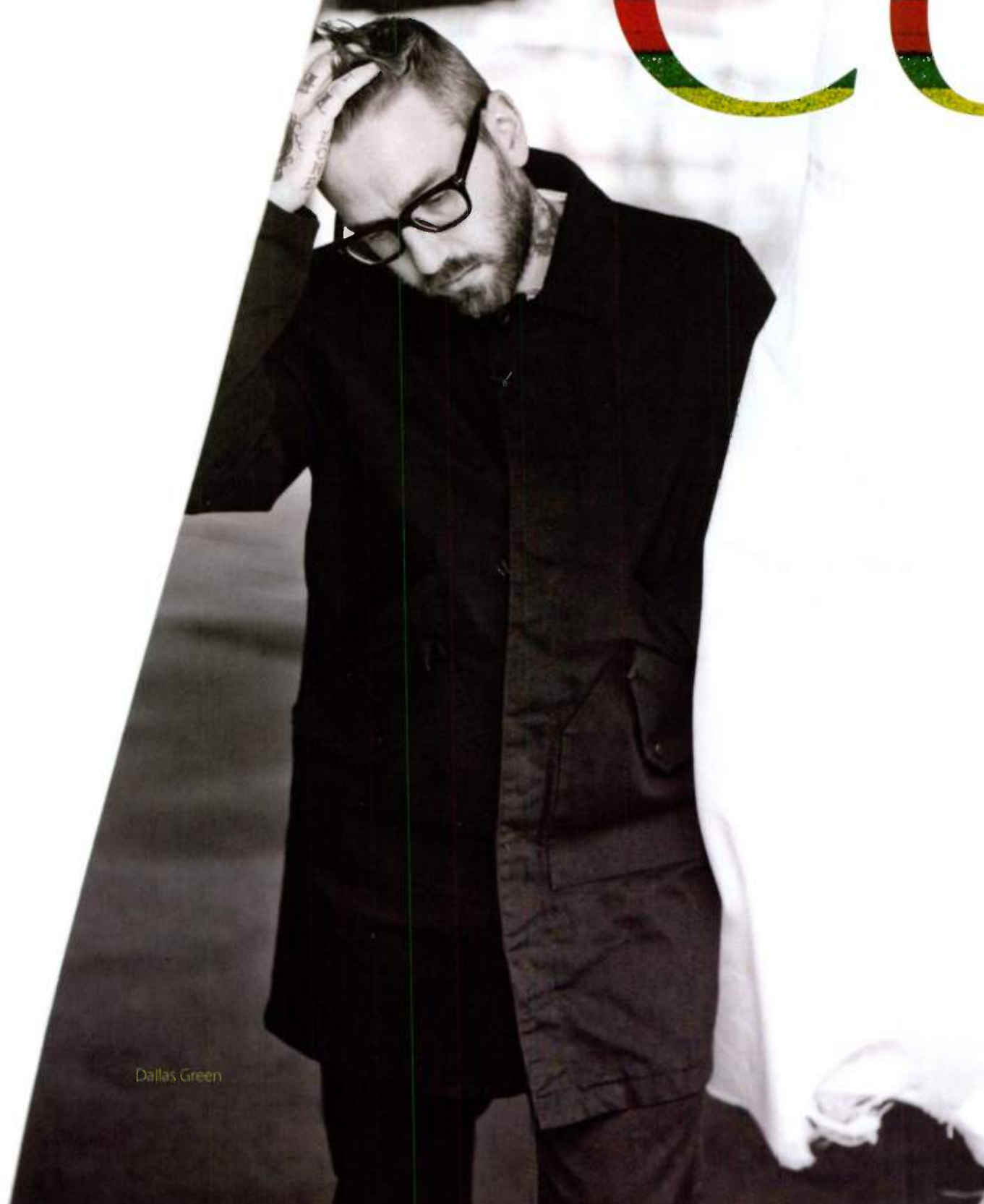
CITY: _____ PROV./STATE _____ CODE/ZIP: _____

E-MAIL: _____

BILL ME PAYMENT ENCLOSED

** Outside Canada \$24.95 GDN.

City and C



Dallas Green

A Man In Forward Motion

By Andrew King. Photos by Vanessa Heins.

Colour

"All of the shows have been well-attended," says Dallas Green from the other end of an overseas phone call. "And people seem to be interested, so that's nice..."

Green, better known to some as the mastermind behind the City and Colour moniker and others as the dreamy, dulcet singing voice of recently-defunct post-hardcore quintet Alexisonfire, is kicking off a brief UK trek after a short string of sold-out dates in mainland Europe. The slightly reclusive singer/songwriter, who speaks softly and often predicates responses with "I think...", seems genuinely taken aback and subsequently humbled by the way songs from his latest release, *Little Hell*, have been received on the route thus far. "I'm just kinda like that," he states. "A little bit weary of... everything."

It's somewhat surprising considering how well the album, Green's third as City and Colour, has been received here in his homeland thus far, debuting in the top spot on the Canadian Top 200 SoundScan Chart upon its early-June release. It also stole the second slot on the Australian charts and 28th in the tricky US market the same week, and has spawned a slew of positive attention from grass-roots media through to major outlets in several countries – though not so much the one where he's currently playing.

"I think my profile is growing in terms of attendance at the shows," he says, and considering his quick sell-out of London's iconic Royal Albert Hall back in April, that could be

considered an understatement. "But as far as media attention or a presence in the mainstream, I still don't have any of that." And he clearly prefers it that way.

"I'd like to be able to fly under the radar and still sell out these venues, and have these great fans come and watch the show and buy the record," he shares. "Then it's more about the music, and one person telling another about it instead of someone thinking it's the 'cool' thing to do." And while his association with Alexisonfire partly propelled his success, City and Colour has undeniably benefitted from an organic groundswell of attention since the release of *Sometimes* in 2005.

The 31-year-old singer isn't too concerned with what's "cool" anymore. "I think that kind of died the first time I slept on someone's floor because I was playing in a band," he recalls of the point when he realized he just wanted to play music and hope somebody would listen. "I'm more concerned with that than somebody writing a story about me."

His calm and casual demeanor elicits a true sense of transparency; a sense that, even as a stranger, one can get an unbridled glimpse into at least a part of his being. It's easily equated to the honesty that streams through his lyrical and musical output, nowhere more present than the eleven tracks that comprise *Little Hell*.

The album, recorded at Catherine North Studios in Hamilton, ON with producer Alex Newport (Death Cab For

Cutie, At The Drive-In), is full of small nuances that contribute to its raw, bare-bones beauty, from fingers gracefully sliding down strings through to the natural reverb of the wide-open main space of the converted church where everything was recorded. Adding to the aural experience is the use of seasoned, soulful instruments like the subtle lap-steel on "Silver And Gold" or the pulsating Hammond organ on the album's first single, "Fragile Bird."

Poetically, the offering explores very personal and intimate slices of life – the "little heavens and little hells" that comprise interpersonal relationships and the human experience as a whole. Tracks like "The Grand Optimist," "O'Sister," and the aforementioned lead single bring listeners into Green's own world and those of the people closest to him. At times, it's almost as though the songs are too delicate to be shared with strangers, yet they benefit all the more because of it.

"I still feel very strongly about those songs," he says, now able to look back nearly a half-year to its release, though he's since become more enamored with the shape they've taken on for live performance. "They're just starting to become their own thing live, which is a great feeling whenever you can achieve that," he muses, clearly proud of what he's been able to deliver his fans from the stage – familiar flavours from the record with hints of fresh ingredients, from a new vocal harmony to extended bridges

or enhanced dynamic balances. He continues: "You're making the live show a new extension of the song, so it becomes its own singular moment as opposed to a recreation of what's on record."

This current European jaunt is the first "actual tour" behind the album as Green and his supporting cast – Daniel Romano (of Attack in Black and a solo artist in his own right) on guitar and other strings, Dylan Green on drums and percussion, and bassist Scott Remila – spent most of the summer flying around for various one-offs and festival sets. Of course, for Green, part of the summer was also spent cementing a decision that would make City and Colour his full-time project and usher in the end-of-days for one of Canada's most beloved aggressive acts of all time.

After weeks of speculation from fans and the industry alike, an official statement was posted on Alexisonfire's home page the morning of August 5th, 2011 announcing the band's plans to call it a day. "There is no good way to put it, so I'm just going to say it," began the message from vocalist George Pettit. "After 10 years, Alexisonfire has decided to part ways."

A few days later, Green gave an interview to Spinner.com and offered some insight into the situation that many knew only he could. He discloses that balancing the two projects was "killing [him]" and that, though he knew he'd have to make a decision at some point, he didn't expect it to come so soon. "I was running myself ragged, trying to appease my commitments to Alexisonfire but also trying



City and Colour's *Little Hell*



Green in-studio with Dan Romano (left)



to appease all the people that were showing interest in City and Colour," he stated in the interview. "It just got to a point when I had to make a decision. A very hard decision. But after 10 years, my heart ... well, part of my heart is there, but most of my heart is with [City and Colour]."

He says he first felt the decision looming amidst the shows supporting the release of his sophomore offering, 2009's *Bring Me Your Love*. "That's when I realized things were changing," he says candidly. "Everywhere I went with Alexis, people would ask when I was coming with City and Colour. Then, I started meeting people who didn't know Alexisonfire but were listening to City and Colour. That's when I knew, at some point, I was going to have to make a decision."

Green had always known that City and Colour could be his primary endeavour, though he expected that moment to come further into the future. "I thought it might not come down to that decision," he says, "like maybe Alexisonfire would run its course. As much as I love the band and

I love those guys, I didn't see us playing post-hardcore into our 40s. I just didn't see that. Maybe it was shortsighted of me..." But realistically, not a lot of bands in that scene end up staying together that long – many not even as long as Alexisonfire did over the course of their four full-length releases.

It may have even seemed to some that Alexisonfire themselves were straying from the sound they'd established on their first trio of releases with their latest album, 2009's *Old Crows/Young Cardinals*. Among several other sonic shifts, the album found Pettit harnessing his harsh scream in favour of a more Lemmy-like bellow and featured many fragments of genres far outside of the band's pre-established blend of metal, punk, hardcore, and alternative rock.

A fan of "pretty much anything" when it comes to music, Green reveals that as the years have progressed since first coming onto the scene with his Alexis bandmates in 2001, he's gradually grown more comfortable with letting his influences infiltrate his

songwriting, be it solo or in his later work with Alexis. "With *Crisis*, we wanted to make a really loud, fast, and heavy record," he explains of the quintet's third offering. "With *Old Crows*, that came at a time where we were struggling to..." (he pauses for a few seconds) "...not reinvent ourselves, but come up with new and interesting ways of playing the kind of music we were playing."

While composing material for *Old Crows*, both Green and Pettit were in-tune with their fondness for pre-war blues and old slave music. "We thought, 'Why not try and incorporate elements of that into the heavier side of music?' That's why those things started to shine through in Alexis."

Those same samplings of traditional styles have become increasingly more present in City and Colour's output as well. "That's why there's such a dynamic on the new record," he tells of *Little Hell*. "I wrote some songs that needed to just be me and a guitar, and others that I knew needed more than that."

From here on out, the majority of Green's songwriting will undoubtedly be of a solo nature. He explains his process begins with a "very clear vision" of what he wants his own songs to become once the basics melody or progression has been established. While City and Colour material does benefit from the input of some collaborators, including the aforementioned Romano and producer Newport on *Little Hell*, it's still Green essentially directing the action. "I still get that collaborative fulfillment," he notes, "but at the same time, I can make these songs exactly what I want them to be."

He understandably admits that he'll miss the collaborative energy of writing with his former bandmates – that feeling when the five would finish a song and look at each other proudly without uttering a word; however, if the last few years have been any indication, Green will have no trouble finding forums for communal creativity or performance.

The man has given his voice to recordings by acts as varied as art punk outfit Fucked Up, with whom he collaborated on "Black. Albino Bones" from their 2009 Polaris Prize-winning album *The Chemistry Of Common Life*, through to more recent undertakings with Amanda Zelina of The Coppertone, with



There's good – and bad – in everything. You just have to go and find it."

It's an ethos he'll continue promoting in his own material as well, for as Green discloses, he's already started tinkering with some new songs despite a pretty full schedule amidst the first year supporting *Little Hell*. While he stays intentionally vague as to their specific lyrical subjects ("I don't want to give anything away; they're very different for me compared to what I usually tend to write about."), he does reveal that they came about in much the same way as his previous output. "I observe," he says succinctly about the subjects he explores. "I look at my own life and sing about..." (another pause) "...about the little things."

It's been an eventful year for Green, to say the least, and his schedule won't be letting up into the new year as *City and Colour* gets set to embark on the first full Canadian tour behind *Little Hell* with Rhode Island's *The Low Anthem* supporting. The routing finds Green and his band beginning on the west coast and pushing east with several northern US dates peppered in along the

way, ending in Newfoundland.

Of particular note are the houses hosting stops on the tour – storied venues including Vancouver's Queen Elizabeth Theatre, the Jack Singer Concert Hall in Calgary, Saint John, NB's Imperial Theatre, and two consecutive concerts at Toronto's iconic Massey Hall.

"I'd rather do two nights at Massey Hall or two nights at the Orpheum in Vancouver, these beautiful seated auditoriums, than do one night in an arena. The longer I can stay away from arenas, the better," he says emphatically – and many could agree with his reasoning. "I don't know that my music is meant for those places," he continues. "It would just take the soul out of those meetings. We have all of these beautiful theatres just loaded with character across Canada – why not go and sing in them?"

Cramming as many bodies into one of those concerts to capitalize on ticket sales clearly isn't a concern, either; in fact, it's almost antithetical of the attitude that's brought *City and Colour* so much success to date. "Just because the demand is there doesn't mean you have to give it up," Green explains. "That's kind of how I've built this *City and Colour* thing –

not overdoing it or shoving it down people's throats. You don't want to give everybody everything at once. I want a career. I want people to appreciate the music and still be there in the future for more of it."

He's looking forward to spending time in the cities hosting two shows, planning on making the most of the opportunity to experience these unique places across the country.

As for what people can expect from the upcoming string of shows, "It'll be a good mixture of *Little Hell* and *Bring Me Your Love*, with a few songs from *Sometimes*," says the singer. If his recent European reception is any indication, Canadian audiences will delight in savouring the sweet, in-the-moment incarnations of the well-known numbers that Green himself loves to share.

And with *City and Colour* now getting more of the man's attention, there should be plenty more where those came from miles down the road. ■



Andrew King
is the Editor of
Canadian Musician.

whom he sang an informal duet of "When I Lay My Burden Down" in memory of their late mutual friend and *Bring Me Your Love* producer Dan Aichen, and Shad, resulting in the *Two Songs 7* released earlier this year.

The guest appearance on "Black Albino Bones" was the result of a friendly invitation from Fucked Up vocalist Damien Abraham – one that Green pounced on without hesitation. "I jumped at the chance," he enthuses. "I got to sing on a song that I'd never have written myself. To be a part of a record like that was such an honour."

As for the recent EP with Shad, Green hasn't been shy about his love of hip-hop or his admiration for his friend and fellow JUNO winner. "We thought, 'Why not?'" he recalls of his early discussions with the MC. "We knew it'd be interesting for both of us, and may even get people who are one-track-minded when it comes to hip-hop into something else, or give people that like my music that may not know Shad a stepping stone to some great hip-hop."

As for fueling his creative fires, Green feels such collaborations also show people that it's okay to stray from their comfort zones in search of musical substance. "You don't have to be just a metal head or indie rock kid," he muses. "There's a lot of great music out there.



THINK OUTSIDE THE CLUB

A Means Of Touring That's Mighty Close To Home



Performance at the home of Joanne Sleightholm.

BY LONNY KNAPP

Located in a non-descript building down a dark alley, Toronto's Site 3 coLaboratory is a member-run workshop for projects that fall somewhere between art and technology. It's a place where brilliant amateur inventors dream up cool machines such as the PK4A: a telekinesis-powered pyrotechnics machine that allows headset-wearing users to blast fireballs by focusing their brainwaves.

Walk inside and you'll enter a workshop where disassembled circuit boards and power tools lay strewn over multiple workbenches. It's not the type of place one would expect to see a musical performance; however, last fall, a few dozen music fans crowded the Site 3 coLaboratory's common area to witness an intimate performance by singer/songwriter Craig Cardiff.

In a musical landscape where even label-backed recording artists struggle to make ends meet, Cardiff has carved a niche. He's released 14 studio albums in as many years, dozens of live recordings, logs almost 200 shows per year, and is one of Canada's most independent and resourceful artists.

But don't worry if you haven't heard of him; he operates under the radar, gets modest radio play, and little love from the mainstream media. He may not be a household name, but one thing sets him apart from the legions of unsigned singer/songwriters sweating it out in clubs and coffee houses: Cardiff earns a living wage from touring.

THE ROAD LESS TRAVELLED

Cardiff hails from Arnprior, ON, a small town on the Madawaska River near Ottawa. A bearded troubadour with a supple singing voice, he is a regular draw at folk-friendly venues such as Vancouver's Railway Club, Wakefield, QC's Black Sheep Inn, and Calgary's Iron Wood Bar and Grill.

Nowadays, Cardiff, who has been called an "alternative venue pioneer," performs many shows in frat houses, churches, community centres, and even living rooms. In fact, he will perform anywhere there is a demand.

"Fans have been thought of as passive consumers, but if you make it known to those people that they play an active part in your career, they will respond," he says. Traditionally, if a fan wanted to see her artist to perform live, she would wait for the artist tour to swing through the nearest major city. Cardiff, however, gives the power to the people.

