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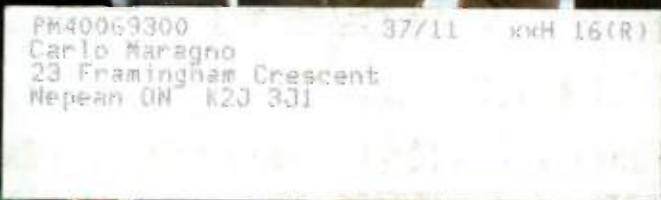
Rattling The Room: Bass Guitar 2012

Tips On Fine-Tuning
Your Tone From:

- Michael Manring
- Eva Gardner
- Jeff Jones
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Cover (l-r) Parthiv Thaparathan, Kinley Dowling, Josh Ward, Tim Baker, Phil Maloney & Adam Hogan of Hey Rosetta!

Contents (l-r) Tim Chaisson with backing band members Brian McCarthy, Tom Wigmore & Nat Lambourn.

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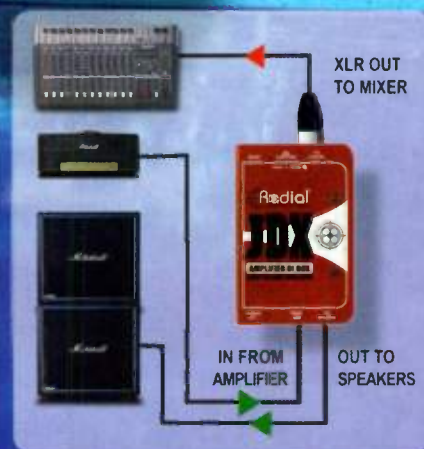
"This thing rocks!"

~ Eddie Mapp

For years, engineers have been fighting with guitars to make them sound good. Mic positioning, room acoustics on stage, resonance from the stage floor and bleed from other instruments all play havoc. And this is just the beginning... you still have to try to make an amp sound good with a mic placed right in front of the speaker. To make matters worse, those pesky guitar players are all using in-ear monitors and for the first time, they are actually hearing the sound from the mic. And they're not very nappy.

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World Radio History

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~ Kevin Madigan - FOH
Lucinda Williams.

"Fans don't care about the technology... so long as the bass and guitars make Godzilla weep and hide like a beaten puppy. The Radial JDX works."

~ Doug Short - FOH
Megadeth, Judas Priest,
Van Halen, Iron Maiden.

"With the JDX, I get consistent, coherent tone night after night and the guitarists love the sound in their in-ears. It simply rocks!"

~ Eddie Mapp - FOH
Evanescence,
Stone Temple Pilots.

"The JDX is almost too good to be true. The artists hear the sound they are playing and I'm not fighting mic coloration. Plug it in & turn it up."

~ Jon Garber - FOH
Rascal Flatts, Brad Paisley.

"The JDX captures my sound with previously unobtainable control and clarity, offering our soundman a direct injection of sonic rage!"

~ Kerry King - Guitarist
Slayer.

"The JDX is nothing short of revolutionary! I can't believe the clarity and dynamics, yet it still retains the grind of my amp. It breathes!"

~ Danny Miranda
Bassist - Queen, Blue
Oyster Cult, Meat Loaf.

"The Radial JDX captures the distortion from the bass amp without any loss of low end. And with such a loud band, it also helps eliminate spill."

~ Jon Burton - FOH
The Prodigy, Gomez,
Bjork.

"Folks don't realize how hard it is to make multiple guitar channels live happily together. With a JDX, mic placement is no longer an issue."

~ Bradley Johnson - FOH
Aerosmith, Whitesnake.

"The JDX gives character without the worries of bleed and feedback. I was so surprised how close it sounded to a SMS7, I had to double-check."

~ Jim Warren - FOH
Radiohead, Arcade Fire,
Nine Inch Nails.

"I was looking to make the bass 'poke' through in my mix so I tried the JDX. It's a great alternative to mic'ing a dirty cab. I've been using it ever since."

~ Russ Giroux - FOH
Chickenfoot.

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Hitting It Home

Hi *Canadian Musician*,

I was so excited to see your story in the Nov./Dec. 2011 issue entitled "Think Outside The Club." I was excited 'cause for the last year I have been working on putting together a house concert circuit.

I have a lot of years experience (25) working in the bars around Ontario. I have seen the changes happening with more clubs going dance or asking the bands to pay to play. In Knapp's second-last paragraph, I quote: "The days of waiting for a record label, a booking agent, or manager to swoop down and make a star are over. These days, if you want success, you have to get in and roll up your sleeves"

This is something I have been telling bands for the past 15 years! Take control of your own career. If you want to make it in this industry, you have to take it like a job. I have seen too many bands waste great talent sitting around and waiting for someone to come to them. It does not happen anymore!

Since I have gotten tired of working in the bars for 15 per cent of a jug of draft (ever try and get that away from a band guy?) I started thinking, "What else could I do?" I read an article in a local magazine about a house concert and the light came on. I started asking artists that I knew if they would be interested in something like this.

I wanted to get the feel of doing house concerts and try and work out what might be some bugs before launching. I decided to do some house concerts at my community hall, since my house is so small. I have had four so far and have learned something from each one. Now I have been asked by another hall in another village to bring my house concerts there.

My website is just finished and ready to go. I have gathered some of the best and dedicated talent that I have met over the years. I plan to bring my idea to all of Ontario and invite them to "think outside of the venue."

Thank you again for encouragement that I am on the right track.

Sincerely,
Doreen Harte
www.hostahouseconcert.com

FeedBack

twitter

Tweet, Tweet

"Flipping through ... *Canadian Musician* (magazine) while eating lunch at work, and I find it amusing how much of my life (all the way from attending MIA at Fanshawe College up to my new job at L&M) is contained within these pages."

Jacob Hrajnik (@Hrajnik)
Posted on Twitter Jan. 28th, 2012

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Top Marks For Tom Jackson In Toronto

It was great meeting [everyone] yesterday at the Tom Jackson event. The event itself was amazing – so informative and helpful. I couldn't have asked for more! It was also a great opportunity to meet fellow artists and writers and others in the industry. Can't wait for more!

Cheers,
Luciana

COVER ALL

HOW A cover band co

It's what you aspire to — playing original music to endearing fans while earning accolades, praise, and record deals to inspire, finance, and continue the development of your artistic vision and craft. You wouldn't be here trying to make a career in the music industry if this was not at least one of your goals.

Many musicians may discount the cover band as a legitimate means to achieve this, holding misguided criticisms along the lines of: "If you were that good, you wouldn't be playing other people's songs" — and they may be right, but only to a degree.

You likely won't have A&R reps and labels clamoring for a piece of your top 40 bar-circuit cover band, but that being said, the benefits that come with playing in a regularly-gigging cover group offer you the opportunity to hone your chops while earning some extra loot that will allow you to continue to pursue your true aspirations.



Tommy Youngsteen



Alan Snoddy

for everybody, too."

For Snoddy, who, in addition to his role with Tommy Youngsteen, is an

"It's really just about fun and stretching out a bit musically," says Alan Snoddy, who fronts Tommy Youngsteen & The Million Dollar Band, a Toronto-based Tom Petty, Neil Young, and Bruce Springsteen cover band, while adding: "It's also a little bit of extra cash

alumnus of Canadian indie pop group Stars and currently working on a solo record with producer Roscoe Ambel, the idea to form Tommy Youngsteen was innocuous at first. "Josh Trager (Sam Roberts Band) and I are big Petty fans and I am a huge Springsteen fan. We just booked some shows and rounded up the guys and learned the tunes," explains Snoddy on the formation of the group, which, in addition to Trager on drums, is rounded out by Greg Paquet (The Stills) on guitar, Tim Fletcher (The Stills) playing bass, Graham Playford performing guitar, vocal, and percussion duties, Patty Townsend on keyboards and vocals, and Erik Hove (Stars), who plays saxophone.

While playing a variety of clubs, corporate gigs, and private functions, including a Toronto International Film Festival charity party for Adrian Grenier, star of HBO's hit show *Entourage*,

Snoddy explains that these humble beginnings have evolved into a platform for these career musicians to perform in capacities that they wouldn't normally. "I am fronting the whole thing, so that's more pressure and attention than I am used to," shares Snoddy, while adding that filling the role of front man is something that he is getting comfortable with to the point of enjoyment.

And this is how, in essence, playing in a cover band can help your career. "Personally, I am more interested in pursuing my own original music, and I think I speak for the rest of the guys with this as well," says Snoddy, but he notes: "That being said, a cover band is a great way to make some extra money."