If you want to see Cardiff perform, simply visit his website, hit a link, and make an offer. It doesn't matter if you're not a professional promoter representing a live music venue. Touring solo, armed with a simple sound system and a loop pedal, Cardiff can turn any space into an intimate performance venue. You don't even have to give him much notice. If you

catch his performance on a Friday and want him to drop by your house party on Saturday, all you have to do is ask. Unlike most touring acts, Cardiff accepts last-minute bookings while on an existing tour.

"I carry a basic sound system and that removes a barrier; suddenly a day off becomes a paying gig," he says. When most bands think about booking a tour, they suffer serious tunnel vision, and Cardiff suggests taking off the blinders. "Focusing on existing venues is a mistake. Forget about venues and focus on the fans. It doesn't matter where we are as long as we are together and there's enough space for all of us," Cardiff attests.

BRING IT ON HOME

Mitch Podolak is Founder of both the Winnipeg and Vancouver Folk Festivals and an old-time claw-hammer banjo player. An outspoken salty dog, he has been entrenched in Canada's folk music community for over three decades. "I'm an old guy, and I've had a long and interesting career in the folk music business," he tells *CM*.

Most recently, he co-founded Home Routes, a not-for-profit organization with a mandate to create a sustainable infrastructure for musicians through house concerts. In short, he books well-paying gigs for musicians in the homes of music lovers. It's not a new idea. These so-called house concerts have long been a staple of the folk scene, but his inspiration to create better paying gigs for touring musicians came from a parental need to provide for his children.

Podolak's son Leonard is a founding member of the Grammy-nominated folk group The Dhuks. It's a band with industry award nominations, a big-time record deal, and representation with a long-established booking agency, so when his son kept returning home from tour with empty pockets, Podolak began to question the system. "They were buggering around North America in a beat-up van, and came home with nothing," he recalls. "As a father, I was having a shit!"

Podolak believes that the classic economic model of supply and demand is to blame for driving down live wages for musicians. "Since the time I started the Winnipeg Folk Festival some 38 years ago, live music has become so devalued.

It is because there are just so many accomplished and brilliant musicians," he says. "The fact is that there are just too many artists vying for too few gigs. Why would a venue pay real money for a band when there are 12 other great bands willing to play for peanuts?"

His solution to this skewed system is Home Routes, an organization that generates a new revenue stream for touring musicians. With financial help from the Canada Council's grant programs, Home Routes now runs 14 house concert circuits all across Canada. Each circuit is comprised of 12 host homes that present six shows over the course of a season. To complete a circuit, an artist performs 12 concerts over the course of a two-week period. During the two-week tour, host venues lodge the performers, feed them, and pay them proceeds from the door.

Podolak says that the average take-home for a two-week tour, after his 15 per cent cut, is \$4,500, not including merchandise sales. That's not small potatoes.

As traditional touring in Canada becomes more cost-prohibitive, it's easy to see why these in-house concerts are rising in popularity. Even established musicians such as Tom Wilson, Barney Bentall, and Valdy now count house concerts as a valuable revenue stream.

However, Podolak makes it clear that he's not interested in "poaching" existing gigs. These home concert circuits are designed fill holes in major market tours, and to supplement a musician's existing live income. Last year, the organization presented over 1,000 shows in non-traditional venues, and experienced circuit veterans and newcomers alike are lining up to get in on the action.

Podolak urges interested artists to visit the organization's website and submit an application. First, however, one should understand the criteria. "We are looking for artists and duos that can deliver a show in a living room without a sound system," he says. "The line up is down the block, we get 200 submissions every eight weeks."

Musicians are only one side of this equation. House concerts can only exist if there are music fans willing to open their homes, hearts, and pocket books to musicians.

Joanne Sleightholm is a warm and loquacious Toronto-based teaching consultant and music lover. She and her

BIG & NOT-SO-RUDE JAKE

Right, so your death-metal band might not be right for the house concert circuit, but that doesn't mean you have to be a stodgy old folky to cash in on this alternative venue revenue stream.

Big Rude Jake is a Toronto-based musician that has been serving up a unique brand of jumped-up "swing punk" for over 20 years. Back in the late 1990s, Big Rude Jake, along with the likes of the Squirrel Nut Zippers and Big Bad Voodoo Daddy, led the swing music revival that saw 1940s-style jazz music infiltrate rock clubs.

Often fronting a seven-piece band with a full horn section, Jake's epic live shows are rivaled only by his larger-than-life personality. For those that have witnessed these boozy affairs, it's hard to imagine Jake performing in a parlour; however, his latest release *Quicksand* marks a shift towards a more rootsy sound and reveals Big Rude Jake as a songwriter in the vein of

Tom Waits. He tells *CM* that his recent tour of France featured both electrifying club dates and stripped-down house concert performances.

"I have a foot in two camps. My show with the seven-piece horn band is an in-your-face, beer kegger blow out, but when I do these house gigs, I work solo or as part of a duo. It's more of a songwriter showcase and the folks love it," he says. Jake is a seasoned musician and a veteran of the club scene. These days, however, he prefers house concerts to club dates. It's easy to see why.

He remembers fondly a recent weekend engagement where his host took him and his wife on a tour of the small-town community, prepared a delicious meal, threw a party with wonderful friends, and then paid him a decent wage for what most people would consider a vacation. After years of slugging it out with indifferent bar owners, shifty promoters, and burned-out audio techs, Jake says house concerts are a welcome change.

Says the artist: "You go to a bar and some guy hands you a single beer ticket, and may even charge you half price for some watered down goat's piss. He won't feed you, and expects you to spend time promoting and begging your friends to come to the show because he can't build an audience in his own room. I'm at the point now where I'll take a house gig over a bar gig any day of the week. As far as I'm concerned, bars can crawl under a rock."

Photo: Arsenik Addiction 2008

CANADIAN MUSICIAN • [39]



PEI singer/songwriter Meaghan Blanchard performing at a residence on a Home Routes circuit.



Photo: Sarah Thomson

Joanne Sleightholm.

LET'S HEAR IT FOR THE FANS

husband began hosting house concerts after seeing a songwriting circle at Nashville's legendary Bluebird Café, the intimate and infamous venue that launched the careers of hundreds of songwriters including Garth Brooks and Taylor Swift.

"I saw the songwriters in the round format, and I loved it," she says simply. Sleightholm's regular and very popular house concerts showcase the songwriting chops of her talented offspring, Gavin and Madeleine, who both perform under the offshoot surname Slate. The former recently finished a record with producer Colin Cripps and the latter is a Nashville-based performer and songwriter who is a regular a performer at the aforementioned Bluebird Café. Other recent visitors to her venue include country songbird Lindi Ortega, Nathan Ferraro of The Midway State, Maia Davies of Ladies of the County, and Jessie Terry, a recent winner of the John Lennon Songwriting Competition.

Sleightholm makes zero profit from these performances. Any money collected goes to renting the sound system (she insists on Bose) and the remainder she splits between the musicians. For Sleightholm these house concerts are not only an opportunity to showcase great songwriters, but also an excuse to host a party. "I love to entertain, and our house is always filled with music anyway. We are the type of family that sings after dinner," she says.

Her house accommodates 50 people, but the demand to attend these events could easily justify a move to a larger venue. Nevertheless, Sleightholm says that she has no plans to relocate; for her, intimacy is key. "These are magical nights, and I love it," she says emphatically. "As soon as it gets too big, it would lose the atmosphere. Besides, people love being in my home."

Bernie Blakeney is a successful freelance web developer and hobby musician that lives near Guelph, ON. He says that he loves hosting house concerts because they allow him make a

MAKING THE CONNECTION

real connection with the guest performers. "To have a quality act play in your living room is incredible; it's the best possible way to see live music. But it's not all about listening to music.

You get to engage with the musicians and hang out with them, too," Blakeney says.

In fact, when Craig Cardiff performed at his home, the two had an in-depth conversation about the plight of touring musicians. During the conversation, Cardiff lamented a lack of useful web applications for professional musicians. Suddenly Blakeney, who has developed web applications for the manufacturing, agriculture, and energy industries, stumbled on a way to combine his skills as a developer with his love for music. "There are two things I do that I've done all my life; I write code and play music," he says. "This was one of those times when the conversation just led down a new path."

The result of that initial conversation, and an ongoing subsequent collaboration, is Agentless, a web solution providing useful tools for touring artists. According to Cardiff, the newly-launched service is a reaction to his dissatisfaction with MySpace, Sonicbids, Bandcamp, and other such services. "It's frustrating. All these services position these products as helpful, but I just see the limitations," he says. "We went through dozens of websites and pulled out the parts that help create a sustainable living for performing artists."

Agentless is currently in beta. Eventually, the application will be available through a monthly subscription, but at this point, users can sign up for a free trial. The web solution provides musicians the tools to turn touring into a feasible business and automates many of the boring and redundant tasks that musicians dread. "Musicians notoriously don't want to deal with the business end; they just want to play music. Our idea is to make that stuff as painless as possible," Blakeney explains.

The web application plots tour dates, accounts for profit and loss, tracks physical and digital music sales, and spits

out posters and tickets for upcoming gigs. With a click of the mouse, Agentless will even output performance contracts.

Blakeney, who as a successful entrepreneur and freelance developer ensures that he has a signed contract before beginning work on any major project, says he was astonished when he realized that many touring artists show up to a gig without anything in writing. "Much to my surprise, most artists don't use contracts. It's like they show up to the gig and just hope they get paid. It seems bizarre that an artist would make the drive from Toronto to Sault Sainte Marie on the strength of an email," he says.

THE BAKER, THE PLUMBER & THE MUSICIAN

Most musicians don't invest years studying, writing, and performing music to later spend evenings crunching numbers and populating spreadsheets; however, Cardiff believes that musicians would have better success if they stopped thinking like artists and started thinking like small business owners.

"There is so much that a musician can learn from those who run small businesses. Business is part of it, and if you can find a balance, it's both rewarding and fun," he says. "And if you ever get to a place where you can afford to pay people to perform the important tasks that you are not so good at then by all means do so!"

Cardiff certainly practices what he preaches. He's a fiercely independent artist that takes a hands-on approach to every aspect of his career. In addition to writing great songs, releasing frequent records on his own label, managing his own career, and dreaming up cool web applications, Cardiff also has time to help out his fellow musicians. He is Co-Founder of Partick Artists, a booking collective formed to promote himself and likeminded musicians, such as Grammy and JUNO Award-winning rapper K'naan, on performance and lecture tours.



Photo: Jeff Epp (www.flickr.com/photos/jeppstein)

Craig Cardiff performs live in a living room.

FROM THEIR HOME TO YOURS



00:00 00:00

If you're still curious about how a house can become a viable venue for shows, head to www.canadianmusician.com/multimedia to see video of a recent house show at the home of Joanne Sleightholm, featuring performances from both Gavin Slate and Madeleine Slate.



Bernie Blakeney

The days of waiting for a record label, a booking agent, or manager to swoop down and make you a star are over. These days, if you want success, you have to get in and roll up your sleeves. In a rapidly-evolving industry, Craig Cardiff is a model for success; however, after reading this article, few musicians will follow in Cardiff's footsteps. This reveals the underlying issues that keep musicians from making the most of their careers. Like the rest of the world, musicians are hesitant to accept change. But what's worse? The rumours are true; musicians are a bit lazy.

"Whenever I'm approached by an artist looking for representation through Partick Artists, I suggest we book a house concert tour using their existing contacts," Cardiff says. "Very few people bother to finish the list. With a music career, even with tools in place, the key is hard work."



Lonny Knapp is a freelance writer and musician with a serious cycling problem. When not coxing sentences onto a blank Word document, Lonny might be found picking tunes in a partied-out Queen West pad with Freeman Dre and The Kitchen Party www.Lonnyknapp.com.

MUSIQ

By Andrew King

Is Quebec's Invisible Fence Falling?

It was a warm mid-summer Friday that I found myself wandering the streets of Old Quebec, looking for some premium patio real estate to cool off with a local micro-brew and map out my musical adventures for the weekend. I was in the city for le Festival d'été international de Quebec, which for its 44th year was presenting 11 days chalk-full of music from 125 artists spanning home-province heroes like Simple Plan, Eric Lapointe, and Marie-Mai through to fellow Canadian acts like The Sheepdogs, Death From Above 1979, and Buck 65 on to international mainstays like Elton John, The Black Keys, and Metallica.

There were plenty of tempting performances taking place across the festival's 10-odd stages, though I was unfamiliar with one name in particular – that of a French singer/songwriter who would be headlining the main stage overlooking the Plains of Abraham that evening. Performing from his most celebrated album, *Jaune*, Jean-Pierre Ferland serenaded thousands that night, many of whom were singing along word-for-word to

songs that'd surely surrounded them for years.

But I'd never heard of the man before. Was it purely ignorance? Doubtful. I've always prided myself with keeping a firm finger on the pulse of the Canadian music scene, past and present. But Ferland doesn't sing in my native language, and only since my university years had I even dipped into Canada's Francophone music scene via records like Karkwa's *Les Tremblements s'immobilisent* and Malajube's *Trompe-l'oeil*.

While Francophone acts have been able to sustain successful careers rarely venturing out of Quebec or Atlantic Canada, it seems that, lately, many have been intentionally propelling their profiles in English Canada with impressive results. What's more, the opposite seems to be happening within la Belle Province, where some English-speaking artists have been able to make significant headway.

It may not be a new trend, but it's one that's opening an increasing number of doors for musicians and their fans alike, regardless of language or geographical

location. And considering how valuable such opportunities can be in Canada's current musical climate, it's about time we English Canadians start better acquainting ourselves with what's going on in Quebec – and vice versa.

Thanks to established and "new" media avenues from the always-hip college radio circuit through to the increasingly-credible blogosphere and everything in between, the proliferation of Quebec artists in other markets only seems to be expanding. It's a trend that's been boosted by initiatives like the Polaris Music Prize, which Montreal's Karkwa took with *Les Chemins de verre* in 2010 and for which at least one Francophone record has

Photo: Patrick Cormier



Louis-Jean Cormier (left) & his Karkwa bandmates at POP Montreal 2011.

Photo: Alex LeClerc



Olivier Langevin of Galaxie.

been shortlisted the last three years. What's more, a Quebec-based artist has won the prize three times in its six-year existence.

"We didn't tour a lot out west before winning the Prize," begins Karkwa vocalist and guitarist Louis-Jean Cormier about the band's Polaris win, "and the fact is, winning that prize piqued the curiosity of music listersers from across the country. Now, when we tour out west, the venues are nearly full of people singing our songs, even if they're not French."

Similarly, Montreal's Galaxie, whose album *Tigre et diesel* was shortlisted for this year's Polaris Prize, have noticed a jump in attention surrounding their nomination — "In fact, a lot more than I'd have thought," reveals Olivier Langevin, the band's vocalist and guitarist. "We're looking forward to making the most of it." To do that, the band is planning on touring nationally in 2012. "I know it'll be fun and I think we're ready for that step," continues Langevin. "People are getting familiar with the record outside of our province."

To help make the most of those opportunities, one solution is to share a bill with a likeminded band from a different background — one more established within a given scene. At this summer's aforementioned Festival d'été, for example, Galaxie opened one of the main stages for reunited Toronto noise rockers Death From Above 1979. "We mostly listen to English music and we have a lot in common with some of these cool alternative acts," Langevin originally told *CM* before the set. "so hopefully some of their fans can get into what we're doing." As post-show reports have indicated, the band did a fine job warming up the stage.

A large amount of the curiosity towards French acts can be credited to the current crop of bands — English, French, and otherwise — coming out of Montreal and other communities in the province. "There's been a great buzz around the Montreal scene of late," asserts Cormier about his contemporaries, citing acts like the mighty Arcade Fire as well

Continued on page 46...



Bobby Bazini

The Best Of Both Worlds

Mont-Laurier, QC's Bobby Bazini recently began spreading his songs around in English territories. The French-speaking, English-singing artist was nominated for New Artist of the Year and Pop Album of the Year at the 2011 JUNO Awards and shortly after signed to Warner in Europe. The resulting whirlwind has prevented him from being able to tour new markets until now. "It's all new to me and very cool," he says. "So far, the reaction has been great."

Bazini began writing songs in English because of his influences — Bob Dylan, Otis Redding, and Johnny Cash. Being from Quebec, though, he started by slugging it out on stages in larger and smaller French markets alike. He emphasizes the importance of at least being able to loosely communicate in French. "Even if people don't understand the lyrics, being able to introduce songs and communicate with your audience in some way is important."

As for encouragement for fellow Quebec-based acts trying to expand their audience, he shares: "I think the most important thing is to believe in what you want to do. Good music is good music," he enthuses. "It's very important to me to bring my music as far as I possibly can." And that's an ethos any songwriter can get behind. www.bobbybazini.com.



These Kids Take Quebec

Chilliwack, BC's These Kids Wear Crowns have had a pretty exciting year, part of which has been the success they've had in Quebec with their single "I Wanna Dance With Somebody (Danser toute la nuit)" — a duet of their Whitney Houston cover with Quebec artist Brigitte Boisjoli. The track was the top Francophone song on the Top 100 French Radio Chart (Le Palmares) for over two months and found the band doing plenty of French press and playing tough markets like Rimouski, Trois-Rivières, and Chicoutimi on their recent *Which Way To The Beach?* tour.

"We were trying to figure out how to break into Quebec," begins vocalist Alex Johnson about the decision to record a French version of their single. "I don't know if it was a joke at first around the label that we sing it as a duet, but we started thinking more and more that it could really work."

In order to be considered a Francophone song, the lyrics need to be predominantly French. The band asked Boisjoli to sing the second part and satisfy that quota, though she and her team had to manipulate the content to ensure it made sense jumping between the two languages but still kept in sync with the rhythm and phrasing of the original song. "It sort of breathes new life into the song," continues Johnson about the collaboration, "and the reception we've received in Quebec has been amazing."

While two members are semi-fluent in French, the band has had to tread carefully with their media opportunities. "Luckily, an interview is a bit different than a conversation on the street, so people have been very accommodating with making sure we understand what's going on," tells Johnson, who notes they've been accompanied at times by Boisjoli which makes the process more comfortable.

Why not take a cue from These Kids when it comes to capitalizing on opportunities in Quebec? You can see the band on tour early 2012 with Simple Plan and find out more at www.thesekidswearcrowns.com.

Bridging The Gap With

Adam Lewis

Co-Owner – Planetary Group



The Planetary Group is an artist development company that specializes in exposing new artists through college radio, specialty radio, blogs, and traditional press. The company recently took on Quebec indie rockers Malajube as clients, and Co-Founder Adam Lewis has offered to disclose a bit about the targeted campaign they've built around the band. www.planetarygroup.com.

CM: I understand you've recently taken on Malajube as a client. What are your plans for developing the band's profile in the US? Is there any unique or special attention needed because the band's lyrics are French?

AL: We will be serving the band's current CD (*La Caverne*) to 300 stations here in the US. Our plans are to build on what they have done so far with radio play and touring. The band plays great indie rock, and I think the fact that they are singing in French is only a plus. It's more of a positive for us to work – something so different. We can get people to pay more attention.

CM: Have you noticed American audiences and media growing more welcoming of music that, because of language, wouldn't normally "fit in"? What's contributed, in your mind, to that paradigm shift?

AL: College radio has always been open to interesting music from all over. It is an open format, unlike commercial radio. They are looking to expose their audience to the coolest and best new music out there. And with the Internet, Americans are getting more open to discovering new music. I think the walls are coming down. If it's good music, people want to hear it.

CM: Calling on your professional experience, how would you recommend a French artist that, sonically speaking, has something worthy of attention from the alternative mainstream, represent themselves to make it known that they want to appeal to English audiences? In other words, how have your Francophone clients appealed to you and encouraged you to work together with them on their endeavors?

AL: I would tell them to look to the US and attack college radio and the blogs here. These outlets are looking for cool music to expose. They will need to put the time in, though. They will need to tour and invest money and resources to do so, but through events like CMJ and SXSW and the aforementioned media outlets, they can find success. Get out of Quebec and spread the word. Don't let your language or location limit what you do. Too often, bands use location as a barrier to developing their career.



Bridging The Gap With

Dominique Goulet

Programming Director

Festival d'été international de Quebec

As Programming Director, Dominique Goulet books the acts to perform for each edition of le Festival d'été de Quebec, aiming to land a good mix of talent from Quebec, North America, and the rest of the world. *CM* caught up with her during this year's edition to ask about how the festival is able to promote Francophone talent to the close to 40 per cent of attendees that come from outside of Quebec City. www.infofestival.com.

CM: Do you spend time trying to optimize the balance between French- and English-speaking acts performing on a given night, or throughout the festival as a whole?

DG: It changes from year-to-year. We're going for an overall balance to give everyone what they want. This year is pretty consistent with past years, though there may be more Francophone acts. The festival is about presenting good music, whether it's French, English, or Swahili. Of course we want to promote Francophone and local acts to visitors, but it's got to be done in a way that will serve the audience and the artists correctly.

CM: So do you actively try to couple Francophone acts on stages with well-known English ones to try and turn people on to something they might like but may not have otherwise gone to see?

DG: Well, look at Malajube and Galaxie supporting Death From Above 1979. Those are both strong bands with strong musicians and a lot of stage experience. I know they're going to kill it and will be great for the audience, though I likely wouldn't have put another Francophone act on that bill just to say we did. I want to make sure those artists come off the stage feeling good about the gig, which is ideal for the artist, our festival, and the public.

CM: Do you have any examples of French artists benefitting from a noticeable jump in their careers having played the festival from one year to the next?

DG: It's usually not that obvious, but for example, I know from speaking with Karkwa's management over the last three times they've played that their audience has noticeably increased. Each year, they gain more confidence. I like seeing artists grow, and the festival is a good opportunity for that.

CM: For your non-French talent, has the language barrier ever presented a problem?

DG: Some bands forget when they're speaking to the crowd that not everyone can understand them, so it could be uncomfortable. I remember ZZ Top having someone from the catering staff come out on stage and translate. If the artist doesn't adjust, there may be a small barrier, but most people don't take it too seriously.

[INDULGE] YOUR NATURAL IMPULSES



COMPACT MODULAR CONTROL from [STEINBERG]

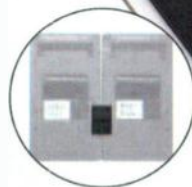


LED indicator lights provide instant visual feedback

Channel, Fader, and Transport models feature our new touch capacitance fader sensor

Top-quality construction pairs perfectly with software integration

Ingenious clip included to attach your next CMC



www.steinbergcanada.ca



Total flexibility.
Total control.



CHANGE THE WAY YOU INTERACT WITH YOUR RECORDING STUDIO WITH THE CMC SERIES FROM STEINBERG. [INDULGE].



MUSIQ

Continued from Page 43...

as pioneers like Godspeed You! Black Emperor, Voivod, and Les Breastfeeders as examples of those who've organically earned time in the national and international spotlight. He credits a lot of their communal success to the Internet and the new methods by which music is disseminated.

"I think we're all surfing on the same wave, whether we're singing in French, English, or both," he adds. "There are music lovers across the world, and I think a lot of them have been looking to Montreal lately." Interestingly, he adds that for Karkwa's European dates, promoters will often include "From Montreal" on gig posters to try and capitalize on some of that hype.

Conversely, Karkwa has reciprocated some of the kindness they've been shown on the road by bringing English-singing acts on tours with them through smaller markets in Quebec, helping other bands build their profiles by bridging the language gap for fans and the professionals involved in putting on the shows.

The band has toured its home province with bands like Land of Talk and Plants and Animals, also based out of Quebec, who don't tour a lot in their province outside of the major markets. States Cormier: "These bands really want to tour markets like Lac-Saint-Jean or Gaspésie; we're helping them do those kinds of gigs." Another string of such dates found Karkwa teaming up with fellow Quebecer and Polaris winner Patrick Watson for shows in Quebec and Montreal dubbed "Karkwatson," where the combined nine musicians would play songs from each act's

catalogue around the release time of Watson's *Wooden Arms* and Karkwa's *Les Chemins de verre*. "A lot of people are still talking about those nights," adds Cormier – a great example of acts from slightly different scenes coming together in a mutually-beneficial manner.

For artists hoping to start pushing into the French province, Cormier offers a few tips. "There are a lot of differences between working with agencies in Quebec and outside," he begins. "You can book a very long tour with very little lead time outside of the province. I'm not sure why, but when planning tours of Quebec, venues sometimes need six months advance notice on shows, and the process is a lot more time-consuming."

He also advises that artists really aiming to make an impact team with a Quebec-only agency that's used to booking venues in smaller markets and can help identify which ones would suit their style. "They're familiar with the scene here," he says. "There aren't a lot of places where you book even well-known English bands. If you book an artist like (Canadian folk rockers) Timber Timbre in Lac-Saint-Jean, it could work out well because there are a lot of curious listeners there, but if you book a band in more remote regions like Gaspésie, it might not."

The safest bet, he continues, would be to work with professionals from the province that know how it lives and breathes. "That's what Lief Vollebek and Patrick Watson did, and what bands like Timber Timbre and Plants and Animals are doing now." And Cormier's band is no exception, as not only does Karkwa work with a Quebec agency,

but also one based out of Chicago and another based out of Bordeaux, France for European dates.

Even only touching on a small sampling of artists and their ideas for bridging the language gap, it seems evident that the proliferation of the global marketplace, while it has had its fair share of negative impact on the music industry, has also opened up a number of doors for musicians the world over – and our dual-language nation is no exception.

These days, ignoring any potential market – especially one in our home nation with a relatively large concentration of people – without proper consideration would be a mistake. It may not be the market for your music, and even if you think it is, there will likely be obstacles, but the same can be said even for making a name for yourself in your own city, region, or province. The language barrier has traditionally hindered a lot of potentially promising opportunities, but that seems to be gradually changing.

After all, music is the universal language. ■



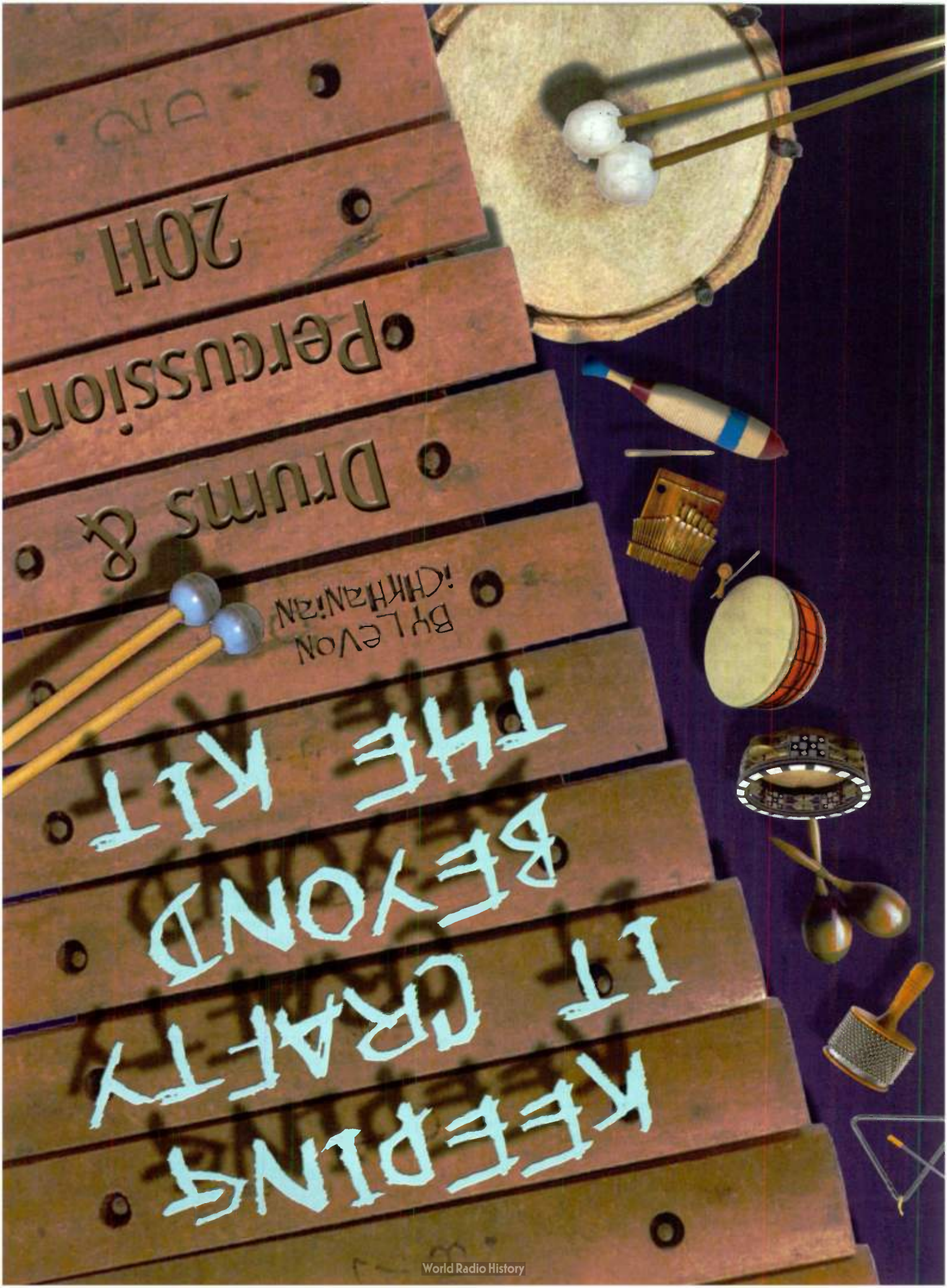
Andrew King
is the Editor of
Canadian Musician.

DESOLATION



CHARVEL.COM/DESOLATION

© 2011 JCM Charvel and Desolation are trademarks of Fender Musical Instruments Corporation and used herein under license to JCM. All rights reserved. World Radio History



2011

Percussions

Drums &

By LEVON
!CHRHANIAN

KEEPING
IT CRAFTY
BEYOND
THE KIT

Percussion. 2011.

Drums have existed for thousands of years, have been discovered in every part of the world, and are presently used in nearly every culture across the globe. They were used not only for music, but also for communication (battle calls), in ceremonies (keeping the beat of a sacred dance), and often have symbolic associations.

Not much has changed since then. The plethora of percussion instruments available may have increased, but their uses remain the same – in part demonstrated in the lives and work of the artists in this article.

Between them, they have collaborated with such diverse artists as Celine Dion, Jon Anderson, Bjork, Bela Fleck, Bobby McFerrin, Barry White, Blue Man Group, and Mullaney, to name only a select few. They have performed in acclaimed musicals including *Wicked*, *South Pacific*, *Nine To Five*, and *Miss Saigon*, and with many of the great orchestras around the world. We invite you to join CM in exploring the journeys of Dame Evelyn Glennie, Rick Shadrach Lazar, Richard Moore, Nannette Fortier, and Sal Ferreras in the world of percussion.

Realizing it or not, a familial appreciation for music helped shape the career path for these percussionists. Whether their parents or siblings were musicians themselves, or they encouraged musical education and exploration, one thing remains constant – there was music in the house.

"My father played clarinet and sax, and as a kid, I was fascinated watching and hearing him practice," recalls Rick Shadrach Lazar. "We also had a piano and my folks played Arabic, Armenian, and Assyrian records. Music made me happy. As I got older, my dad gave me lessons and I enjoyed practicing and playing duets with him. I played sax in a high school band – until the drummer quit and I switched to drums. Paul Shaffer was in my high school and I got him to join the band. We worked constantly and had a lot of fun. I got a BA in history, then went to the University of Indiana for a year and played percussion in the big band. Music is what I loved – the problem was getting over the guilt of breaking my parents' hearts (they wanted me to be a teacher)."

"My dad started my sister and me on piano lessons when we were eight years old," shares Nannette Fortier. "That definitely put me on my path. It actually seemed more like I always knew that I wanted to play music. At a very early age, I remember singing into a hairspray 'microphone' or pretend-playing along to pop songs on my tennis racket 'guitar.'"

Dame Evelyn Glennie's father was an accordionist in a Scottish dance band and she learned to play the accordion, piano, and clarinet. She was first introduced to the timpani and percussion in school at the age of 12. "I was inspired by being in the school orchestra. I looked around the room and found the instruments in the percussion section to be interesting and asked for percussion lessons. These were given free of charge through the school system – the teacher would go door-to-door throughout the houses of southeast Scotland giving lessons." By the time she was 15, she had made the decision to specialize in music. "When I was 16, I auditioned and got into the Royal Academy of Music and graduated when I was 19."

Sal Ferreras' parents weren't musicians, but their house was full of music. "I was inclined towards music

from about eight," he says, "but didn't really pursue anything like lessons or any real participation until much later. My parents were both music lovers and loved to sing together. I always felt I was too cool to do that, but in fact ended up being heavily influenced by that formative experience." He recalls that it wasn't until he built his own drum kit out of cracker boxes that his parents got the hint. "After some trepidation on their part, I got a drum set for Christmas in 1965."

It was an older brother that took Richard Moore beyond the high school concert and stage bands into the professional world. "During and after school," he says, "I formed rock bands with my older brother and was playing clubs by the age of 17. That was back in the day when you could still get work playing six nights a week, across Ontario, Quebec, and upper New York State."

Their upbringing may have set them on their path, but it was their own discipline, determination, and dedication that allowed them to achieve their potential. Music, for them, is not only a career choice, but also a way of being. Percussion instruments aren't solely rhythmic; they also contribute melody and harmony, thus finding the right tool to create "that" sound becomes a quest. They often set the tone and feel of the song, and as such are commonly referred to as the "backbone" or "heartbeat" of a musical ensemble.