It is not just the supplemental income earned from playing cover gigs; it's the opportunity to work on your skills as a musician in a live performance setting that is the true benefit. "What I've gotten

THE BASES ould Help your career

most out of it is that it's given me a lot more confidence in front of an audience, fronting a band," reveals Snoddy "For a singer/songwriter or someone who is looking to come out of their shell as a sideman or woman, a good cover band can definitely help get you there in terms of practice and exposure." ●



(L-R) Tim Shaughnessy, Dave DellaValle, Gord Sobota & Justin Faragher of U2 tribute act Desire.

PAYING TRIBUTE

An alternative to a cover band, the tribute band requires you to not only be very familiar with the music, but also pay close attention to the wardrobe, stage presence, and mannerisms of the band you're emulating. For Tim Shaughnessy, who takes on the role of Bono in the Hamilton, ON-based U2 tribute band Desire, which has played festivals, clubs, and private functions throughout Ontario and eastern Canada, paying tribute to one of his favourite bands is proving to pay its own dividends in his musical career.

CM: How long did you work on the material before playing your first live show?
TS: The band was formed by Gord Sobota (drums) and Dave DellaValle (guitar)

about five years ago. They spent nearly two years together playing along to live recordings of U2 before they began a search for a vocalist and bass player. Justin Faragher was an obvious choice for them as he had spent years playing in top 40 and various rock bands with them. The role of Bono was a tough spot to fill and Desire went through five vocalists before I auditioned and joined the outfit. From that point, we spent about nine months in rehearsal before performing our first live gig.

CM: As a tribute band, how important is it for Desire to replicate a U2 performance and how do you manage this?
TS: It is imperative that every show contains the energy and dynamic

of what you would experience while watching the actual band. We want everyone that comes to see us to have no choice but to feel our passion for the music we are performing and see that we have done countless hours of research and rehearsing. By watching every concert video available, over and over and over, we know we can "become" the band during a performance. It's an element of musical theatre that we bring to each and every one of our shows.

CM: What is the typical Desire gig?
TS: The majority of our gigs are either festivals or theatres; however, we do play select bars and have done many private and corporate shows as well. I think we all enjoy the festival gigs the most as they tend to bring the most

people – anywhere from 3,000 to 15,000 – and it showcases the band on a grand level with a large stage, massive PA, and lighting show. U2 is as much about presentation and theatre as it is music so festivals are our best vehicle. And it's always nice to have your own trailer and catering as well (laughs).

CM: Speaking to other musicians who are either in their own tribute band or considering starting one up, what are your key pieces of advice that you would offer to achieve success?

TS: What's very important is to consider the audience of the band you're interested in. There are some tributes out there whose appeal is so selective that the gigs will surely be few and far between. Do you really want to put all that work in and find yourself playing twice a year? Make sure there is a wide demographic that will want to see your act.

Secondly, you have to do a *lot* of work before even thinking about booking gigs. Put those hours in and use constructive criticism with each other – if you notice something isn't quite "right" with the band, it will surely be noticed by that artist's diehard fans.

Also, see if there are any other acts around doing the same thing. It might not be worth the effort if you're competing with two or three other tributes that are geographically close. It will also take a *lot* of work to get gigs. I would recommend searching out other tribute acts and taking note of where they play, then pursuing those leads. And finally, as anyone will say, you have to really like the band whose music you're going to learn; otherwise you just might get bored in a hurry. Thankfully, I've been a lifelong fan of U2 and their catalogue allows for endless setlist possibilities.

Craig Leach is the Assistant Editor of Canadian Musician



TOM JACKSON SEMINAR AT CMW.

CMW Marks 30 Years With 2012 Edition

Canadian Music Week, the annual convergence of musicians, industry insiders, and media, is celebrating its 30th anniversary this year when it takes over Toronto's downtown core for a five-day run from March 21-25.

Hosted at the Fairmont Royal York Hotel and at over 60 venues throughout the city, CMW combines four information conferences; a trade exposition; a film festival; a comedy festival; and four awards shows in addition to the Canadian Music Fest (CMF) artist showcase. The event provides musicians and fans alike with a variety of valuable educational and networking opportunities, as well as the chance to take in some stellar performances.

An always-popular component of CMW is the celebrity interviews. Confirmed for this year's conference are: legendary guitarist Slash, who will be interviewed on Friday, March 23 at the Fairmont Royal York Hotel before performing a sold-



BIG SUGAR & WIDE MOUTH MASON PERFORM DURING CMF.

out concert later that evening at the Phoenix Concert Theatre; live event mogul Harvey Goldsmith, who will offer insight into what it takes to be a prominent producer and concert promoter; Canadian icon Burton Cummings, who will share details of his 40-plus year career during a rare and intimate one-on-one interview; and a closing keynote address by Huffington Post President and Editor-in-Chief Arianna Huffington. For more information and a complete list of speakers, visit: www.cmw.net/conference/highlights.

Panels slated for this year's conference portion include: "Running a Successful Social Promotion," "Spotlight On Latin America," "Format Wars," "Monetizing Online Communities," and a whole host of others. For a complete list of panels and seminars, visit: www.cmw.net/conference/panel-schedule.

Happening concurrently with CMW is CMF, featuring a huge offering of nightly performances at various clubs and venues over the five days. Set to perform during the festival are: Passion Pit, I Mother Earth, The Sheepdogs, Dan Mangan, Hedley, The Trews, The Inbreds, and many more. For a complete lineup, visit: www.canadianmusicfest.com.

Also taking place are the annual CMW award presentations, including the Canadian Music and Broadcast Industry Awards, Canadian Radio Music Awards, the Crystal Awards, and the Indie Awards.

For more information, contact CMW: 905-858-4747, FAX 905-858-4848, www.cmw.net.

Guitar Workshop Plus 2012 Lineup Taking Shape

The 2012 Guitar Workshop Plus program has announced its initial artist lineup for this year. Confirmed for the 2012 event are: Tommy Emmanuel, Guthrie Govan, Billy Sheehan, Ian Thornley, David Griesom, Johnny Hiland, Dave Martone, Jon Finn, Mark Kelso, and more.

Guitar Workshop Plus has also announced dates for its 2012 sessions in Toronto and Vancouver. Confirmed session dates are as follows: Toronto (Session 1) – July 15-20, 2012, Toronto (Session 2) – July 22-27, 2012, Vancouver Session – August 12-17, 2012.

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

For more information, check out the next issue of *Canadian Musician* or contact Guitar Workshop Plus: 905-567-8000, info@guitarworkshopplus.com, www.guitarworkshopplus.com.



TOMMY EMMANUEL



IAN THORNLEY

For Your Health! The Musician's Health Survey

Canadian Musician recently surveyed musicians from coast-to-coast about injuries related to playing music. Read the results below then check out Matthew Claxton's article "Maintenance For Musicians: The Benefits Of Physiotherapy" on page 40 to learn more.

Have you ever suffered an injury related to playing music?

Yes **69.33%**
No **26.67%**

What was the cause of the injury?

Repetitive motion **41.33%**
No answer **32%**
Improper technique **12%**
Overextension **6.67%**
Other **6.67%**
Jumping off the speaker stack **1.33%**

Have you ever missed a performance or related event due to an injury?

No **70.67%**
Yes **20%**
No answer **9.33%**

When injured, what was your course of treatment?

Rest **52%**
Treatment? I just played through the pain **25.33%**
Other **21.33%***
Strength conditioning **18.67%**
Medication **16%**
Physiotherapy **16%**
Chiropractic treatment **10.67%**
Medical treatment **5.33%**
Surgery **2.67%**

*Several respondents indicated that their personal course of treatment includes: essential oils, massage therapy, acupuncture, and yoga.

Have you ever seen a health care professional specialist about a music-related injury?

No **45.33%**
Yes **41.33%**
No answer **13.33%**

Do you take any measures of any kind to prevent injury, be it related to technique, equipment used, etc.?

Yes - I try to be careful **45.33%**
Yes - avoiding injury is a huge concern **24%**
No answer **14.67%**
No - but maybe I should... **10.67%**
No - I'm not worried about it **5.33%**

Additional comments from respondents:

- Being self-taught and starting on electric, the lack of technique is evident when I play acoustic. My strum hand aches after a few minutes as I repeatedly strike the body of the guitar. After 20+ years, it would be very hard to change my technique. Perhaps if I had started with lessons, this could have been avoided.
- For vocals, I have completely altered my diet as some food was causing acid reflux, which was affecting my singing. I no longer yell, whisper, or sing in the car. I stay hydrated and practice pedagogy daily.