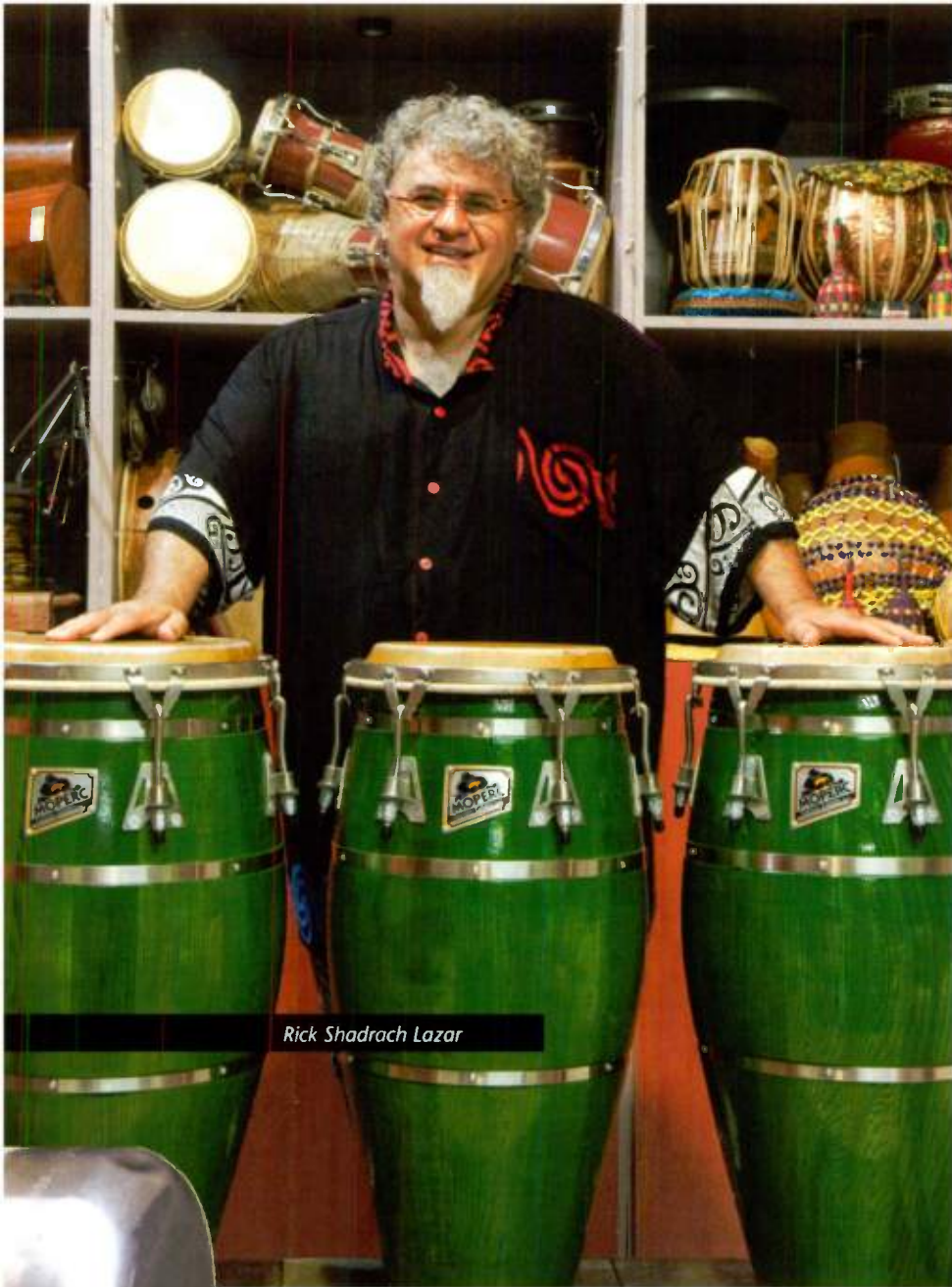
For these musicians, that dedication seems to transcend into their daily lives – both in their efforts to maintain their skills and their approach to life. "I use music and musical concepts in my everyday life, whether I'm playing or not" says Ferreras. "I am an administrator (VP, Vancouver Community College) and a performer. I spend my time adapting the creative skills, the discipline, the human relationships, and the inspiration that I developed through my musical experiences to guide my interactions and decision making. I am continually surprised at the number of transferable skills that a music education and performance experience can bring to a variety of professional career undertakings."

Fortier can identify with that. She's travelled throughout the US for her education, earning degrees at the University of Nevada Las Vegas, San Diego State University, and Musician's Institute. She's now settled back in her hometown of Las Vegas and in-demand. Even now, as a professional, practicing is part of her daily routine and



Photo: Jim Callaghan

Dame Evelyn Glennie



Rick Shadrach Lazar

keeps her proficient. "I'm constantly listening to new music as I find it is a great way to stay motivated and inspired," she says. "Between listening, practicing, rehearsing, and gigging, I stay pretty busy."

Dame Glennie has been profoundly deaf since the age of 12, yet this did not impact her pursuit of music. She is constantly pushing the boundaries – from being the first full-time solo percussionist in the world to the first "classical" musician to have her own website – and innovating. She performs barefoot to be more connected to the sound. Her itinerary boasts over 100 performances per year, plus consultations, speeches, compositions, and crafting. "I don't think routine is in my dictionary," she jokes, adding: "Every day is different, though variety is nice; it suits my nature well."

Moore and Lazar include physical exercise in their daily routines. Lazar fits cycling and aqua-fit classes in between various rotations of practice, songwriting, and business while Moore starts the day off with a practice routine and a workout at the local gym. He outlines: "Practicing will usually consist of a warm-up, and then looking at the repertoire for an upcoming performance. Juggling all the different instruments that I play now can be a challenge in terms of how to divide my time on each."

Such discipline has not come without rewards. These five talented musicians have travelled the world, worked in some of the most successful North American theatre productions ever launched, and performed with international icons. Moore cites three monumental experiences that he gained through playing percussion: working

LOOKING FOR A NEW CHALLENGE?

Cosmo Music is looking for some fresh faces. If you have a passion for music and would like to work with dynamic people in a state-of-the-art facility, you've got to check this out.

We are in need of people who:

- > are self-motivated
- > are experts in their musical interest
- > like to learn new skills
- > are available to work flexible hours
- > like to get people excited about music.

If this fits you, send your resume to:
andrew@cosmomusic.ca



The Musical Instrument Superstore!

10 Via Renzo Drive, Richmond Hill, ON
cosmomusic.ca

CANADIAN MUSICIAN

CM

ONLINE

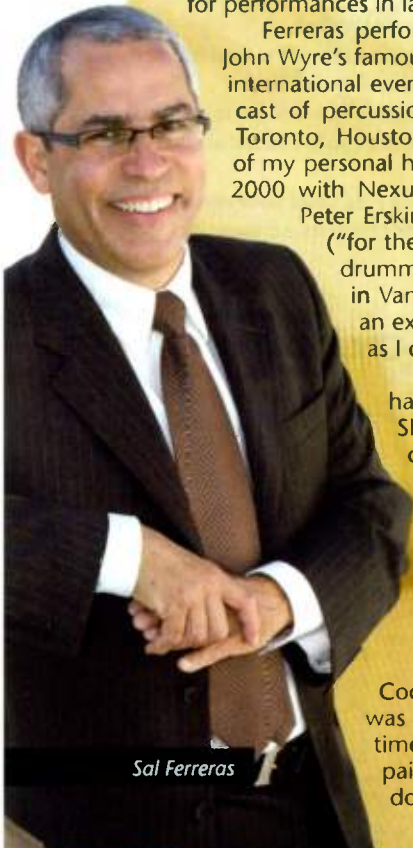


- Event Schedule
- Online News
- Electronic Newsletter
- Digital Edition
- Videos
- Classifieds
- Product Information
- Free Downloads
- CM Blog
- Back Issues
- Canadian Artists
- Showcase

www.canadianmusician.com

Percussion 2011

with composer/conductor Pierre Boulez, known the world over having directed most of the world's leading symphony orchestras and ensembles; playing the percussion book for the workshops and premier of the North American tour of *Wicked*; and most notably, recording various tracks for Yes frontman Jon Anderson. Recently, Moore performed in the Quebec Symphony and Opera Quebec's *The Nightingale*, a Robert Lepage production set to the music of Igor Stravinsky, and in Charles Wuorinen's *Percussion Symphony*. A busy man, he will be releasing his CD *Dialectics: Expressions In Solo Percussion* in the fall and is now working with composer/conductors Peter Eotvos and Vinko Globokar for performances in late 2011 and early 2012.



Sal Ferreras

Ferreras performed in the World Drum Festivals, founder John Wyre's famous collaborations of the world's greatest percussionists at international events around the globe. "I performed with a whole global cast of percussion luminaries," he tells. "We performed in Vancouver, Toronto, Houston, Taipei, Brisbane, Hanover, Lisbon, and Calgary. One of my personal highlights was a series of repeated performances at Expo 2000 with Nexus, Kroumata, Amadinda, Tambuco, and the awesome Peter Erskine." Capturing Wyre's spirit, Ferreras himself assembled ("for the fourth time") a world percussion ensemble of over 100 drummers and about 20 dancers for an international convention in Vancouver this past September. "This has turned out to be an exceptional show and about as high-energy an experience as I can think of," he enthuses.

With the multitude of experiences that Dame Glennie has amassed, it's almost impossible to select standouts. She's won two Grammy Awards after four nominations, collaborated with the likes of Bela Fleck, Bobby McFerrin, and Elton John, and performed with symphony orchestras throughout the world. A quick look at her upcoming calendar shows bookings through to November 2012 with diverse projects including speaking engagements in Japan and Belgium, a world premiere concert in Switzerland, and an improvisation to a silent film.

Lazar has worked with such diverse artists as Bruce Cockburn, The Blues Brothers, and Loreena McKennitt and was voted *Jazz Report's* Percussionist of the Year multiple times over. He recalls the moment he felt his hard work had paid off. "I was at the University of Indiana and got a call to do a Barry White tour of the southern states. After the second

PASIC CELEBRATES 50 YEARS WITH 2011 CONVENTION

The Percussive Arts Society (PAS) is gearing up for the 2011 edition of its annual convention, running this year from November 9-12 in Indianapolis, IN. The Percussive Arts Society International Convention (PASIC) is the "largest percussion event in the world," boasting over 120 concerts, clinics, master classes, workshops, panels, and more.

The convention's International Drum and Percussion Expo has over 120 exhibitors showcasing the latest in instruments, gear, services, and more. Also, check out www.pas.org/PASIC/Artists.aspx to see a list of the artists confirmed to appear at this year's event. You won't be disappointed. Also, check out www.pas.org/About/PAS50th.aspx for materials commemorating the Society's 50-year milestone. For more general information on PAS or the Convention, visit www.pas.org.



Richard Moore

Photo: Oguz Altinbilek

THINKING BEYOND THE KIT ON ACOUSTIC ARRANGEMENTS



Traditionally, genres like pop, punk, metal, and others don't feature rhythms that stray far from the kit; however, if you're looking for an opportunity to slap some different kinds of skins and explore the gamut of percussion tools from different eras or parts of the world, consider playing around with an acoustic arrangement of one of your tracks.

The concept isn't anything new, but the array of possibilities is so vast that, like with most areas of percussion, there is still territory left untouched. Grab a djembe, dayereh, or even some dishes from the kitchen and see what you can come up with. For more options, consider tuned percussion instruments like a timpani, marimba, or dhol.

Consider posting the stripped-down song on YouTube or sending them to fans in exchange for a social media post. You'll expand your musical horizons and undoubtedly have some fun in the process.



CELEBRATING

20

1991 - YEARS - 2011



Music Marketing Inc.

1160 Ellesmere Rd, Toronto, ON M1P 2X4
T 416 789-7100 F 416 789-1667



MONO



Being a musician means being versatile

Mono builds inspired cases for your most essential gear.

To serve customers near you visit www.musicmarketing.ca or call 416 789-7100.

Percussion 2011!

performance, he told me how much he enjoyed my playing. For a kid from Thunder Bay, I felt that I had arrived." He eventually fulfilled his parents' dreams, joining the faculty of Toronto's Humber College where he instructs in Percussion and Latin Ensemble Performances. Now, you can catch Lazar live with his Samba Squad, "an innovative group that is forging new directions by mixing global rhythms with the sound-power and the street-feel of the drums of the Afro-Brazilian Samba tradition," showcasing new original works from the group's upcoming album, due in Spring 2012.

Fortier's playing has taken her all over the world, starting with her first professional gig – in Japan! She's gone on to play in the ancient castles in Turkey, the 2000 Millennium New Year's Eve concert in New Zealand, and opened the first international Blue Man Group show in Berlin, Germany. "But my first performance with Celine (Dion)," she says, "and performing on The American Music Awards definitely rank among the top." Fortier played percussion for Dion's *A New Day* show in Vegas and *Taking Chances* tour, which took her to 93 cities in 25 countries. Back in Vegas, Fortier is entrenched in the local music scene, freelancing and performing regular gigs with Blue Man Group, Killian's Angels, Mullaney, and others.

There should also be a new (and long-overdue) Killian's Angel CD dropping in the near future.

Naturally, when a musician has achieved all that these five percussionists have to date, you can assume they've done something right. It seems that they embodied the best from those that influenced and inspired them and coupled that with their experiences to create their own "code." Each one is as unique as their path to success, but effective nonetheless.

Fortier is inspired by those who strive to do their best both inside and outside of the musical community. "My dad continues to inspire me through the life he led and values he instilled. He loved people and would always do his very best to help them. Celine is also inspirational in that she gives 100 per cent every time she performs and you'll never know if she's had a bad day or feels under the weather. And I'll give props to Sheila E. for paving the way for female percussionists and for being an outstanding musician and performer."

She adds that being versatile and

prepared is a necessity. "You never know when opportunity is going to come knocking. It's not always enough to be proficient on your instrument; you want to offer the whole package." Take into account your image, showmanship, and professionalism. Remember, "Your reputation among your peers can help or hurt you." On a personal note, she offers to those who want to take this path: "I've known too many musicians who've fallen victim to the destruction caused by drug and, especially, alcohol abuse. Please, please be aware of the dangers of addiction and how it can utterly ruin your life."

Lazar jumps from one experience to the next when talking about what inspires him. He's like a sponge, soaking in every musical and life experience, and squeezing it all out to create a blend of something new,



Nannette Fortier



KoSA Founder Aldo Mazza performing for students at KoSA China.

something that speaks to him and allows him to share that pleasure with others. "Growing up, my parents played Middle Eastern music and the drum beats and singing made me feel good." It's as though each new artist or style opens a door and leads you someplace else. What he learned from all this is to be open to all experiences and to connect with music, the work, the audience, and the band. "Take advantage of every opportunity and always give it your best," he advises, "as you never know who's listening. People are always looking for players who are not only good musicians but positive people to be around and who make their burdens easier."

Ferreras is influenced by the technical aspect of the percussion art form – finding those subtle nuances that get you to think and tune-in. "I'm influenced by Nexus, Jack De Johnette, Buddy Rich, and

KoSA is a Montreal-based percussion initiative started by Founder Aldo Mazza and a core group of likeminded individuals, all wanting to bring the importance of music and its positive powers to the people.

KoSA continues to grow and spread its message through events like its annual International Percussion Workshop, Drum Camp, and Festival, held annually in Castleton, VT late-July; its ongoing band trips that allow school music students to travel and learn; the KoSA Cuba Workshop & Havana Drum Festival, running next from March 4-11, 2012; and new initiatives like the KoSA Italy Workshop and KoSA China initiative.

Learn more about KoSA and its programming by visiting www.kosamusic.com.

DRUMS FOR CURE PROJECT



Pearl
The best reason to play drums.



GATOR

SABIAN

VATER

HELP US HELP
Support the Canadian Breast
Cancer Research Foundation and
BUY A KIT TODAY

Buy a Canadian Limited Edition **PEARL BREAST CANCER** kit and receive a limited edition pair of Vater sticks, a complete set of exclusive Gator drum bags and a Sabian Cymbal pack at incredible savings. For more details on the Gator and Sabian offers please visit: <http://www.eriksonmusic.com/PearlBreastCancer>. Jarr Industries/Erikson Music will donate **\$200.00 PER KIT SOLD TO SUPPORT BREAST CANCER RESEARCH IN CANADA.**

In 2011, an estimated 23,400 women will be diagnosed with breast cancer and 5,100 will die of it. On average, 64 Canadian women will be diagnosed with breast cancer everyday and 14 Canadian women will die of breast cancer every day.

Erikson Music
A DIVISION OF JARR INDUSTRIES, LTD.

Pearl
The best reason to play drums.

Percussion 2011

a whole lot of other drummers whose priorities are sound, feel, and the interplay of materials – metal, wood, skin. My priority is tasteful playing. My tool is deep listening. This field is rich with wonderful work, variety, many facets of human interaction, and most of all, music is a gift that we must share." His message is to "practice hard, think outside your circle, find a mentor, and listen to good advice."

Lifelong learning seems to be the path for Moore, who is equally comfortable and proficient in rock or jazz drumming, orchestral work, theatre, early music, and world music, having studied (and continuing to study) under masters of each genre. "People who inspire me and continue to influence me are usually the ones that are closest to me. The list is a long one." He adds that continued education and growth, both as a person and a musician, is important.

When Dame Glennie was growing up in Scotland, there were no guest

musicians offering master classes or workshops at school. "It allowed me not to become hostage to a situation," she explains. "Lots of things could influence you – it could be a conversation, something you see on TV, watching someone perform, even watching your cat and how it moves." She credits much of her drive and success to her first percussion teacher, Ron Forbes. "He treated his students first as 'sound creators,' then as musicians, then as percussionists. 'Sound creators' – this influenced the way I think."

Aiding her success is the recognition that music was not only her love; it was also her business. "First there has to be that feeling – that you want to play music. Then you need to be aware of the difference of practicing and rehearsal. Finally, you have to understand that you are in a business that entails non-playing things. There is no point in thinking that you are going to be a great musician and have a great career if you are only spending eight hours a day practicing. You need to spend an equal amount of time creating opportunities to use those hours of practice."

With evidence of the first drum dating back to 6,000 BC, we've had thousands of years to create a whole spectrum of percussion instruments. Richard Moore plays all the standard orchestral instruments: timpani, snare drum, marimba, vibraphone, and xylophone, all mixed with Cuban percussion, Brazilian Samba, North Indian table, and the cimbalom. Rick Shadrach Lazar has a variety of Afro-Cuban, Afro-Brazilian, and Arabic instruments along with his drum set. Sal Ferreras? Latin, classical, and a number of world percussion instruments. Fortier's arsenal includes the tin whistle, spoons, and Irish bodhran among her plethora of instruments in the percussion family. And Dame Evelyn Glennie? Well, she herself owns about 1,800 (mostly percussion) instruments!

Their instruments and approaches to playing may vary, but their reasons for playing are the same and as old as the drum itself – to connect people to something larger than themselves through music. ■



Multi-instrumentalist Levon Ichkhanian, lead guitarist in the Dora Award-winning production of *Jersey Boys*, has performed with the likes of A.R. Rahman, Peter Murphy and Marvin Hamlisch, and with his own band at events including the Beijing Olympics, MIDEM (Cannes), and the International Guitar Festival (UK). He will be releasing his 4th recording, a live album, shortly. www.levonmusic.com.