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Music Heals Launches With Hockey Wager Between 54-40 & Garth Richardson

■ Neil Osborne of Canadian rock outfit 54-40 and celebrated record producer Garth Richardson (Rage Against The Machine, Red Hot Chili Peppers) are putting the love of their favourite hockey teams on the line to support music therapy programs.

Passionate hockey fans Osborne and Richardson, along with the rest of 54-40, are making a record together. Both are strong supporters of music therapy, so they made a friendly wager. If Richardson's favourite hockey team, the Toronto Maple Leafs, does not make the playoffs this year, he will donate his producer fees to Music Heals Charitable Foundation. If Osborne's favourite team, the Vancouver Canucks, does not win the 2012 playoffs, his royalties for the record will be donated to Music Heals. If neither team measures up, they both donate.

Music Heals is a charitable foundation based in Vancouver, created with an aim of uniting and supporting causes backing music therapy programs in Canada. Music and sports fans are invited to join the challenge by donating \$1 in the name of either Richardson's or Osborne's favourite team. All proceeds raised will go to support music therapy programs chosen by Richardson and Osborne.

Visit www.musicheals.ca to learn how to support this cause.



GARTH RICHARDSON & 54-40'S NEIL OSBORNE

Nimbus Launches Hip-Hop Production Program

■ The Nimbus School of Recoding Arts has launched a one-year music production program designed to teach skills specific to producing hip-hop and urban music.

The Beats & Urban Music Production (BUMP) initiative was designed in partnership with Grammy Award-winning producer and songwriter Chin Injeti, well-known for his work on the Eminem album *Recovery*.

"I am excited to share my knowledge and experience with the next generation of music producers" says Injeti, "and I really believe this program will turn out great hip-hop/urban music producers. Nimbus was the obvious choice to house this program."

Classes begin in April 2012 and applications are now being accepted. For more information on BUMP, visit: www.ninabusrecording.com/page/bump.



CHIN INJETI

KoSA Announces Dates For Summer Workshop

■ The KoSA International Percussion Workshop Camp and Festival will once again take place at the picturesque campus of Castleton State College, nestled in the Mountains of Vermont near the resort destination of Killington. The annual gathering of percussionists will run for five days from July 24th until the 29th.

"The KoSA Workshop is a hands-on intensive percussion camp unlike any other," says KoSA Founder Aldo Mazza. "The course of study includes an incredibly diverse range of styles and techniques including: drums set, Brazilian, Arabic, frame drumming, Cuban, South East Indian drumming, classical percussion, marimba, jazz vibraphone, timpani, snare drum, and much more."

Additionally, steel drum ensemble, marching percussion, and special percussion-for-band directors sessions are offered, as well as classes in video conferencing and music technology for all levels.

Past faculty has included: Neil Peart, Memo Acevedo, John Beck, Horacio Hernandez, Marcus Santos, Chester Thompson, Ignacio Berroa, Jimmy Cobb, and many more. For more information, contact KoSA Music: 800-541-8401, www.kosamusic.com.



ALDO MAZZA & RUSH DRUMMER NEIL PEART



ARLEM SALTE PERFORMS ON THE MAIN STAGE.

Break Forth Canada 2012 A Huge Success

Break Forth Canada, an annual Christian equipping and renewal conference, attracted over 15,000 people from over 1,000 churches to Edmonton, AB for three days of conferences, workshops, exhibits, and more. The event, which ran from January 27-29, offered attendees a chance to experience the latest in worship technologies, take in educational classes, and witness nightly performances from world-renowned artists.



ZORO LEADS A DRUM CLINIC

Classes offered during the conference covered such topics as instrument and voice-specific sessions, songwriting sessions, and technical classes in audio, lighting, video, and multimedia. The nightly concerts featured a lineup of Grammy and JUNO nominees and winners.

Plans are currently underway for Break Forth Canada 2013, which will be held in Edmonton from January 25-27, 2013. For more information, visit: www.new-creation.net.



THE SHEEPDOGS AT LAST YEAR'S CANADIAN BLAST.

Canadian Blast To Represent At SXSW

Canadian Blast, an initiative of the Canadian Independent Music Association (CIMA) that functions as an export development tool for Canada's independent music community, will be returning to the 26th edition of South By Southwest (SXSW) in Austin, TX, happening March 13-18, 2012.

Through 36 strategic export initiatives in 18 countries in UK-Europe, the United States, and South Asia, CIMA helps music companies get the attention of music buyers, distributors, and promoters in foreign markets and helps artists get exposure.

"The results speak for themselves," says Stuart Johnston, CIMA President. "Consider that participants in CIMA's key trade initiatives between 2007-2011 told us they completed or initiated almost \$100 million in business deals around the world. That is why we wave the flag in Austin."

For more information, contact Canadian Blast: info@canadianblast.com, www.canadianblast.com.



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Changes

CBC Launches Free Digital Music Service

■ CBC has launched CBC Music, a free new digital music service, and the CBC Music app. Featuring 40 different web radio stations, 14 distinct genre-based communities, and music from nearly 1,000 major and independent music companies, CBC Music provides listeners with access to a wide array of Canadian and international music.

CBC Music features original content from knowledgeable and experienced music personalities and programmers from across the country, hundreds of concerts, features, blogs, playlists, and more. The new CBC Music app allows listeners to stream CBC Music to their iPad, iPhone, or iPod touch, including 40 web radio stations, as well as CBC Radio 2 and CBC Radio 3.

"CBC Music successfully connects Canadians with

music when and how they want it, and provides an unmatched experience for music lovers across the country," says Chris Boyce, Executive Director of Radio and Audio of CBC English Services. "As a modern public broadcaster, we're proud to bring this rich digital experience to Canadians, using the knowledge, content and extensive music collection that only CBC can offer."

The launch of CBC Music comes on the heels of the music licensing deal reached between CBC and the Audio-Video Licensing Agency (AVLA) in January 2012. This deal is the first negotiated collective license in Canada for online streaming and podcasting of radio and online digital music programming.

For more information, visit: www.music.cbc.ca.

Tin Pan North 2012 Coming To T.O.

■ The 13th annual edition of Tin Pan North, a three-day songwriters' festival, is happening May 24-26, 2012 in Toronto.

Tin Pan North 2012 is a celebration of original songwriting with intimate shows held in the GTA over three nights. It's based on the Tin Pan South Festival held annually in Nashville. In addition to showcasing local talent, each show features hit-makers

in the songwriting world whose work exemplifies excellence in the craft. Last year's show featured Canadian stalwarts Sylvia Tyson and Andy Kim, as well as five Nashville based writers - Brett Jones, Frank Myers, Danny Wells, and Kerry and Lynn Chater.

The festival also has a goal of showcasing emerging artist writers and their music, and last year included 40 up and coming Ontario songwriters. The show is an initiative of the NSAI Toronto songwriting association. Attendance for the event is comprised of NSAI Toronto's 150 songwriter members (from amateur to pro), with the association reaching out to the music community to fill the venues with music fans and entertainment seekers from across the GTA.

For more information, visit: www.nsaitoronto.com/tinpannorth.



(L-R) FRANK MYERS, DANNY WELLS & BRETT JONES PERFORM DURING TIN PAN NORTH 2011.



LIGHTS PERFORMING ON S.C.E.N.E. 2011 MAIN STAGE.

S.C.E.N.E. Music Fest Now Accepting Artist Submissions

■ Celebrating 17 years as one of Canada's most renowned independent music events, the S.C.E.N.E. Music Festival will once again return to downtown St. Catharines, ON on Sunday, June 24, 2012.

Artist submission forms are now available online at the official S.C.E.N.E. Music Festival website. Submissions can also be made via Sonicbids, with complete details also available on the festival's site. The deadline date for submitting applications is Friday, April 13, 2012.

Past performers include Bedouin Soundclash, City and Colour, Down With Webster, Alexisonfire, Jason Collett, and The Midway State, among many others.

For more information, contact S.C.E.N.E. Music Festival: info@scenemusicfestival.com, www.scenemusicfestival.com.



PARTICIPANTS IN 2011'S MUSIC MONDAY INITIATIVE.

CMEC Readies For Music Monday 2012

■ Launched by the Coalition for Music Education in Canada (CMEC) in 2005, Music Monday is an annual event that brings together thousands of students, musicians, parents, and community members across the country to celebrate music on the same day at the same time.

Always on the first Monday of May, this year's Music Monday happens on Monday, May 7th. The 2012 Music Monday Showcase concert will be in Sydney, NS at The Big Fiddle, featuring the Barra MacNeils.

"Music education is a vital component for every child's life," says Holly Nimmons, CMEC Executive Director. "Playing, singing, and experiencing music is vital to all of us and our communities. We believe music education should be a priority in every school and in every community across Canada."

Over 1,700 schools and groups across Canada took part in Music Monday in 2011. For more information, visit: www.musicmakesus.ca.

2012 JUNO Award Nominees & Performers Announced

■ The nominees for the 2012 JUNO Awards were announced by The Canadian Academy of Recording Arts and Sciences (CARAS) as Canadian artists gear up for JUNO Week, happening March 26-April 1 in Ottawa.

Leading the pack of nominees are Drake, City and Colour, Feist, and relative newcomer Dan Mangan, all of whom received four nominations each. Landing their first-ever JUNO Award nominations in the New Group of the Year category are up-and-coming groups Braids, Hey Rosetta!, Mother Mother, The Rural Alberta Advantage, and The Sheepdogs.

This year also marked the addition of a new category for Metal/Hard Music Album of the Year, making a total of 41 categories up for grabs. Artists who will make history as the first-ever Metal/Hard Music Album of the Year nominees are Anvil with their album *Juggernaut Of Justice*, Cauldron for *Burning Fortune*, Devin Townsend Project with *Deconstruction*, Fuck the Facts with *Die Miserable*, and KEN Mode with *Venerable*.

Also announced is that Canadian icon William Shatner will host The 2012 JUNO Awards Broadcast, airing live on CTV the evening of Sunday, April 1 from Scotiabank Place. The awards broadcast will also feature performances by acts including Nickelback, Hedley, Blue Rodeo, City and Colour, Feist, deadmau5, and Hey Rosetta!, among others.

To view a complete list of 2012 JUNO Award nominees, as well as their bios and hometown information, go to www.junoawards.ca.



DRAKE (LEFT) AND DEADMAU5 ON THE 2011 JUNO AWARDS RED CARPET.

USA Songwriting Competition Kicks Off

■ Entries are currently being accepted for the 17th Annual USA Songwriting Competition, which is open to Canadian contestants. Winning songs of the competition will receive airplay on nationally-syndicated radio program Acoustic Café as well as Sirius XM Satellite Radio.

There is also a grand prize valued at over \$50,000 in cash and music gear from sponsors such as Sony, D'Addario Strings, Audio-Technica, PreSonus, IK Multimedia, and more.

Songs may be entered in 15 different categories including pop, rock/alternative, R&B, and country. Entries are accepted from now through May 31, 2012. The first 1,000 entries will each receive a USA Songwriting Competition Compilation CD.

For more information, contact the USA Songwriting Competition: info@songwriting.net, www.songwriting.net.



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danny carey, TOOL

SOCAN Moves To Strengthen Canadian Songwriters Hall Of Fame

■ SOCAN has announced that it has acquired the assets of the Canadian Songwriters Hall of Fame (CSHF).

"The Canadian Songwriters Hall of Fame is an important institution that celebrates the successes achieved by Canadian music creators," says Eric Baptiste, CEO of SOCAN. "The Hall of Fame gives our legendary songwriters and composers the public recognition they deserve. Their creations form not only a cherished part of the fabric of Canadian culture, but also contribute to the economic success of the music industry."

"SOCAN's new commitment to CSHF recognises the important work CSHF has done, and has still to accomplish, in honouring Canadian songs and songwriters," says Catharine Saxberg, Executive Director. "As a proud founder, CMPA is very excited about the potential to make CSHF even stronger with the resources and talents that SOCAN will contribute under this new agreement."

For more information, visit: www.cansong.ca.



SYLVIA TYSON & ROBBIE ROBERTSON BEING HONOURED AT THE 2011 CSHF GALA.



Owner: Steve Grisbrook
 Location: Toronto, ON
 Brand/Model: Fender Stratocaster
 Year: 1972
 Price Paid: \$400
 Estimated Value Today: Priceless ... to me!

When, where, and how did you obtain this piece of gear?
 I acquired this guitar from my bass player/ex-girlfriend. She was a jazz player and had it "altered" beyond comprehension – weird pick-ups, duct tape guidelines, and huge jumbo bass frets. It was love at first sight. I have owned it for almost 15 years now and it has always been, and will always be, my number one, go-to guitar. Thanks to all that have offered to repaint it, but I kind of like it the way it is!



Have any modifications/upgrades been done to this piece of gear?
 [It has] new Fender noiseless pickups and graphite saddles.

What is the best feature of this piece of gear?
 Its smoke-stained headstock and worn down body make it a real conversation piece.

What is your most memorable performance/moment with this piece of gear?
 The first day I played this guitar marked the day that I owned a real piece of musical history.

Do you have a rare, unique, or just plain interesting piece of gear you want to share with the Canadian Musician readership? Visit www.canadianmusician.com/gearheads, fill out the form, and upload a high-res photo of you and your gear. We'll take care of the rest.

■ SXSW 2012

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

■ Canadian DJ Show 2012

Toronto, ON
March 17-18, 2012
info@cdjshow.com,
www.cdjshow.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 & Awards

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

■ 2012 Dallas International Guitar Festival

Dallas, TX
April 20-22, 2012
972-240-2206, FAX 972-303-4909
info@guitarshow.com,
www.guitarshow.com

■ KoSA Italy

Torino, Italy
April 22-23, 2012
800-541-8401
info@kosamusic.com,
www.kosamusic.com

■ MUSEXPO 2012

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

■ Music Monday

May 7, 2012
416-298-2871, FAX 416-298-5730
www.musicmakesus.ca,
www.musicmonday.ca

■ New York Amp Show 2012

Secaucus, NJ
June 2-3, 2012
818-992-0745
loni@ampshow.com,
www.ampshow.com

■ 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

■ ASBDA 2012 Convention

Asheville, NC
June 19-23, 2012
563-252-2500
www.asbda.com

■ 2012 NAFME Music Education Week

Baltimore, MD
June 22-25, 2012
703-860-4000
www.nafme.org

■ 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

■ Montreal International Jazz Festival 2012

Montreal, QC
June 28-July 7, 2012
514-871-1881
commentaires_jazz@equipespectra.ca,
www.montrealjazzfest.com

■ Montreal Guitar Show 2012

Montreal, QC
June 29-July 1, 2012
514-525-7732
info_sgm@equipespectra.ca,
www.montrealguitarshow.com

■ Stickman Drum Experience

Black Strap Lake, SK
July 4-7, 2012
306-529-3589, FAX 306-543-0336
info@stickmandrumexperience.com,
www.stickmandrumexperience.com

■ 2012 Halifax Jazz Festival

Halifax, NS
July 6-14, 2012
902-492-2225
info@jazzeast.com,
www.halifaxjazzfestival.ca

■ 35th Annual Vancouver Folk Music Festival

Vancouver, BC
July 13-15, 2012
604-602-9798, FAX 604-602-9790
info@thefestival.bc.ca,
www.thefestival.bc.ca

■ Guitar Workshop Plus Toronto 2012

Toronto, ON
Session 1: July 15-20, 2012
Session 2: July 22-27, 2012
905-567-8000
info@guitarworkshopplus.com,
www.guitarworkshopplus.com

■ 2012 Beaches International Jazz Festival

Toronto, ON
July 20-29, 2012
416-698-2152, FAX 416-698-2064
info@beachesjazz@rogers.com,
www.beachesjazz.com

■ KoSA International Percussion Workshop, Drum Camp & Festival

Castleton, VT
July 24-29, 2012
800-541-8401
info@kosamusic.com,
www.kosamusic.com

■ Hillside Festival 2012

Guelph, ON
July 27-29, 2012
519-763-6396, FAX 519-763-9514
info@hillsidefestival.ca,
www.hillsidefestival.ca



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Fostex AR-4i Audio Interface For iPhone 4

By Paul Lau

With the advent of smart phones, it seems everyone wants to do more with their mobile devices. If you're looking to pimp out your iPhone 4, here's a product from Fostex that will enhance your audio capture while you shoot your videos.

The iPhone 4's built-in mic can only record in mono, and even though it's seemingly adequate, the Fostex AR-4i gives you a much-improved, clearer, and louder stereo field sound for your video and audio recordings.

The AR-4i is simple to use: you simply slide your iPhone 4 into the cradle and you're nearly ready to go. The actual unit is powered by a pair of AAA batteries (which come included) or through a DC jack if you would like to connect it to a USB-based battery or computer via a USB cable (not included). The company says it can run up to 10 hours on a pair of AAA batteries.