BLOG CENTRAL @ CM

Tips and advice from some of Canada's most successful musicians and music industry professionals.

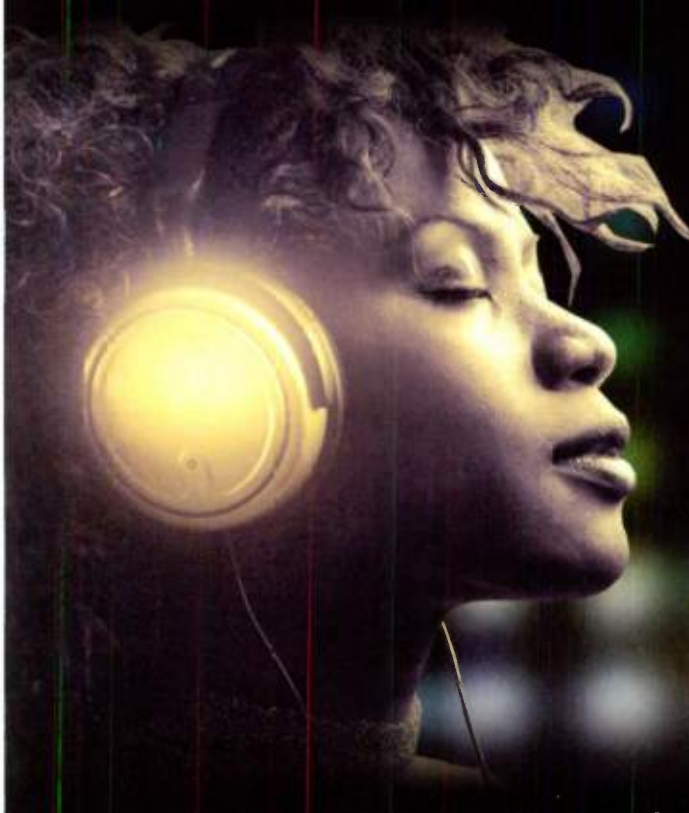
www.canadianmusician.com/blogcentral

CANADA'S INTERNATIONAL MUSIC CONVENTION & ENTERTAINMENT FESTIVAL

CANADIAN MUSIC WEEK 2012

CONFERENCES • MUSIC, FILM & COMEDY FESTIVALS • AWARDS • TRADE SHOW • INTERNATIONAL MARKETPLACE

March 21 - 25, 2012 • TORONTO, CANADA



presents



**MUSIC
SUMMIT**

MARCH
22-24
CMW
2012

Keynote Speakers &
Celebrity Interviews

Mentoring Sessions

Songwriting Listening Sessions

Networking Opportunities

Canadian Music Week's International 3-day music conference is designed for both industry executives and recording professionals focused on the business of global music. Through panel discussions, demo critique sessions, one-on-ones and networking opportunities, pros from around the world and all sectors of the industry will be at your disposal with the tools and knowledge to build your career in music.

REGISTER NOW AT WWW.CMW.NET



World Radio History

Tim Chaisson is an East Coast-based performer and songwriter who has received national attention from his latest project, *Broken Hearted Beat*. A tour-de-force in amalgamating diverse backgrounds and genres, his music unites the finite intricacies of folk, pop, country, rock, and even the Celtic inspiration that initially spurred him on in his youth. www.timchaisson.com.



By Tim Chaisson



Consider The Co-Write

As most who've attempted the task know, there are many different ways to approach the craft of songwriting. I started off in the musical world as a Celtic fiddle player, so my first experience of writing a song was writing lyrics from the heart of a 12-year-old kid – to the melody of a fiddle tune.

Once I decided to pick up the guitar, I began writing more and more, locking myself in my room for hours upon end. At the time, I had no particular driving force or specific inspiration other than feeling like I was tapping into a whole new realm of music. The world of songwriting has been my world ever since, although for me, it has certainly evolved along the way.

In this piece, I want to discuss my experiences with co-writing. Every songwriter has a different outlook on co-writing; some of my favourite writers have never even tried it, and some live by it. Before releasing my last record, I was scared to co-write. I always wrote by myself because it felt so personal and I couldn't imagine being so open with another writer. When I begin to write a song, I start by belting out whatever melody and gibberish pops into my head, and what comes out using this method isn't always pleasant or necessarily something you want other people to hear. As I understand it, this is a common fear held by songwriters who have never co-written, but I got over it quickly.

My first introduction to co-writing

came via a recommendation of Gordie Johnson when he came onboard to produce our last record, *Broken Hearted Beat*. My first thoughts were: "Who am I going to be writing with?" and "How awkward is it going to be?" The next words out of Gordie's mouth were: "I'll give my friend Joel Plaskett a call and see if he's up for some songwriting sessions."

Being a huge Joel Plaskett fan for a few years prior, I was both overwhelmed and nervous to co-write with such a highly-respected musician; however, after a few sessions, I became quite comfortable with the process and we ended up finishing a total of nine songs that I absolutely loved.

Tim Checks In From Down Under

Visit www.canadianmusician.com/ multimedia for video updates from Tim Chaisson's solo tour of Australia, featuring cameos from The Trews and a few other surprises

After my first co-writing experience, I became addicted to the whole concept. I was so amazed and intrigued by how a song could feel after having someone else's input. It's amazing how much inspiration can flow when you put a few different creative minds together.

One song on our record in particular took on a different feel altogether

when it turned into a co-write. I originally wrote the song "Slippin' Away" as a slightly complicated rock song with every standard part – a verse, pre-chorus, chorus, bridge, and solo. I decided to take it to Joel in our first songwriting session to see where it would go. We took out the chorus, and added a simple hook to open and close the song, singing: "Slippin' away, slippin' away..."

Later, when it came time for pre-production, Gordie wanted to take a crack at it, too. Immediately he suggested the bridge should become the pre-chorus and the "slippin' away" hook should be sung far more frequently. In production, we also added some Celtic fiddle and reggae-influenced piano and bass. It's amazing how much a song can change when you let a few people in!

Over the last few months, I've been writing for a new record and am still enjoying the co-writing adventure. I've been lucky enough to hang out and write with more very talented people such as Gordie Sampson, Colin and John-Angus MacDonald (The Trews), Simon Wilcox, Patrick Ballantyne, and Damnhait Doyle.

While the thought of giving up control of your personal creations can be scary, I really encourage any songwriter to at least give it a try. You don't have to wait to set up a session with Nashville's finest; you can get together with any fellow musician and see what happens. Try it out, because an extra mind can take that lonely verse or chorus idea and help you turn it into your next big song!



Adam Gallant is a freelance recording engineer based out of Charlottetown, PEI. He has worked with notable east coasters such as Al Tuck, Two Hours Traffic, and Boxer The Horse. Adam also writes, records and plays electric guitar in Raccoon Bandit. You can reach him at adgallant@gmail.com.

By Adam Gallant

Tracking & Mixing Drums

Setting up and tracking drums can be the most exciting and anticipatory part of working on a recording. It's often my favorite part. A few of things I'll touch on in this article are: mic technique, headphone mix, and mixing.

Mic Placement

For rock drums, there are a few traditional ways to mic up the kit. One valuable learning tool is the Glyn Johns microphone technique. It's a great way to get you tuned into a natural-sounding drum kit. Named after the engineer who pioneered it, this placement technique uses three mics to capture a balanced image of the kit. There is far less control in the mix than your normal 10- to 12-mic set-up, so mic placement is critical. This set-up involves one mic on the kick drum, one overhead above the kit, and a second overhead off of the floor tom. I like to take the outer skin off the bass drum and get the kick mic about 6-10" off the beater.

For overheads, the top microphone should focus on the snare as there is often a lot of competition for space with cymbals. Keep it high enough above the kit so that it captures a decent balance overall. You may want to favour the hi-hat over the crash cymbal depending on how prominently they are used. I measure the distance between that mic and the snare with a patch cable. Using that distance, I place the second overhead off the floor tom, equidistant from the snare. With proper gain, the snare becomes the main focus of my mix.

For a full-on drum set-up, I use about 10 mics. (I won't get into microphone selection here, as that topic could fill an

article on its own.) Kick drum, snare top and bottom, close mics on all toms, two overheads, hi-hat mic, two room mics, and, if I have a spare input, I'll have a little fun and put a third room mic as far away as possible. With this kind of set-up, you have full control over the kit's sound in the mix.



Headphone Mix

When it comes to a drummer's headphone mix, things have to be latency-free and the mix has to be inspiring. I mostly record with bands that like to use a click track, and if the drummer is really whaling on the kit, the metronome has to be very loud for them to lock in. If there are sections in the music where the drummer is out and cymbal decay is important, I'll often bring the click down to avoid having to edit out metronome bleed from the headphones later. It's also

important to mute the click at the end of the take so the drummer's ears can take a break. A good way to keep your drummer happy is to check in about their mix often and see if there are things you can subtract rather than add to his or her mix. If a drummer asks me for more bass, I generally ask if they could use less guitar as well. That way, I'm clearing up space instead of blasting the player's brains out.

Mixing Drums

When it comes to mixing drums for rock and pop music, you'll find that kicks, snares, and toms are predominant. I often bring a track into my Pro Tools session that is similar to the song I'm working on and A/B it to my mix. These days, I use Tom Petty and Arcade Fire as my go-to rock drum references – lots of attack and not too harsh in the highs. I'm generally gating kicks and snares. For toms, I gate when necessary. Often the open sound of the toms helps generate a nice decay on the kick drum, so I keep them humming away or use an expander instead of a gate.

A huge challenge when it comes to mixing drums is keeping the snare alive through the cymbal-heavy parts. This is when the bottom snare mic can come in handy. Try it both in and out of phase, stick with what sounds best, and creep it in until it's barely audible. I often roll off all information below 85 Hz and above 12,000 Hz on this channel. Be sure to check mixes at low volumes as well as high volumes and in as many systems as possible (laptop, iPod, car, etc.). Watch out for exhaustion, and be sure to take breaks often. Fresh ears are often the best thing you can bring to a mix.



By Dave Gardner

Why It's Worth Hiring A Sound Engineer

Most successful touring bands that can fill rooms ranging from small clubs to full-sized arenas have one main thing in common: they realize the necessity of hiring their own sound engineer to learn and mix their show.

Much like hiring a plumber or a mechanic rather than a handyman or general contractor, you hire a front of house (FOH) sound engineer because they have a very particular set of skills and abilities that makes them well-rounded and good at their job. Their job, foremost, is to recreate in a live setting what bands have spent tireless months perfecting on their studio recordings.

Whereas bands at times have months in the studio recording multiple takes or performing many different forms of editing, the FOH engineer really only has one take to "get it right."

Hiring a FOH engineer before a tour allows that individual the time to create a familiarity not only with your studio recordings, but also to get a "feel" for how the band would like to sound live. Working in a live environment, a FOH engineer can change the levels of different instruments to create an ongoing mix rather than a static one depending on the show and set list. Just as every member of the band is important to the way the song is constructed, it is ultimately the FOH engineer's job to put these pieces together to create a cohesive sound. Having an invested working relationship with the band allows the FOH engineer to know which player should be showcased at which point of a set or song.

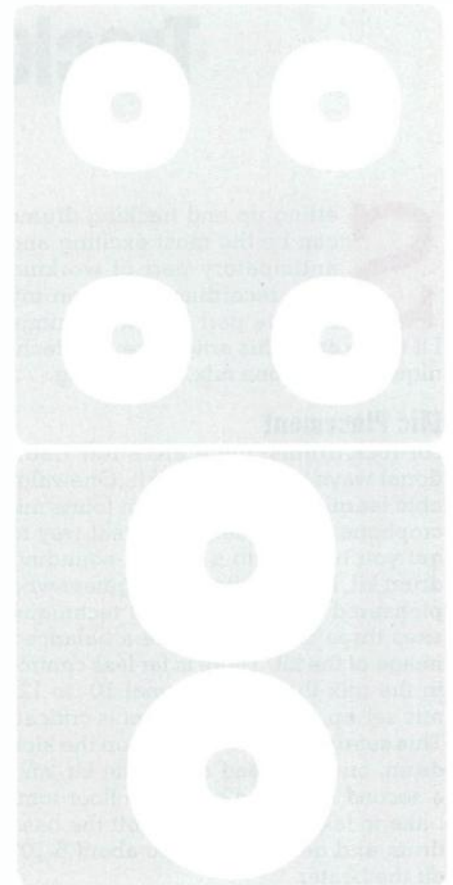
But even before the mix can be addressed, the FOH engineer needs to get the band ready for sound check. One of the many things that they have to deal with on a regular basis is different equipment in every new city or venue (unless of course a band has the ability to carry some amount of production with them on the road). A seasoned

FOH engineer will have a good understanding of several types of equipment (both analog and digital) and be able to troubleshoot through new equipment or problems that may arise, just as a good mechanic would be able to work on a number of makes of vehicles.

In the live field, many manufacturers make products that do similar things, but may have different ways of laying them out. Just as guitar amplifier manufacturers all make products with the same purpose in mind, they all design their products in different ways. Having someone who can troubleshoot a problem can ultimately help with the flow of a sound check as well as that of the show itself if a technical problem arises.

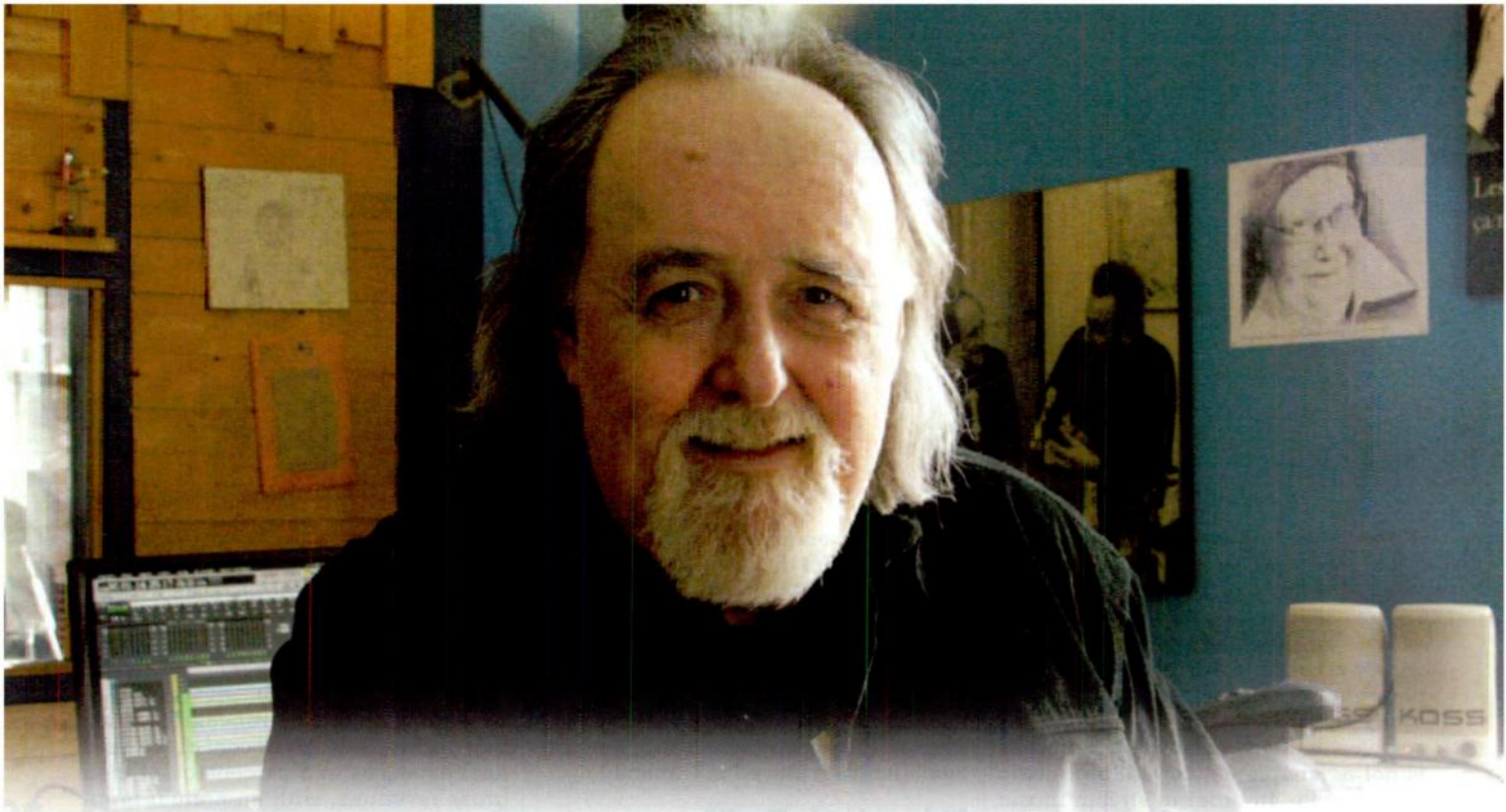
On top of different equipment, every venue has different acoustics to take into consideration when shaping the mix. An experienced FOH engineer should have knowledge about the different acoustic characteristics of materials found in a typical venue (wood, cement, carpet...) as well as an understanding of architecture (square rooms, low ceilings, theatres, arenas...). For example, a small club with cement floors will sound quite different during soundcheck than it will during the show as the audience will drastically change the sound that is reflected and absorbed. In terms of architecture, your engineer should know that a room full of hard angles or that's configured as a square or rectangle will sound quite different compared to a theatre with high vaulted ceilings, rounded corners, and a proscenium.