At first glance, the high-impact plastic is quite substantial. The AR-4i is also very flexible in terms of the various possible configurations of the two included cardioid microphones, complete with windsocks. The cradle has three mic inputs – one on one side and two on the other – which offer users the ability to have two mics placed on the same side when shooting in a landscape position or two mics placed on two opposite sides in a portrait position.

The selection of either mono or stereo recording is made via the complementary iOS app. Interestingly, the app boasts an effective limiter. When activated, the loudest sound will never exceed the volume limit you set, so there shouldn't be any distortion if set properly. There's also a low-cut filter used to reduce rumble or unwanted vibrations that will give the input a very controlled and even sound. And for stereo imaging, there is panning on each input – very cool!

An included sturdy handle can be screwed into the unit's two mounting holes in either a landscape or portrait position. I found this feature to give a more stable handling of the entire

combo and it was quite comfortable and easy to hold, even with one hand. These mounting holes can also be used in conjunction with any standard camera stand or related accessory. Alone, the unit can also sit sturdy on a table top.

The mics can spin 360 degrees, great for accommodating, say, two people in an interview setting. Most importantly, there is a mic input level reader and audio gain controller on the unit, and when the audio clips, the LED graphical display goes from green to red, so for best results, it's as easy as keeping it in the green...

If you'd like to monitor the audio input, there is also a 1/8" mini-headphone input jack with volume control. Additionally, there is a standard-sized camera accessory "cold shoe" on the unit for additional or different microphones or lighting accessories.

After setting up, I did some audio and video recording. On playback, the audio does improve greatly over using the iPhone's built-in mic. I referenced it by using it to record speaking parts and acapella singing, and there was boost in brightness and clarity.

After spending a good amount of time recording with the unit, playing with the various mic configurations, at times I noticed a muted but ever-present hissing sound – a result of the mic picking up a good deal of environmental noise, which isn't a negative feature in itself if you're looking for an accurate whole-room sound. This slight hiss can



be easily removed when editing so long as you have a filter plug-in to eliminate it. The same can be said for many mics, including the iPhone 4's built-in microphone, so you won't be any worse off.

Not only does the unit work with the iPhone 4, but also the Apple iPod Touch 4G. The Fostex AR-4i is a very cost effective way to enhance your audio recordings. It's lightweight, easy to set up, easy to handle, and delivers quality sound.

*Paul Lau B. Sc.
Musician/Producer/MIDI & Digital Audio Specialist
(www.docaudiotech.com)
Managing Director of PowerMusic5Records
(www.powermusic5.com)
Member of the cool Christian pop band Scatter17
(www.scatter17.com)*

Check out Paul's VBlog on the Fostex-AR-4i at www.DocAudioTech.com.



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Gibson Nighthawk Studio Guitar

By Hal Rodriguez

The Nighthawk Studio is Gibson's latest incarnation of a model it first debuted in the '90s. With its smaller body and mixed pickup configuration, the first Nighthawk stood out from the already beloved Les Paul or SG as an instrument with something new to offer from the longstanding manufacturer. The company's latest offering in the series, the Nighthawk Studio, continues this intention of appealing to the contemporary guitarist by featuring updated modern looks, tonal options, and playability while still exuding the Les Paul's iconic image.

Specs

The Nighthawk Studio (with a street price of \$1,100-1,200 CDN) features a mahogany body and 25-1/2" mahogany neck with 22 frets. The model I received for review came in a stunning high-gloss silverburst finish accentuated by white binding. Combined with the simple layout of two Gibson Burstbucker pickups, a volume and tone control, and silver hardware, the Nighthawk commands attention with its sleek, modern look.

Although its body shape stays in familiar Les Paul territory, it is distinctively smaller with well-placed comfort cuts and offers players a lighter weight. While other guitars with slim dimensions are often neck heavy, the Nighthawk maintains a good balance when played sitting and standing. These attributes make the instrument extremely comfortable to wear and will be a welcome relief to guitarists who find themselves tiring after playing long sets.

Unplugged, the Nighthawk boasted the desirable resonance of a finely made instrument and was set up with a straight neck, low action, and flawless frets. Its '60s SlimTaper neck profile struck an impressive balance between being thin enough for fast leads and having enough girth for more sustain.

Sound

Described by Gibson as having a "medium vintage output," the Burstbucker Type 1 pickup in the neck position shines at clean to slightly dirty settings. It possesses a dark and full-bodied tone

that's inspiring for playing both classic blues and jazz licks. While some players often leave the tone knob on full, tone control adjustments to the neck pickup yielded very useable tones. Turned down midway, for example, it tamed the highs but didn't affect the overall clarity of the pickup, which is great for playing warm yet articulated chords on a clean channel.

The hotter Burstbucker Type 2 pickup in the bridge was excellent for playing roaring crunchy rhythms at mid to higher gain settings. There was plenty of bite and midrange to make first position chords, double stops, and octaves stand out in a mix. This is sure to appeal to modern hard rockers who like high gain but need the notes to remain distinct and punchy. With an overdrive pedal, the bridge pickup produced a great classic rock lead tone that was cutting without sounding harsh when soloing on higher frets.

One of the standout features of the Nighthawk is its discreet push pull tone knob that splits the coils of both humbuckers to create three additional tones. The lower output and thinner sound on the neck and bridge give the guitar more snap, but where this feature excels is in the middle position. On a clean channel, finger picking and strumming first position chords helps the player emulate surprising acoustic/electric-like tones. This ability alone will make the Nighthawk desirable for the guitarist who needs to play both ballads and head banging rockers on the same gig without bringing an acoustic guitar.

Conclusion

Designed to be sleek, fast, and versatile, Gibson's new Nighthawk Studio offers the contemporary guitarist a modern look and the ability to adapt to different musical genres. Players who are used to California-style guitars and have shied away from Gibsons in the past will also find something attractively familiar in the Nighthawk due to its single coil pickup options, 25-1/2" scale, comfort cuts, and light overall weight. Although the Gibson Les Paul continues to be the



standard for great mahogany bodied humbucker tones, the Nighthawk confidently fills the gap between that iconic instrument of the past and the changing demands of the present.

Hal Rodriguez is a Toronto-based guitarist, bassist, songwriter, and music teacher who has studied with Greg Howe and Michael Occhipinti. Check out his blog, The Six String Shed, at www.canadianmusician.com/blogcentral. He can be contacted at halromusic@gmail.com.

Melodyne Editor 2.0 Editing Software

By Paul Lau

Melodyne Editor 2.0 is the latest installment from German software company Celemony. During the last decade of the Melodyne dynasty, this audio editing software program has become a serious tool for producers and audio editors.

Fortunately, after receiving the software, I had the privilege of attending a demo given by Carlo Libertini, Melodyne Product Specialist, at a convention. What I saw and heard first-hand was spectacular.

If you're new to the world of Melodyne, here's a rundown: this program can take a monophonic wave file, analyze it, and create individual notes (blobs, as the company calls them). This allows users to manipulate their pitch, length, and timing. What's more impressive is the software's ability

you can sing a melody line, fine-tune and correct it with Melodyne, export it as a MIDI file, and then have your MIDI notes played back through a VST instrument or keyboard.

Melodyne can also be used as a stand-alone application, plug-in, or Re-Wire tool with your DAW. After importing a polyphonic wave file song into Melodyne, I started to explore some features that were already highlighted during my initial demo. The first thing I noticed in the updated version was the ability to see highlighted blobs as the software played the wave files, which is very useful for following where you are in the music.

New hot keys make editing quicker and more efficient in version 2.0, as do chord separators that can be affected simultaneously and the ability to move

notes at the same time. In the previous version, you could only do one note at a time. Depending on your DAW, you can also work on up to four separate stereo files at one time. True scale and tuning is quite extensive in its application in this new version. Melodyne displays note names on the left-hand side, making it easy to recognize

which key you're working in and which notes are being played. There is even the ability to see regular notes that are scored across the top of the page. Additionally, when you click on a blob, the actual note name appears next to it.

Snapping to correct pitch is relative to the scale of the song, but what happens if we have a world music wave file that places blobs between the notes of a well-tempered western piano scale? Trying to manipulate the notes within that scaling wouldn't sound very good. Well, in Melodyne there's a vast collection and array of different international scalings and the assortment is so broad, I doubt there's an existing one Melodyne cannot be programmed to recognize. It then becomes your musicality that dictates your creativity in select-



ing any eastern scaling or micro-tonal scaling.