Here, some might argue that it would therefore be better to use a local sound guy because he or she would be more familiar with the venue. This can be true, but the touring FOH engineer knows the band's songs intimately. It could also be argued that having a fresh set of ears mixing in a given venue can be much better than having someone who is stuck in a routine mix for that room – a situation I've come across several times in my own touring experience.



It's much like someone who drives the same route to work everyday, believing it is the best or most efficient means of getting there, only for someone new at the office to show them a different and possibly better way to get there.

As was shared with me recently by members of up-and-coming Canadian band The Heartbroken, having a sound engineer you trust takes away anxiety about technical issues and lets the band focus solely on their stage performance. So much like hiring a plumber or mechanic, things such as trust in their ability and references of past work can be very integral to a good live experience.



How TAXI Got My Music into U.S. TV Shows

Jean Custeau — TAXI Member

I live in Québec and started playing the guitar when I was 13. 45 years and six albums later, I was no closer to a steady musical career than when I started. I had pretty much given up my dream of a Gold Record, but I still had my studio and have been able to eke out a living recording other people.

A Friend Told Me About TAXI...
I joined TAXI in 2006, and immediately began submitting my music. TAXI's A&R people quickly helped me to figure out which genres I was best at—light classical ballads, tangos, waltzes, and French music—so I concentrated on doing those even *better*. I built on my strengths.

My First Deal Opened More Doors!
I signed my first deal through TAXI for two songs with a top Film/TV Music Publisher in Studio City, California in 2007. I landed my first placement eight months later in the TV series *Monk*. Since then, I've

signed *dozens* of deals with several major Production Music Libraries and Publishers in the U.S. and overseas. I now have open doors with *all* of them because I joined TAXI.

The Placements Keep Rolling In
I've already had two placements in *Brothers and Sisters*, four in *10 Things I Hate About You*, and one in an Independent film, *The Sweet Smell of Success*, starring Billy Bob Thornton. I've also signed five more of my songs with a record label that markets all over Europe!



TAXI®

The World's Leading Independent A&R Company

1-800-458-2111

World Radio History

My Biggest Check So Far...
I'd heard on TAXI's online Forum that it typically takes five to seven years to build momentum—I guess I'm living proof. In 2010, a *significant* part of my income was from licensing fees. In February of 2011, I received my biggest payment *ever* from SOCAN.

Don't Wait 45 Years to Become an Overnight Success
Frankly, I had given up hope of success with my music, but TAXI has changed all that. I've put off my retirement, my music gets heard by millions of people, my self-confidence is soaring, and I get to network with talented musicians from all over the world.

TAXI doesn't promise miracles, but I think it can work for everyone, from everywhere, at every age and most importantly, in every style. As long as you've got a real passion and are ready to work hard, TAXI can take you where you need to go. Call them!



By Chris Taylor



Streaming Radio

People have long recognized the value music can bring to efforts to promote a product or service. As online streaming technology becomes more widely accessible, more and more people are seeking to capitalize on this value by adding music players or streaming services to their websites. This process is not as simple as just adding music to a website. In order to stream music legally, there are licences that must be secured so that copyright holders are fairly compensated for the use of their music.

The Basics

This process is simplest when dealing with non-interactive streaming. This means that the stream functions like conventional radio in that users have no control over the songs they will be listening to.

Streaming music online is considered to be a public performance under copyright law. For non-interactive streaming, there are two kinds of licences that must be obtained in order to do so legally. The first is for use of the underlying song that has been recorded, which is usually owned by the publisher and/or songwriters. The second is for use of the recording itself, which is usually owned by the record company and/or performers. These two licences are handled slightly differently between Canada and the US, but the basic idea is the same.

Webcasting In Canada

The licence covering use of the underlying songs in Canada is administered by SOCAN. The annual or quarterly fee for this licence is based on five factors: the percentage of SOCAN repertoire used on the site; the service provider's internet-related revenues; the ratio of audio page impressions to all page impressions; whether it is a Canadian or non-Canadian site; and the ratio of non-Canadian page impressions to all page impressions.

The licence covering the use of the recordings in Canada is administered by Re:Sound. For for-profit sites, the current fee for this licence is 12 per cent of

the gross revenues earned by the owner and operator of the site, with an annual minimum of \$500 per channel up to an annual maximum of \$50,000. For not-for-profit sites offering non-interactive services, the fee is currently \$60 per month.

Once obtained, these licences allow sites to use virtually any music they'd like, as these two organizations represent all music played in Canada.

Webcasting In The US

In the US there are three societies that control the right to license the performance of the underlying songs: ASCAP, BMI, and SESAC. To use all songs in the US on a website, its owners would need to obtain licences from all three of these organizations. If they were to choose only one, they could only use the songs that particular organization controls. For example, BMI controls approximately 60 per cent of music played in the US, while SESAC controls a small minority and ASCAP holds the balance.

These three performing rights societies all have different fee structures for licences to stream non-interactive music. ASCAP's rates are determined based on revenue from the site's users and sponsors, visits to the site, and the number of performances, with a current minimum annual fee of \$288. BMI currently charges either 1.75 per cent of the site's gross retail revenue with an annual minimum of \$324, or 0.006 cents per stream hour with an annual minimum of \$1,200. SESAC bases its fees either on revenue or total hours of streaming, whichever is greater after multiplying the amounts by a multiplier set for each year (for example, 2011 fees are based on the greater of: [.0053 x revenue] or [.001806 x streaming hours]). SESAC's fees are paid twice per year, with a current minimum fee of \$209 for each period.

Just as in Canada, sites must also obtain a licence for the performance of the recordings. In the US these licences are administered by Sound Exchange. There are a number of different rate structures available for this licence, including special accommodations for small webcasters (defined as commer-

cial non-subscription webcasters with annual revenues under \$1.25 million) and microcasters (defined as service providers with less than 18,027 aggregate tuning hours per year, with annual revenues of less than \$5,000 and annual expenses of \$10,000).

Currently, small webcasters must pay the greater of 7 per cent of their annual expenses or a percentage of their gross revenues, with an annual minimum of \$2,000 for services expecting to earn less than \$50,000 in annual gross revenues, or \$5,000 for those expected to earn over \$50,000. Microcasters pay the same rates as small webcasters, but their annual minimum is reduced to \$500 plus a \$100 proxy fee in lieu of providing monthly statements of account.

Interactive Programming

Any interactive or on-demand music use will require additional licences and fees, both in Canada and the US. Some performing rights organizations offer alternate licences for the interactive use of underlying songs and others do not. In Canada, a licence for the underlying songs must also be obtained from CMRRA for on-demand streaming because this type of use creates a reproduction of the song. In the US the licence that covers the reproduction of the underlying song for on-demand streaming is administered by the Harry Fox Agency.

Sites providing interactive music services would also need to obtain a direct licence from the owner of the recording (usually the record company) for each song that would be used.

Conclusions

The world of online music use can be a confusing one to navigate, but it is becoming more straightforward as licensing systems for online streaming are put into place. While the process may be complicated and the fees can add up, these licences attempt to ensure copyright holders are compensated.


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

Your Third Amp



Welcome to a New Kind of Amp

THR is an amp designed to fit where, when, and how you play when you're not on stage or in rehearsal. THR combines responsive tube amp modelling, lush effects, hi-fi stereo playback, and integrated USB recording in a compact package designed to bring great tone anywhere.

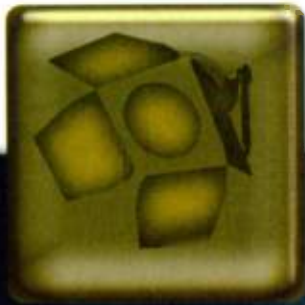
 YAMAHA

yamaha.com/thr



**NEW
WEBSITE!**

Books, Videos, DVDs & Software **ORDER ONLINE!**



- ▶ DIRECTORIES/TOUR GUIDES
- ▶ MUSIC BUSINESS
- ▶ PUBLICITY
- ▶ PUBLISHING
- ▶ RECORDING & AUDIO PRODUCTION
- ▶ SONGBOOKS & SHEET MUSIC
- ▶ SONGWRITING AND MORE ...

MusicBooks+Plus

Thousands of Music, Audio and Lighting Titles!

www.musicbooksplus.com

1-800-265-8481

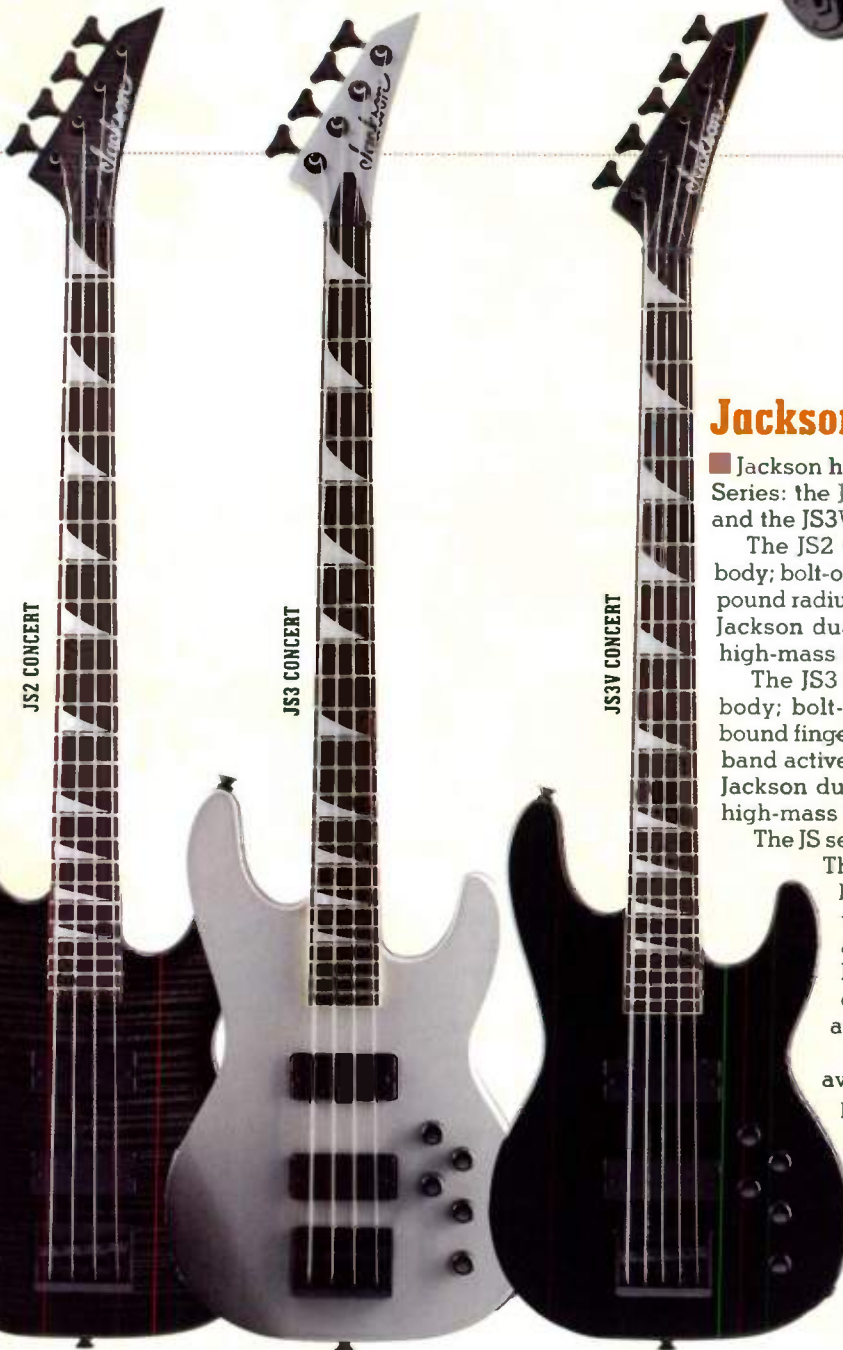
World Radio History

Planet Waves NS Mini Headstock Tuner

Planet Waves has begun shipping its NS Mini Headstock Tuner. Able to tune a wide variety of stringed instruments, its low-profile design blends with the aesthetics of the instrument, concealing it from the audience.

The NS tuner is outfitted with a piezo transducer and features a backlit display to allow easy tuning in noisy, dim, or well-lit environments. The tuner has an adjustable calibration between 430 Hz and 450 Hz.

For more information, contact D'Addario Canada: 905-947-9595,



Jackson JS Series Bases

Jackson has welcomed three new bases to the JS Series: the JS2 Concert Bass, the JS3 Concert Bass, and the JS3V Concert Bass.

The JS2 Concert Bass features an Indian cedro body; bolt-on maple neck with Indian rosewood compound radius fingerboard; 24 jumbo frets; a 34" scale; Jackson dual humbucking high-output pickups; a high-mass bridge; and black hardware.

The JS3 Concert Bass features an Indian cedro body; bolt-on maple neck with Indian rosewood; bound fingerboard; 24 jumbo frets; a 34" scale; three-band active EQ with bass, mid, and high boost/cut; Jackson dual humbucking high-output pickups; a high-mass bridge; and black hardware.

The JS series also includes the JS3V Concert Bass.

This model features an Indian cedro body; bolt-on maple neck with Indian rosewood; bound fingerboard; 24 jumbo frets; a 34" scale; three-band active EQ with bass, mid, and high boost/cut; Jackson dual humbucking high-output pickups; a high-mass bridge; and black hardware.

The JS2 and JS3 Concert Bases are available in black, quicksilver, and transparent black finishes. The JS3V Concert Bass is available in black, quicksilver, and silver burst finishes.

For more information, contact B&J Music Ltd.: 905-896-3001, FAX 905-896-4554, bjmusic@kmcmusic.com, www.bjmusic.com.

Levy's Black-On-Black Guitar Straps

■ Levy's Leathers Ltd. has introduced its Black-On-Black line of guitar straps. These straps feature 2" black garment leather with black embroidery, polypropylene webbing backing, and tri-glide adjustment. Pictured is model MSS7GPE available in six original designs.

For more information, contact Levy's Leathers Ltd.: 800-565-0203, FAX 888-329-5389, levys@levysleathers.com, www.levysleathers.com



G7th Newport Capo

■ G7th has begun shipping its Newport capo. Designed to bring improvements and style to the type of capo which operates using an over centre locking mechanism, the Newport can be applied using one hand and features fine-tension tuning to adjust the clamping force.

For more information, contact Wes-Can Music Supplies: 800-661-9960, FAX 800-600-6646, info@wescanmusic.com, www.wescanmusic.com.

MOD Kits DIY The Trill Tremolo Pedal Kit

■ MOD Kits DIY has made available its The Trill Tremolo Pedal Kit. MOD Kits are designed to give novice and experienced musicians the opportunity to build their own amps and effects pedals. All kits come with illustrated drawings, easy-to-follow instructions, and use point-to-point wiring. A pre-drilled enclosure and all parts are included.

The Trill Tremolo Pedal kit features a speed knob that provides a wide range, from a very slow to rapid-fire effect. The depth knob varies the ratio between effected and dry signal. Using low noise transistors makes operation of The Trill quiet with no signal drop when engaged. The Trill uses true bypass foot switching so it is out of the signal path when not engaged. The effect pedal operates on 9V batteries.

For more information, contact MOD Kits DIY: info@modkitsdiy.com, www.modkitsdiy.com.



49 KEY MODEL



Novation Impulse USB/MIDI Controllers

■ Novation has unveiled Impulse, its new range of professional USB/MIDI controllers available in 25-, 49- and 61-key models.

Each controller features a semi-weighted keyboard with after-touch, designed to make it feel and play like a real, expressive musical instrument. Impulse controllers have eight rotary encoders, full transport control, a large LCD display, 55 mm faders, eight drum pads with multicolour LED backlights, and multi-mode operation.

The Impulse range comes with Xcite+ Pack: Novation Automap, Ableton Live Lite, Novation Bass Station, and 1.5 GB of Loopmasters/Mike The Drummer samples. The drum pads operate in different modes, such as following the pattern being played by Impulse's on-board groovebox-style arpeggiator/step sequencer. Players can change the pattern in real time and engage a beat roll function to improvise with drum patterns on the fly. In addition, the drum pads can be used to trigger clips in Ableton Live's session view.

Further processing can be added with the pitch and modulation wheels. Additionally, each Impulse controller comes with Novation's Automap control software for DAW and plug-in control.

For more information, contact Erikson Audio: 514-457-2555, FAX 514-457-0055, www.eriksonaudio.com.

MusicBooks+Plus

Your Holiday Gift Giving Source

Featuring:

- * A terrific selection of books, instructional DVDs and CD-ROMS for Musicians & Music Lovers
- * Shipping across Canada, US and Worldwide
- * Gift Certificates (can be emailed worldwide)
- * Secure online ordering

Call us at **1-800-265-8481**

or visit us at **www.musicbooksplus.com**

Thousands of Music, Audio & Lighting Titles

Attention ENTERTAINMENT INDUSTRY INSIDERS

A once-in-a-lifetime opportunity to own one of Toronto's finest music recording facilities. Designed by Terry Medwedyk / Group One Acoustics. Built in the late 1990's and renovated in 2008. 'The Drive Shed', home to Juno Award-winning Recording Engineer John 'Beetle' Bailey, is relocating to the Stratford area.

This facility has been host to many of Canada's finest recording artists, including The Rankin Family, Sophie Milman, The Canadian Tenors, Molly Johnson, Jane Bunnett & Hilaro Duran, Michael Kaeshammer, Amy Sky, Serena Ryder, Kevin Breit & Harry Manx, Charlie Major, Canefire, Jason Blaine, Leah Daniels, Beverley Mahood, Ian Thomas, to name just a few...