Now within any of these, you can change the intervals and the degree of difference of all notes within any scale, but what's even more impressive is that Melodyne Editor can automatically analyze and select the most appropriate scaling for the imported audio file.

The last new feature that I'll go over is the extended timing tools, specifically the time-handle tool. This tool allows you to move a divider within a blob that creates a deceleration or acceleration of the sound of that area within that blob. What this offers is the ability to manipulate audio data within a blob without changing its timing in the song. You can also change the attack of any blob or, using any of the other timing tools, alter characteristics of the sound without affecting the timing of the blob. This in turn creates some interesting modified audio parts that fit perfectly with the timing of the track.

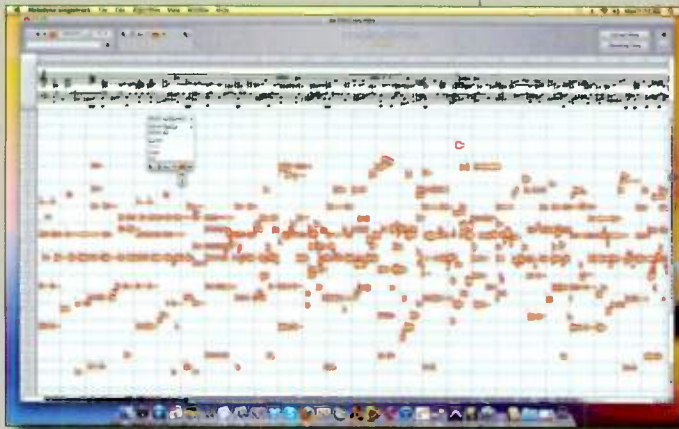
Now as much as I've tried to elucidate the virtues of Melodyne Editor 2.0, nothing is better than trying it out yourself, which I highly recommend. Melodyne is a sophisticated creative tool that can enhance one's approach to any recording.

Paul Lau B. Sc.

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Member of the cool Christian pop band Scatter17
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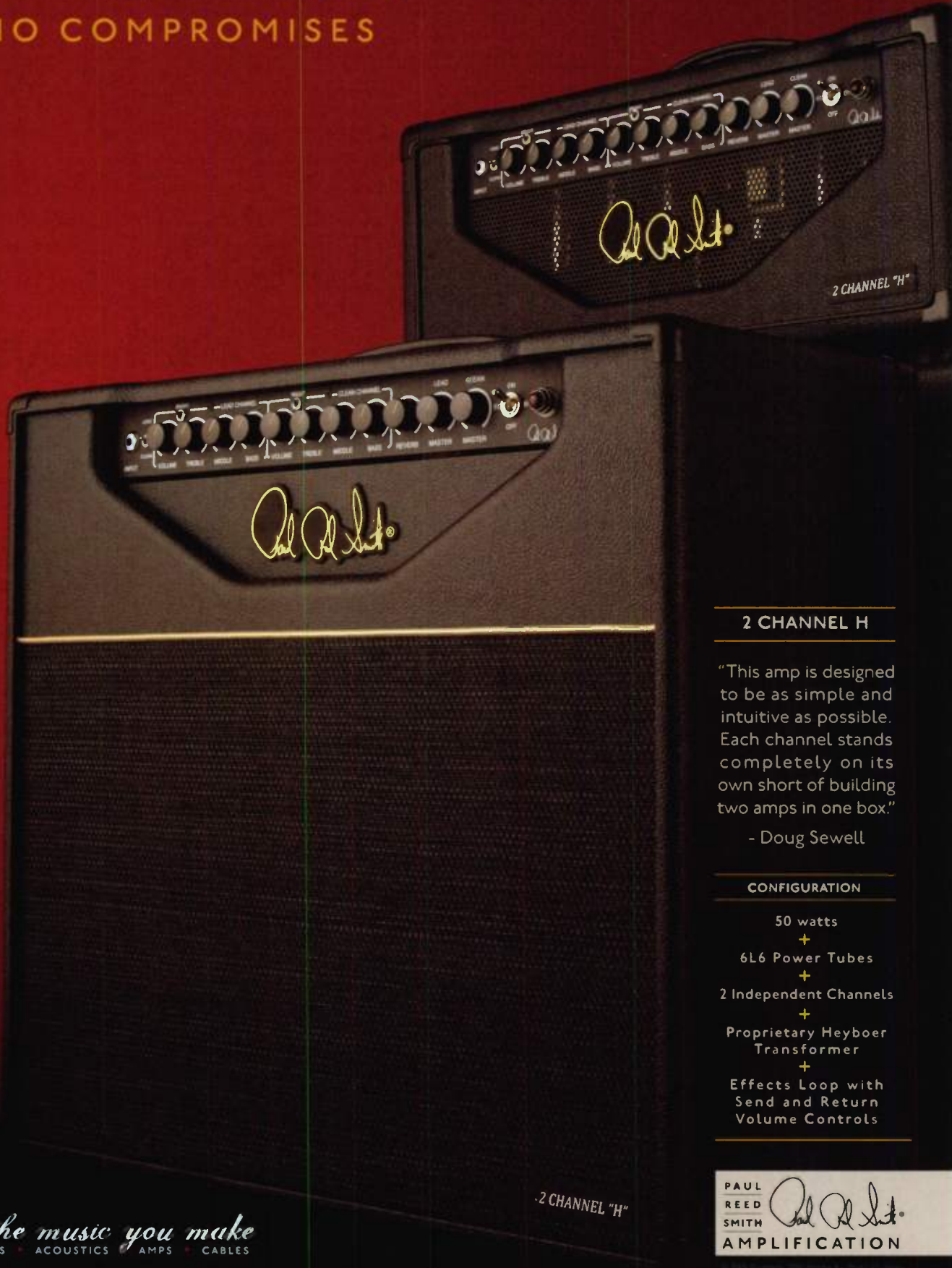
to analyze polyphonic wave files and equally separate the individual notes they contain. This is what Celemony calls Direct Note Access, or DNA. I call it magic.

DNA allows you to isolate the individual notes within a chord and gives you the ability not only to eliminate, add, and pitch-shift notes for correction, but to become musically creative, creating alternate chords and different note manipulations. Virtually any aspect or characteristic of the "blob" can be modified, whether it's monophonic, polyphonic, or a rhythmic wave file.

The capability of quantization of the audio blobs is a great feature, which is usually reserved for MIDI note corrections. The flip side is that the audio blobs can be exported as MIDI notes, so

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PAUL REED SMITH *Paul Reed Smith*
AMPLIFICATION



By Tim Brady

Tim Brady is a composer and electric guitarist who's been active in the new/experimental/contemporary music scene since 1980. He's released 19 CDs and has toured extensively in Canada, the US, Europe, and Australia. Recent performances include the X-Avant Festival in Toronto and performances with Symphony Nova Scotia, the Toronto Symphony, and the Orchestre symphonique de Laval. For upcoming CD and touring info, visit www.timbrady.ca.

WHY PEDALS? WHICH PEDALS? WHEN PEDALS?

I got my first guitar pedal for Christmas in 1973 – an original orange MXR Phase 90. (Would that I had kept it, a vintage pedal like that could finance quite the range of projects at this point!) I bought my first digital reverb – the Yamaha R1000 – in 1983 (four, count 'em, four reverb settings, going all the way to 1.9 seconds...), and in the 90s, I flew around the world with a rack full of preamps and processors that weighed exactly 69.9 lbs. (Overweight charges on airlines started at 70 lbs. in those days). Guitar pedals, or, to be more precise, high-impedance, unbalanced 1/4" input analog and digital sound processing equipment, has been a significant part of what I do both as a guitarist and as a composer for several decades.

There are thousands of pedals out there; so how do you decide what you want or need? Here's a quick guide to the questions you need to ask yourself before you slap down your hard-earned cash.

Why Pedals?

So, why do you want or need this pedal? Some possible answers:

- I want to sound like guitarist X, and he/she uses this pedal.
- I have certain sound in my head; this pedal gets me that sound.
- I want to explore some new sounds and I am willing to take a chance and see what happens.

If you really want to sound like a specific player, research what they use and buy it. This can be tricky, as well-known players often use a complex array of commercial and custom-built guitars and gear, but it can be done.

Which Pedals?

If you are looking for your own sound, a big question is: do I want the guitar to always be recognizable as a "guitar," or am I interested in pushing into sound design, ambient sounds, textures, and the like. The electric guitar is a very flexible instrument.