FEATURES

- Massive sun filled live room studio floor with 16 foot high ceilings
- Three isolation booths with excellent sight lines
- Fully equipped kitchen complete with two huge skylights
- Inviting oversized lounge area with dining facilities
- Loading bay with overhead door (room for parking)
- Second floor mezzanine houses Studio B
- Editing and mixing suite
- Spacious office
- Separate bathroom with shower and laundry facilities
- Close proximity to Toronto's major highways

Please contact Paul A. Perruzza at Top Canadian Realty Inc. Brokerage

Direct: 416-576-8686 • Bus: 905-292-5433 • 1-866-542-6677
paulperruzza@realty-works.com

Schatten Design Mini-Pre Preamp

■ Schatten Design Acoustic Pickups has introduced a new preamp, the Mini-Pre. Designed to offer a compact preamp option for acoustic instruments, the Mini-Pre measures 3" x 2" and is 1" thick.

The Mini-Pre features a clean, crisp, even response with input gains up to 20dB. It also comes complete with a belt clip.

For more information, contact Schatten Design Acoustic Pickups: 877-633-0177, sales@schattendesign.com, www.schattendesign.com.



Nobel Instruments Mistral Curved Soprano Saxophone

■ Nobel Instruments is highlighting its mistral curved soprano saxophone. This sax features a black nickel body, lacquered keys, engraved bell, high F# key, low C# lock, pivoting low B \flat spatula, leather pads with metal resonators, and comes with a wood shell case.

The ergonomics of this curved soprano have been designed to provide a playing feeling similar to that of an alto.

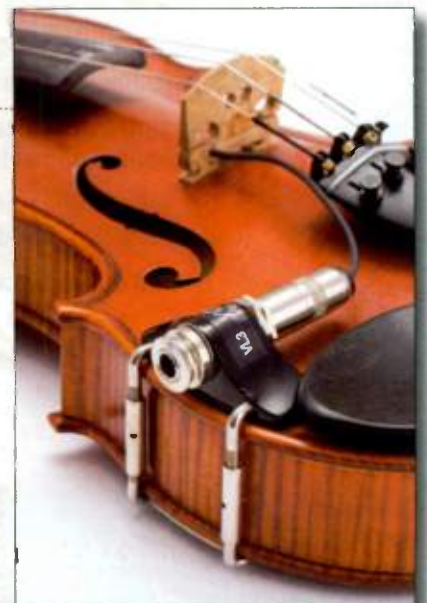
For more information, contact Nobel Instruments: 514-688-3678, FAX 514-678-4472, joss@nobelinstruments.com, www.nobelinstruments.com.

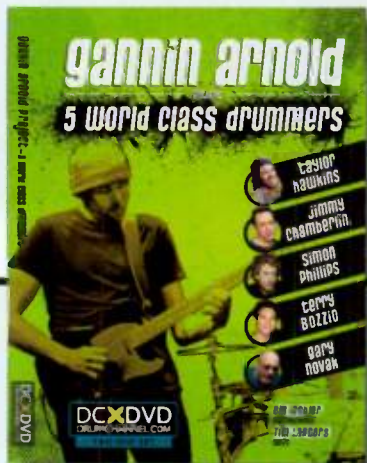
Headway Music Audio VL3 Violin Bridge Pickup

■ Headway Music Audio has launched a new pickup, the VL3 Violin Bridge pickup. The VL3 features a natural sound and response with effective rejection of feedback, body handling and fingerboard noises, bow direction "woof," and bow hair and background noises.

It has also been designed to avoid piercing trebles and peaks. It features a CNC-routed and pickup-fitted Aubert bridge, a Piezo ceramic pickup featuring 100 per cent shielding against hum, and a hand-polished rosewood clamp-jack.

For more information, contact Counterpoint Musical Services: 905-415-0515, FAX 905-415-9232, music@counterpointmusic.ca, www.counterpointmusic.ca.





Alfred's Gannin Arnold: 5 World Class Drummers DVD

Alfred Music Publishing is now distributing *Gannin Arnold: 5 World Class Drummers*, an educational performance DVD from Drum Channel.

Gannin Arnold: 5 World Class Drummers features the guitarist performing and interpreting various songs with world-renowned drummers Taylor Hawkins, Jimmy Chamberlin, Simon Phillips, Terry Bozzio, and Gary Novak, along with Billy Mohler on guitar and bass and Tim Landers on bass. Throughout 19 band performances, Arnold identifies the approach, time, feel, and personality that the drummers offer to each song interpretation. Additionally, all the drummers play on "Not From Here," which includes special overhead and foot pedal edit versions throughout the entire tune.

The multidimensional 2-DVD set contains in-depth interviews featuring candid conversation on each drummer's idea of rhythmic interpretation and song shaping methods.

For more information, contact Alfred Music Publishing: 818-891-5999, FAX 800-632-1928, sales@alfred.com, www.alfred.com/dealer.

Peavey AmpKit 1.2 App

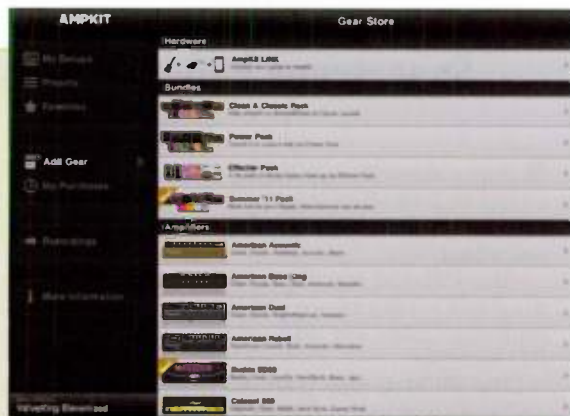
Peavey Electronics has made available Version 1.2 of AmpKit, a guitar amps, effects, and recording app for iPad, iPhone, and iPod touch developed by Agile Partners. AmpKit 1.2 features dual-stage amp simulation, convolution-based cabinet simulation, adaptive input compensation, an upgraded noise gate, and solo and mix output shaping.

Adaptive Input Compensation technology automatically identifies frequency variations among the headset interfaces of iOS devices and compensates for the differences by adding slightly attenuated bass frequencies to the output.

With the new dual-stage amp simulations, AmpKit 1.2 also doubles the simulation fidelity of all Peavey amps in AmpKit when running on newer iOS devices, including iPhone 4, iPad 1 and 2, and the fourth-generation iPod touch.

AmpKit LiNK, a high fidelity guitar interface, can be used to connect an electric guitar or bass directly into the headphone jack of an iPhone, iPad, or iPod touch. The Peavey amps in AmpKit include the Peavey 3120, Peavey 6505 Plus, Peavey 6534 Plus, Peavey Classic 30, and Peavey ValveKing.

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



YOU DON'T LEARN AUDIO ENGINEERING BY SITTING IN A CLASSROOM!

So why not learn through 1-on-1, hands-on, modular courses at a professional studio instead?



Flexible Hours | Modular Curriculum | 30 Years of Industry Experience



Number 9 Audio Group | Toronto, Ontario, Canada | 416-348-8718
info@number9.ca | number9.ca | facebook.com/number9audiogroup

Mention this advertisement to receive a 5% discount!

Superscope PSD430 Digital Recording System

■ Superscope Technologies Inc. has introduced its newest addition to the PSD400 Series of professional digital recording systems, the PSD430, a portable digital recording system for music practice and recording.

The PSD430 has three available media types for recording and playback – plug in a miniSD card, connect an external flash drive or hard disk drive via USB, or record or playback audio on the built-in CD recorder.

The PSD430 also features simultaneous real-time control of tempo and key changes, and play-along options include A-B looping for practice sessions and voice reduction. Advanced features include overdubbing, punch-in/out recording, reverb and delay, panning, editing, and three-band parametric equalization.

For more information, contact Superscope Technologies Inc.: 800-374-4118, FAX 630-232-8905, www.superscopetechnologies.com.

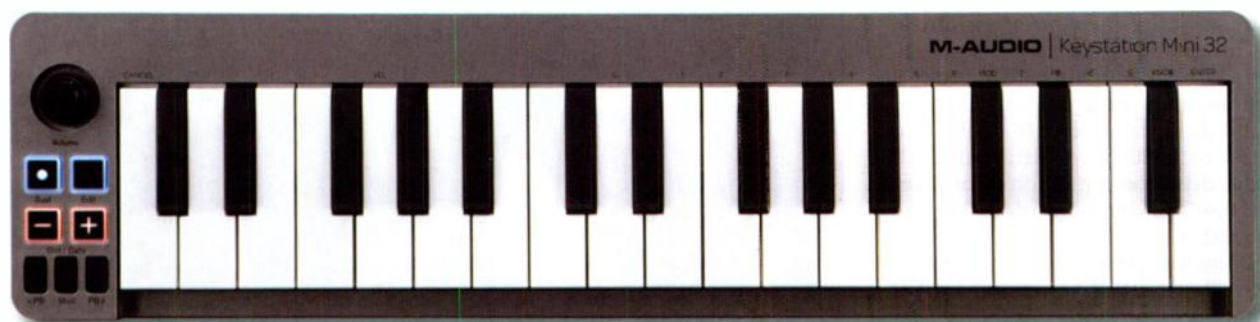


Bugera Magician Infinium Amplifier

■ Bugera has unveiled its 85-watt Magician Infinium amplifier. The Magician features three channels, multiple class modes (class-A or combined class A/AB), Varipower (adjustable output power from 1-85 watts), switchable triode/pentode operation, EQ controls, and the company's Infinium Valve Life Multiplier technology, which optimizes the performance of each output tube and dynamically balances the drive between them to more evenly distribute the load.

The Magician comes outfitted with a Neo-Vintage 12" Bugera speaker, handmade in the same factory as the amplifier.

For more information, contact Intellimix Corp.: 514-457-9663, FAX 514-475-0575, salesinfo@intellimix.com, www.intellimix.com.



Avid M-Audio Keystation Mini 32 Keyboard Controller

■ Avid has announced its new M-Audio portable Keystation Mini 32 Keyboard controller. The Keystation Mini 32 is a 32-note, USB bus-powered keyboard controller designed for musicians on the go.

The Mini 32 is small enough to fit in a backpack while offering features including: 32 low-profile mini-keys; musical velocity curves; four assignable controls, including a knob providing real-time control of DAW and virtual instrument functions; and USB bus-powered plug-and-play connectivity, including iPad compatibility.

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



ADVERTISERS' INDEX

NOVEMBER-DECEMBER 2011

PG.	ADVERTISER	WEBSITE	E-MAIL
72	ALFRED PUBLISHING (MUSIC BOOKS PLUS)	www.musicbooksplus.com	mjack@nor.com
56	BLOG CENTRAL	www.canadianmusician.com	info@nor.com
57	CANADIAN MUSIC WEEK	www.cmw.net	bessie@cmw.net
47	CHARVEL (B&J MUSIC)	www.charvel.com/desolation	bjmusic@kmcmusic.com
51	COSMO MUSIC	www.cosmomusic.ca	andrew@cosmomusic.ca
21	DEAN MARKLEY	www.deanmarkley.com	info@deanmarkley.com
7	DIRECT MUSIC SUPPLY	www.directmusicsupply.com	sales@directmusicsupply.com
67	DRIVE SHED	www.topcanadianrealty.com	paulperruzza@realty-works.com
17	EVANS (D'ADDARIO CANADA)	www.daddariocanada.com	info@daddariocanada.com
73	GEORGE L'S	www.georgels.com	georgels@bellsouth.net
6	HARRIS INSTITUTE	www.rock-enroll.info	info@harrisinstitute.com
6	IMSTA	www.imsta.org	info@imsta.org
4	METALWORKS INSTITUTE	www.metalworksinstitute.com	admissions@metalworksinstitute.com
53	MONO (MUSIC MARKETING)	www.musicmarketing.ca	ray@musicmarketing.ca
64,67	MUSIC BOOKS PLUS	www.musicbooksplus.com	mjack@nor.com
48	MUSIC DIRECTORY CANADA	www.musicdirectorycanada.com	mjack@nor.com
69	NUMBER 9 AUDIO GROUP	www.number9.ca	info@number9.ca
24	PAUL REED SMITH	www.prsguitars.com	custserv@prsguitars.com
55	PEARL (ERIKSON MUSIC)	www.eriksonmusic.com	info@eriksonmusic.com
8	RADIAL ENGINEERING	www.radialeng.com	info@radialeng.com
75	RADIO STAR	www.radiostar.ca	bessie@cmw.net
3	ROLAND	www.roland.ca/bosstree	info@roland.ca
15	SHURE (SF MARKETING)	www.shurecanada.com	info@sfm.ca
45	STEINBERG (YAMAHA)	www.steinbergcanada.ca	dminer@yamaha.ca
61	TAXI	www.taxi.com	memberservices@taxi.com
77	TOM JACKSON	www.canadianmusician.com/tomjackson	business@nor.com
2	TREBAS INSTITUTE	www.trebas.com	info@trebas.com
63	YAMAHA - THR	www.yamaha.com/thr	info@yamaha.ca
79	ZILDJIAN (B&J MUSIC)	www.zildjian.com	bjmusic@kmcmusic.com
80	ZOOM (OMNIMEDIA)	www.omnimedia.ca	client@omnimedia.ca

To view the online digital version of *Canadian Musician*, please go to www.canadianmusician.com.





Sonor Drums Canada Special Edition Pocket Set Drumkit

■ Sonor Drums Canada has announced the availability of its Special Edition Pocket Set drumkit, designed to offer several upgrades and additional components to the company's Safari set. Upgrades include the change to wood bass drum hoops and Force Style low-mass lugs.

The Pocket Set also features a 13" x 5" snare drum, a double-tom mount system (which can also accommodate a single tom and cymbal boom arm set-up), legs for the 14" x 12" floor tom, and the riser/pedal-mount system from Sonor's Select Force Jungle Series. Although it's sold as a 5-piece shell pack configuration, the Pocket Set is offered in two finishes from the new Smart Force series, meaning players can also add the 8" tom to the kit.

For more information, contact Coast Music: 514-457-2555, FAX 514-457-0055, info@coastmusic.ca, www.coastmusic.ca.

The BEST DEAL an Artist Can Get!



Record Deal in a Box provides everything needed to sell music on iTunes® and other top online stores through TuneCore®. Music is ready for sale as fast as 24 hours and the artist keeps 100% of the rights and royalties.

EACH PACKAGE INCLUDES:

- One year digital distribution through TuneCore® (up to \$50 value!)
- Studio One Artist music recording program on DVD-ROM (a \$99 value!)
- Informative booklet of recording industry information including copyrights, recording, and more

RECORD DEAL IN A BOX

TuneCore 1-Year Publishing Deal
and Studio One Recording Program
Album Edition Box Set \$49.99
Single/Ringtone Edition Box Set \$24.99



MusicBooks+Plus

Buy it today at musicbooksplus.com.



Alfred Music Publishing



Safehoop S-Hoops Drum Hoops

■ Safehoop Company has begun shipping its line of S-Hoops drum hoops. Designed to provide a quick upgrade to the sound and performance of any drum and drumset, the S-Hoops feature a low-angle, extended flange for even, gap-free tuning. The wider playing area also allows beefier rimshots and cross-sticks with less stick damage. S-Hoops are available in a full range of sizes.

For more information, contact Big Bang Distribution: 818-727-1127, FAX 818-727-1126, email@bigbangdist.com, www.bigbangdist.com.



Traveler Guitar EG-2 Portable Guitar

Traveler Guitar has introduced its EG-2 portable guitar. The Traveler Guitar EG-2 is a full 25 1/2"-scale electric guitar featuring a compact double-cutaway body shape, 3-ply pick guard, maple neck and fretboard, and a classic black finish with white pickup covers.

At 29 1/2" long, the EG-2 has been designed to stow in airline overhead compartments and weighs less than 5 lbs. Two precision-placed single-coil pickups feed into the EG-2's built-in Pocket RockIt headphone amplifier, which is custom-designed to produce classic clean and distortion sounds through headphones or when plugged into an amplifier.

Players can also go passive into their amp of choice. The EG-2's onboard electronics include a 1/8" aux-in jack so players can jam with tracks from an external device such as an MP3 player. Additional controls include tone and volume knobs and a 3-way pickup selector.

The EG-2 also includes more traditional guitar features such as an alder body, standard strap pins, and a fully adjustable truss rod. It includes a deluxe gig bag and comes standard with D'Addario EXL-110 strings.

For more information, contact Traveler Guitar: 909-307-2626, www.travelerguitar.com.

HotGear

Latin Percussion Giovanni Series Prestige Timbales

LP has recently introduced its Giovanni Series Prestige Timbales, named for and built to the specifications of the legendary percussionist Giovanni Hidalgo.

Giovanni Series Prestige Timbales start with 6.5" x 13" and 6.5" x 14" phosphor bronze shells and feature expanded space between the top and bottom ribs, creating an extra-wide cascara playing area.

Featuring a natural bronze colour above and below the ribs, the shells are buffed to a high-gloss while the area between the ribs is specially sanded and buffed to create a matte finish.

The Giovanni Series Prestige Timbales also feature a recessed top key tuning system that uses oversized bolts. The set also comes with a chrome plated heavy-duty stand, as well as a cowbell bracket and a pair of timbale sticks.

For more information, contact B&J Music Ltd.: 905-896-3001, FAX 905-896-4554, bjmusic@kmcmusic.com, www.bjmusic.ca.



George Leis
Instrument cables
Patch cables
Jumper cables

Think outside the box
for purer sound!

George Leis Effects Kit
Everything you need to maximize the signal strength and quality of your pedal board. Make custom length cables in minutes!
10 .155 cable/10 right angle plugs & jackets
Get Award Winning Sound with The Original High End Cable.