If maintaining the "guitar" sound is what you want, you are looking for a range of traditional pedals like overdrive, delay, flanger, wah-wah, reverb, etc. If you're interested in pushing beyond the mainstream boundaries, then things like multi-voiced harmonisers, reverse delays and reverbs, ring modulators, and extreme filters are what you are looking for. And don't forget loopers, so you can create many layers of guitar sounds using live multi-tracking. It is possible, and interesting, to combine the two approaches.

Digital Or Analog? Discrete Pedals Or Multi-Effects?

Life is full of difficult decisions, but this is not one of them. Use your ears. Does the pedal have a clear, transparent sound

(good)? Is there a lot of background noise (bad)? Is the sound too metallic or harsh (bad)? Is it well constructed (good – we do play these things with our feet)? Try to listen through a good amp (or headphones) when testing. If the amp is noisy or dull-sounding, you won't hear exactly what's there, and what the effect really sounds like.

Digital effects tend to affect the sound of the guitar with more "artifacts" (undesirable changes in basic tone) than analog effects, but contemporary digital processors are getting very good. Again, listen to the dry signal then compare it with the affected sound.

Having one pedal for each effect is the more traditional approach. This gives you complete control over each element, both in terms of sounds and in performance, but it means carrying around 5-10 pedals, which gets both cumbersome and expensive.

The other option is the multi-effect. These are very convenient and have very flexible programming so you can usually get an amazing range of sounds from one box, but there is a compromise. Almost all multi-effects (except very high-end products) do affect the guitar tone, at least a little bit. It may also take more time to manipulate and master these units.

I use a mixed approach. Currently, I use four discrete pedals (a programmable analog distortion, a ring modulator/harmonizer, a delay line/harmonizer, and a delay line/looper). In the middle of all of this, I use a small multi-effects unit, which gives me a huge range of other sounds that I can add to my core pedal sounds. There is a small compromise in terms of sound, but it is fairly minimal, especially for a live gig. In studio, I am at times a bit fussier.

When Pedals?

The simple answer? Only use pedals when you really need them.

In the studio, if I am recording a straight guitar sound, I unplug all pedals. If I am using delay, I just plug in delay. The idea is to always get the most raw guitar signal into the computer (I was going to say "on tape," like it was Christmas 1973 and I am opening my MXR Phase 90). Pedals always affect your sound, so be aware of that. If you take a bit of time and think about why you are using a pedal, which pedal will achieve your musical goal, and when you should use it (remember, pedals can be turned off), then they can be an invaluable resource to developing your musical ideas as a guitarist.



By Greg de Denus

DEVELOPING TIME FEEL:

A Guide To Rhythmic Concepts For 'Comping Instruments In The Jazz Rhythm Section

This piece is for the late-beginner/early-intermediate pianist in the jazz rhythm section. The importance of rhythm can often be unintentionally overlooked by 'comping instruments in the jazz rhythm section. Usually, beginning jazz students are overloaded with information on what to play (no easy task) rather than when to play. As a result, 'compers often have a fairly good knowledge of chord voicings, but a fragile time feel and a limited rhythmic vocabulary.

It is extremely important that the harmonic instrument in the rhythm section understands the same rhythmic language as the drummer and bass player. Too often, the harmonic instrument forces the bassist and drummers to be timekeepers rather than spontaneous and creative musicians. The following exercises are designed to help harmony players become more integrated with the bass and drums, and to help develop a more confident and solid time feel overall.

On The Beat, Long & Smooth

Quite often, beginners and early intermediates rely on frequent, extremely short, and rhythmically imprecise 'comping on the off beats. This approach can interfere with the groove that the bass and drums are playing, especially if the drummer is doing a lot of rhythmic commentary on the snare drum. One of the most effective ways to develop accurate playing on the off-beats is to learn how to play exactly on the strong beats of the measure. This may sound paradoxical, but you will find that your off-beat playing will be more relaxed and accurate when you are feeling the strong beats exactly where they fall in the measure.

Ex. 1 is a i7-VI7alt-iiø7-V7alt chord progression in half notes. Practice this with the metronome at 40 bpm, feeling the clicks on 2 and 4. You may use the voicings given or those of your choosing. Use legato fingerings whenever possible.

EX.1

Cmi6 A7alt Dmi7b5 G7alt Cmi6 A7alt D7#9 G7alt

This exercise has you play softly and smoothly, with extreme precision and clarity, on the strong beats of the measure. There isn't anything inherently wrong with short notes, but they are often rhythmically vague and can detract from the music. Non-verbally externalizing the beat, such as tapping your foot, is not recommended; instead, count aloud in quarter notes or eighth notes. In doing so, you practice three different pulses in three different ways: the click of the metronome, what you are saying, and what you are playing. Once you are comfortable playing on the strong beats, move on to Ex. 2.

Playing On The Off Beats

In Ex. 1, we moved the chords to the "and" count of beats 1 and 3. Ex. 2 demonstrates playing on the "and" of beats 2 and 4, anticipating the chords by half of a beat. These are both extremely common jazz rhythms. Loop each exercise, varying the voicings but keeping the rhythm exactly the same. Stay relaxed when you play and keep feeling the downbeats strongly as you breathe in the rests and play on the offbeats. Both of these exercises may seem excessively simple on the surface, but will yield almost immediate improvements with time feel with as little as 15 minutes per session.

EX.2

Cmi6 A7alt Dmi7b5 G7alt

EX.2A

Cmi6 A7alt Dmi7b5 G7alt Cmi6 etc.....

Mixing It Up

Ex. 3 is a combination of the rhythms found in Ex. 1 and 2, using both long and short notes. Loop these four measures, varying the voicings but keeping the rhythm the same. Create and write out your own 'comping rhythms. Doing so will enable you to comfortably play a wide variety of patterns with extreme accuracy. Do not neglect the rests! Rests are often when time can go off the rails. It is extremely satisfying to be able to come in confidently and accurately after leaving space.

EX.3

Cmi6 A7alt Dmi7b5 G7alt Cmi6 A7alt D7#9 G7alt

These exercises are just the beginning of developing a solid time feel. They should enable you to comment very thoughtfully, confidently, and accurately in any ensemble.

Developing your time feel is a long-term process and can be frustrating at times; however, it's also one of the most rewarding aspects of being a musician. Some of the best moments that you can experience as a rhythm section player are when you are completely tuned in and locked with the bass and drums, working together equally to shape the music!



Craig Eugene Harris is that guy who crashed your party and drank all your beer. When he's not "that guy," you can find him executing the low-end duties in Canadian roots/rock outfit The Stanfields. www.thestanfields.ca.

By Craig Eugene Harris

CAREFUL WITH THAT AXE, EUGENE...

So you're a bass player. A "bassist." There are different styles, different attitudes, and different skills that comprise those titles. You may look up to the professional "noodlers" in the biz like Geddy Lee of Rush or Les Claypool of Primus, or you can be more of the backbone guy, like AC/DC's Cliff Williams or Roger Waters of Pink Floyd. Of course you may also enjoy, as I do, listening to the occasional mad-man player. Bela Fleck and the Flecktones' "The Sinister Minister," with Victor Wooten on bass, is still a great party-time jaw-dropper for your fellow bassists.

To most bands, frontmans, and guitarists, though, you're a re-assurance – like an axle on a car, providing the ability to move and support to the rest of the vehicle, but completely out of sight. It's sort of a sacrifice, like saying: "I really want music to be made, so I'll provide this platform or foundation for it to unfold upon."

Talking About Timing

There's no better feeling than having that kick drum hit you in the guts with a perfectly-timed, warm bass note. That's why I'm going to talk a bit about timing. I'm also not going to encourage anyone to practice with a metronome. It's a great exercise, but after years of doing so, I personally found it quite boring and not very gratifying. I've found the best way to tighten up your timing is to play along with a buddy if you have that luxury starting out, playing the same riff, but simultaneously slowing it down and speeding it up from your starting point (0) to -3... -5... +3... +10! It may sound silly, but it's more pleasing than playing a riff along to a "tick, tick, tick, tick," and I've found it a rewarding exercise for developing my internal sense of time.

Time is so huge, and so significant. Half the challenge and all the fun is tightening those notes up with that kick drum. Different folks, different strokes. After playing with many different percussionists over the years, I've found everyone is a bit different. Some kick

drums fall slightly behind the beat, or the 0, some ahead of it. Slower-tempo riffs tend to fall behind, while faster, more punkier stuff pushes ahead – and this is where they sound great. Finding that sweet spot behind or ahead of the beat was always a fun challenge for me. And I don't mean -1 or +1; I'm talking -.005 or +.100. After years of playing, practice, and growing confidence, you can almost feel the register of fractions of seconds in your playing.