Marc Eric
Nashville Guitarist/Singer
Songwriter/Producer
www.marceric.com

615 868 6976 www.georgeleis.com

MarketPlace

If you need to contact **ANYONE** in the Canadian Music Industry, then **GET THIS BOOK!**

CM009
\$39.95
(plus S/H & GST) = \$48.20

music
DIRECTORY CANADA

CALL 1-800-265-8481,
FAX 888-665-1307, **Order Online** at
www.musicdirectorycanada.com
or www.musicbooksplus.com

VIMBC

BUILD YOUR MUSIC BUSINESS PLAN

For more info, visit:
www.vimbc.com

RATTLEBOX
STUDIOS

MUSICIAN FRIENDLY RECORDING

CONTACT US AT:
dbottrill@rattleboxstudios.com
or bmoncarz@rattleboxstudios.com,
www.myspace.com/rattleboxstudios,
or Call 416-539-0303

METAL
WORKS
STUDIOS

CANADA'S WORLD CLASS RECORDING STUDIO

www.metalworksstudios.com • 905-279-4000 • paul@metalworksstudios.com

CUSTOM DRUM TRACKS

BY RYAN HOYLE OF
COLLECTIVE★SOUL
AND Paul Rodgers

Info@ryanhoyle.com
www.ryanhoyle.com/thelab.html

GIVE YOUR SONGS THE POWER OF REAL DRUMS

CD Manufacturing
Download Cards
Free CD Baby
Eco-Friendly
Packaging
Graphic Design

500 retail-ready CDs &
100 download cards
from **\$975**
hosting included

MUSIC
MANUFACTURING
SERVICES
manufacturers of quality
independent music since 1988

416-364-1943
800-667-4237
musicmanufacturing.com

PAYNE MUSIC

Voted HAMILTON's #1

Musical Instrument Store
- HAMILTON SPECTATOR

(905) 522 5631
222 King Street E.
Hamilton, ON
www.paynemusic.com

Pierre
Bensusan

WYRES
STRINGS

www.pierrebensusan.com
www.wyresstrings.com

accudub inc. multi-media

Video Editing
VHS Duplication
DVD Authoring
DVD Replication
DVD/CD Replication
Audio Mastering
CD Replication
CD/DVD Duplication
Cassette Duplication
Graphic Design
Digital / Offset Printing
Custom Packaging

toronto • canada 416.504.5262
toll free 1-888.322.2838

accudub.com

MusicBooks+Plus

- We feature a **TERRIFIC** Selection of Books, Instructional Videos, DVDs, CD-ROMs for the Musician and Music Lover
- We ship across Canada, US and Worldwide
- Gift Certificates available and can be emailed Worldwide
- Secure Online Ordering or give us a call at **1-800-265-8481**

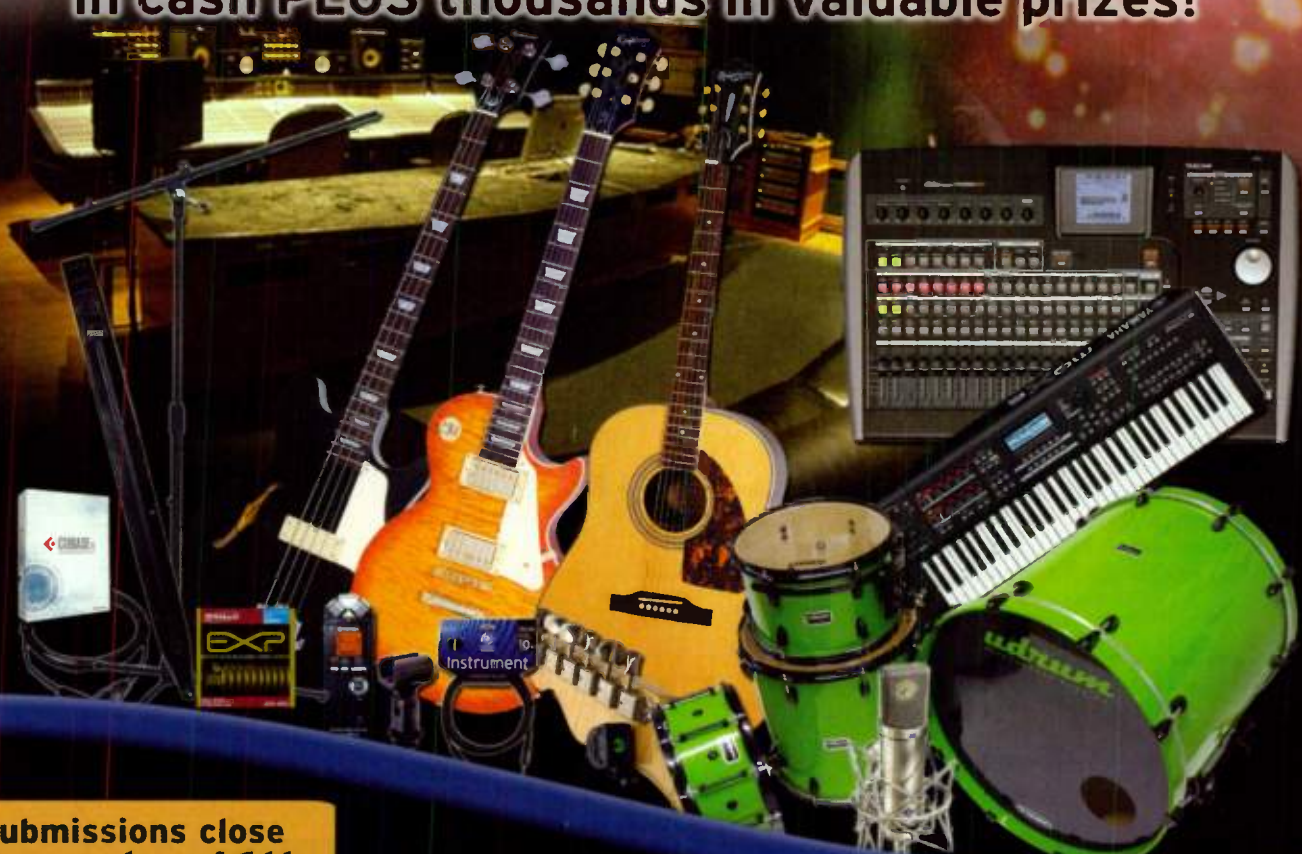
Thousands of Music, Audio & Lighting Titles
www.musicbooksplus.com

astral
RADIO
presents

RadioStar

National Talent Search

WIN \$10,000
in cash PLUS thousands in valuable prizes!



Submissions close
December 16th

TO ENTER AND FOR FULL
CONTEST DETAILS, VISIT:

www.radiostar.ca

PRODUCED BY: 1983-2012

CANADIAN MUSIC WEEK

CELEBRATING **30 YEARS**
MARCH 21-25, 2012 TORONTO, ON



World Radio History

EDUCATION

Training For The Musical Trades

Guitar Building and Repair
Live Sound
Recording
Tube Amps
C.N.C. Training
Courses and Workshops

Summit School of Guitar Building
6114 W. Island Hwy
Qualicum Beach, BC V9K 2E2
www.luthiers-international.com
1-888-901-9903

LADO LUTHERIE SCHOOL

Guitar building and repairs of acoustic, electric and bass guitars, taught by a master craftsman with over 45 years experience. Buy "LADO" guitars direct from factory. For more info: www.jklado.com, e-mail: joe@jklado.com or Tel: 705-878-3472.

EMPLOYMENT

NEED A DYNAMITE EMPLOYEE? Find the perfect person for the position you need to fill by placing a classified ad RIGHT HERE! Use this space to find the person who will take your company to the next level! Call Maureen Jack at 905-641-1512, FAX 888-665-1307, e-mail mjack@nor.com for details. You can also submit your classified online at www.canadianmusician.com.

MUSICIANS WANTED

Bassist wanted for signed Ontario band. Contact bob@roboticlunch.com, www.roboticlunch.com for music.

OPPORTUNITIES

Like so many musicians, it is hard to become recognized even though you may be very talented. Well there is now a way to help you become recognized. The sport of car racing can help you get you or your band recognized. For more information contact: b.mcf@sympatico.ca.

Beta Crew Stage Call: Mobile Audio app Beta testers required for Blackberry based app. Interested? E-mail betacrew@allantron.com.

PRODUCTS

Our Gift To You ... \$50 Off Any Dual Turntable*
Dust off your vinyl and enjoy your LP's again!

DUAL, one of the oldest & most-respected turntable brands, has introduced 8 NEW models of turntables, & Audioscape is proud to be the exclusive distributor for North America!

Buy direct from us and save.....

DUAL turntables are **finely crafted in Germany** & designed with **fully automatic operation** for your musical convenience... Place the LP on the belt-driven platter, touch the start button & enjoy music from your vinyl again!

Dual turntables on-sale starting at \$349.95, call 1-888-919-0707, or visit us online & learn more at www.audioscape.ca/store/Dual/Dual_Turntables

And...

- Check out our Dual USB Box... Record your vinyl to your computer for only \$99.95!
- JPS Labs, The World's Finest Cables™ ... Improving your AC POWER CORDS can work wonders with your **GUITAR AMPS!** Reduce noise, increase resolution... Learn more at www.audioscape.ca/store/JPS/Power_AC_Cables

***Offer ends Dec. 31, 2011**

Audioscape Canada Inc.
www.audioscape.ca
1-888-919-0707
info@audioscape.ca

Learnrootsmusic.com

Get Instructional DVDs from some of Canada's Best Musicians at www.learnrootsmusic.com. Monthly specials and worldwide shipping.

CANADIAN SOURCE OF:
- MAHOGANY -
- PEARL - ABALAM -
Other Tone Woods
No Borders To Cross
www.timelessinstruments.com
1-888-884-2753

NEED SPEAKERS?

EMINENCE - B&C - PIONEER - PHILIPS - MOTOROLA & tons more!
Speakers, crossovers, cabinet hardware, wire and connectors. Upgrade and/or build your own pro sound or guitar rig and save. **WE STOCK SPEAKERS** and related accessories for musical instrument, professional sound, home stereo, home theatre, commercial sound, and everything else in between. Visit us on the web and download our catalogues and price lists today. Dealer inquiries welcome.
Q-COMPONENTS
638 Colby Dr., Waterloo, ON N2V 1A2
Toll free: 1-800-363-6336
www.loudspeakers.ca
sales@loudspeakers.ca

SERVICES

Excellent "Pop" production facility in Nashville catering to all forms of pop. Current beats, sounds and arrangement ideas. Great vocalists if needed. Reasonable rates. Contact: Howie, 615-828-9323, howiemoscovitch@yahoo.ca.

WEBSITES

www.musicbooksplus.com - Features over 12,000+ products that include books, instructional videos, CD-ROMs, software. Some of the areas covered are: Music Business, Songwriting, Publishing, Recording, Audio Production, Instrument Technique, Voice Training, Internet Promotion ... and much more. Secured online ordering, 30-day guarantee, free electronic newsletter, monthly specials, worldwide shipping.



ONLY 95c A WORD!
To Place Your Ad Please Call
Maureen Jack
Tel: 905-641-1512
FAX: 888-665-1307
mjack@nor.com
www.canadianmusician.com/classifieds

TOM JACKSON

LIVE IN TORONTO



Tom's work as a Live Music Producer has helped shape the live shows of many of today's artists like: Taylor Swift, Jars of Clay, Jordin Sparks, James Bryan, Casting Crowns, Francesca Battistelli, Gloriana and Divine Brown. Many of the acts you admire have all benefited from Tom Jackson's Live Music Methods!

Helping artists "create memorable moments," Tom's teaching and Live Music Producing has influenced artists from numerous genres for successful tours, events, and showcases.

JUMP START YOUR MUSIC CAREER.

Register today for this one-time only one-day seminar at www.canadianmusician.com/tomjackson or call 905-641-3471

**NEW
DATE**

ONLY \$75.00 (plus HST)
EARLY-BIRD SPECIAL OF \$49.00 (PLUS HST)
UNTIL NOVEMBER 15.

**NEW
DATE**

SUNDAY, DECEMBER 4, 10AM TO 4PM
OISE Auditorium, 252 Bloor St. W., Toronto

Presented by



Canadian Musician magazine

World Radio History





If you are an unsigned artist and would like to be a part of Showcase, please submit your EPK at www.sonicbids.com/cmshowcase.

Selected artists will also appear on the *Canadian Musician* website, www.canadianmusician.com, with one song streaming in MP3 format.

by Ben Conoley



Liftoff

What: Alternative Rock
Where: Vancouver
Visit: www.liftoffnet.com

• Liftoff might not be big on self promotion (their website offers little in the way of biographical information) but that works fine because they don't seem like the kind of band that's too caught up in maintaining a website or writing one-sheets anyways. In fact, it took a trip to their Bandcamp page to discover that their upcoming *Naked* LP is their third full-length since they debuted with a two-song EP in 2000.

These British Columbians boast an alternative mainstream rock sound that sounds akin to a more rock-oriented Green Day (vocalist Carmon Leeson is a dead ringer for Billie Joe Armstrong) or an older Simple Plan while at the same time harnessing the alt-rock fashions of mid-'90s Canadian alternative rock.

Liftoff might spread themselves a little thin trying to pack variety (or eligible singles) into their releases, but standouts such as "Falling Apart" and "All Alone" are excellent testament to the fact that, if they stick to the up-tempo numbers, they're going to get somewhere.



The Money Bunch

What: Children's Music
Where: Toronto
Visit: www.themonkeybunch.com

• With a kid on the way, this writer is consistently on the prowl for kid-friendly music that won't drive parents crazy. The Money Bunch are a kids band, no doubt, but songs like "Poopie Diaper" (which is about inconvenient places for a kid to crap his or her pants) are funny enough for parents to be into and childish enough to make kids want to sing along. The band bills itself as "environmental," and many of their songs attempt to instill some sense of environmental responsibility in their young and adult listeners alike.

While this type of music isn't going to appeal to a large number of our readers, those with kids should be grateful for something other than the usual suspects to rock in the minivan on the way to soccer practice or daycare.



Abstract Artform

What: Hip-Hop
Where: Winnipeg
Visit: www.abstractartform.com

• Halifax's Classified might be trying to establish himself as the preeminent writer of hip-hop songs tied to our national identity, but Winnipeg's Abstract Artform might just give him a run for his money.

The group, fronted by MC and producer Shea "Kid A" Malcolmson, fuses live jazz and soul-like music with vocal delivery familiar to fans of groups like Jurassic 5. Their "I Am Canadian" single from 2010's *His Story In The Making* is a hit waiting to happen while other cuts share and celebrate life in a Prairie capital. Upcoming full-length *As The Crow Flies* is their second in as many years and the third since 2008's *Prairie Kid*. The band's work ethic has garnered them consecutive appearances at the taste-making NXNE festival, a 12-month stay on the *Chart* college lists, and a slew of other appearances and opportunities.

With easy flow, great instrumentals, and lyrics worth turning an ear to, Abstract Artform should be must-play material for any Canadian hip-hop fan.

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.



THE SEARCH FOR INTELLIGENT PERCUSSION IS OVER.



// INTELLIGENT PERCUSSION BY ZILDJIAN

The world's oldest cymbal makers are proud to introduce a radical new era in percussion. New instruments you've never heard before. New ways of making music. A whole new generation of inspiration. Introducing Gen16. Come see what the future holds.

// DISTRIBUTED BY B&J MUSIC LTD.

gen¹⁶
Intelligent Percussion by Zildjian

Can't Be Done?

CREATING A NEW GENERATION.

Zoom's H2Next is the next paradigm in innovative hand-held recorders. The features are ground-breaking. The design is both ultra-portable and ultra-slick.

NEW MICS, NEW FORMAT.

The H2Next features our best microphones yet and is the only portable recorder with five studio-quality mics on-board.

MID-SIDE RECORDING. A TRUE GAME CHANGER.

Used for many years in film and broadcast, Mid-Side recording combines a uni-directional Mid mic that captures sound directly in front and a bi-directional Side mic that captures sound from your left and right. By increasing or decreasing the level of the Side mic, you can control the width of the stereo field which gives you incredible flexibility over your recordings. If you record in RAW mode you can even adjust the stereo width after recording.

YOU STILL GET THE X/Y...

And with Zoom's X/Y stereo condenser mics, you'll get great recordings with natural depth and accurate imaging every time.

AN ALL-AROUND PERFORMER.

Using the H2Next Mid-Side and X/Y mics together in 2 or 4-channel mode, you can create stunning 360° surround sound recordings.

20 HOURS OF BATTERY LIFE.

The H2Next provides over 20 hours of continuous operation on just two standard AA Alkaline batteries!

DATA RECOVERY FUNCTION KEEPS YOU PROTECTED.

Never again will you have to worry about losing recorded data to unexpected errors. Whether you experience battery loss or an accidental power-down, the H2Next Data Recovery function will automatically restore your data the next time it's powered on.

PLAY BACK AND LISTEN.

Ensure your recordings are being captured the way you want. The H2Next built-in reference speaker allows you to listen to your recordings with exceptional clarity.

IT'S ALL THERE.

Variable speed playback, variable pitch and AB repeat. It's all there.

THE REAL DEAL.

The array of technologies is amazing. Equally stunning is a street price on par with US pricing at \$199.95. (Actual street price is determined by your dealer).



FRONT VIEW - ACTUAL SIZE

REAR VIEW - ACTUAL SIZE

Can't Be **Outdone!**

ZOOM

Distributed in Canada by **OMNIMEDIA** 1875 55th Avenue, Dorval, QC H9P2W3 Tel: 514.636.9971 Fax: 514.636.5347 www.omnimedia.ca