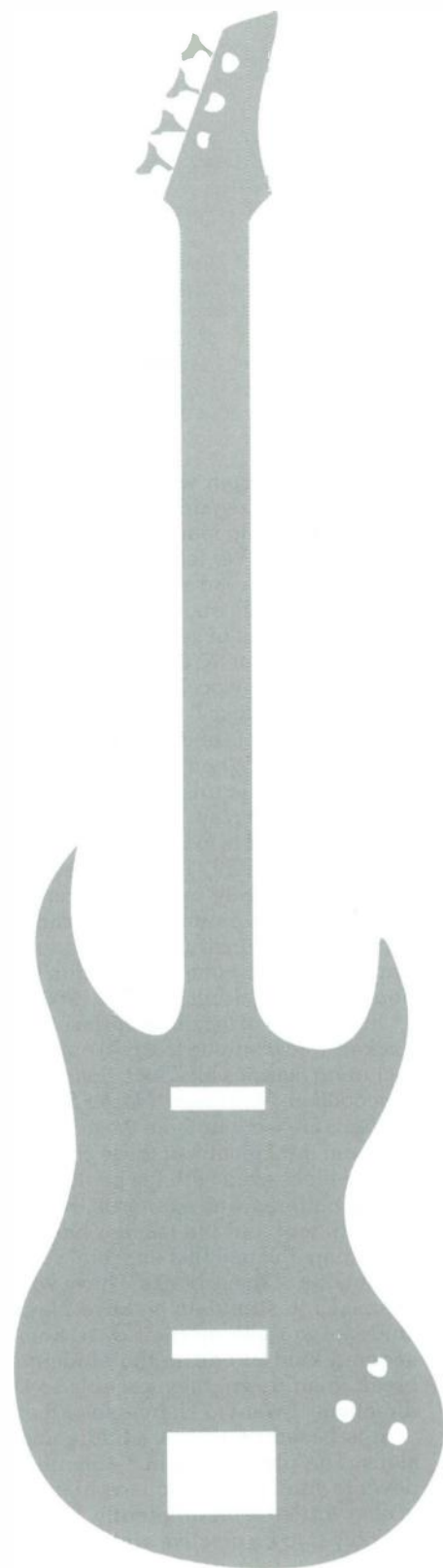
Give Yourselves A Hand

Let me attempt to explain it better with an example – a small exercise, if you will. It will require you and at least three other people. The more, the merrier. You can all clap out eight simple quarter notes, then close your eyes and count eight more in your head, then come back in clapping eight more. The chance of everyone coming back in on the exact same frame is virtually next to zero. This may give you an idea of how large time really is.

We don't "control time;" time controls us. The push and pull of actual humans playing live music is, in my opinion, what gives it such a magical characteristic, which again I personally prefer more than anything synthetically created.

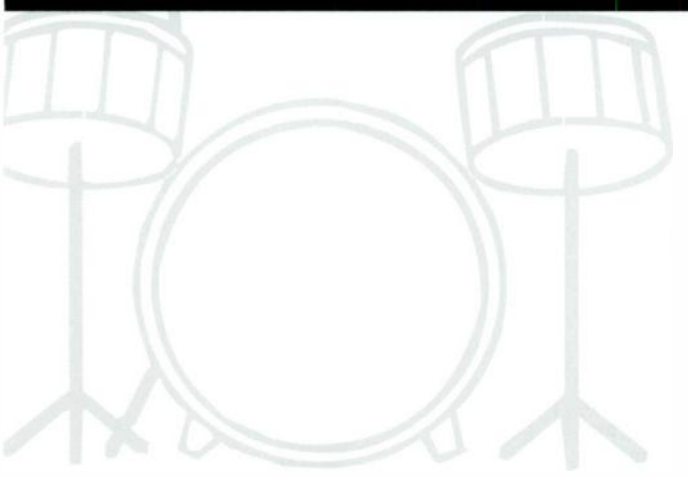
A great example is the world of difference in feel from two Nirvana records: *Nevermind* and *In Utero*. Where the former feels more produced and synthetically tightened (mind you it's still a great-sounding, ground-breaking record), the latter feels more elastic or organic, with big room mic sounds, etc. One of my personal faves of all time. You can actually listen really closely to some old Zeppelin tracks and hear the tape edits – the looseness and groove of the band. A lot of things have changed from back-in-the-day recordings. I just consider it a different flavor or feeling in the rhythm section.

Anyway, that's my rant about timing and feel. Just an average-skilled player's opinion is all, but I hope you can take something from that, smile, and just be glad it happened.





By Jayson Brinkworth



THINKING OUTSIDE THE BOOKS

When we first begin learning to play music, regardless of age, we are typically introduced to learning from books – just like in school. We learn the rules of music theory, how to read rhythm patterns, and many other important elements about the language of music, but after we have worked out of several books and absorbed their many lessons, there comes a time when we need to close the books and just PLAY music. This is a concept I like to call “Thinking Outside The Books.”

Many students and players like the security of having the book to follow. When we let go of the book, it takes bravery and confidence to trust our instincts and the lessons we have learned and just play. The only way we can formulate our own style and sound is to close the books and experiment on our chosen instrument. This is especially true for the drumset as it is a relatively new instrument in the big picture. The drum has been around for thousands of years (humanity’s second known instrument, next to the voice), but a set of drums played by one person didn’t appear until the invention of the bass drum pedal in 1909 by William F. Ludwig Sr.

In my years of teaching drumset and hand percussion, I’ve worked (and continue to work) out of many printed materials, including classics like *Stick Control*, *Accents and Rebounds*, *Syncopation*, *New Breed*, *Master Studies*, and many others. As students are working from these resources, I am also trying to get them thinking about these concepts on their own and using the ideas even with the books closed. Obviously, certain books, patterns, and exercises will resonate differently with each student, but the teacher has to find what the student is digging and use that as their “hook” for the lesson plans.

Outside of these books, I have written several of my own exercises to stimulate creative playing and challenge the students to think on their own. Some of these ideas have seemed kind of odd to the students at first, but once we break them down, they are able to take them in their own directions. I want to share one of these ideas with you.

It is based on the paradiddle and a couple of its inversions. The phrasing is in sixteenth notes, but it will come down to your imagination to phrase them how YOU want. It is also written a bit differently, but I have found this allows the player to be creative with the patterns.

The four stickings are below. We can start by playing the R on the ride and the L on the HH (opposite if you are left-handed). Also, the stars below the stickings are the bass drum hits. There is some “crossing the body” in this as well (left hand/right foot or right hand/left foot). We can play all four bass drum patterns with each of the four stickings. Check it out:

HANDS	
1	2
E + A	E + A
3 E + A	4 E + A
1.) R L R R L R L L R L R R L R L L	
2.) L R L L R L R R L R L L R L R R	
3.) R L L R L R R L R L L R L R R L	
4.) R R L R L L R L R R L R L L R L	
BASS DRUM	
1	2
E + A	E + A
3 E + A	4 E + A
1.) *	*
2.) *	* *
3.) *	* *
4.) *	* * *

Once you are comfortable playing these with the ride/HH/bass drum, we can move it around a bit. I have the 2 and 4 marked in red for the sticking. We can move this hand to the snare for our back beat; this brings in some multi-tasking.

Once you’ve played these, I am sure you will have many ideas of your own. After playing them for a while, it will be time to close the book and just PLAY. Have fun!



By Michael L. Durocher

Michael Durocher is a professional repairman with over 26 years experience and an educator at Alberta's Keyano College of over 15 years. An international clinician on the subject of band instruments, Michael has delivered clinics to the profession for the last 15 years. He has been the Canadian Director for the National Association of Professional Band Instrument Repair Technicians and is currently a Director for the Fort McMurray Chamber of Commerce and a Director with the Local 1935 Alberta Metis Association.

COMMON QUESTIONS FROM PLAYERS TO REPAIR PEOPLE

1. Can you tune my instrument?

In short, no. Repair people can voice an instrument to respond consistently and evenly through the scale. They have to deal with the design presented to them and can maximize the accuracy of that design. They do this by regulating the controls based on the input by the player. More air volume requires more freedom in the instrument while less volume requires less freedom.

2. My instrument is brand new. Is this the best it will play?

No. The factory is responsible for producing enough instruments at a reasonable price point with a reasonably playable result. Repair people fine-tune the instrument you find into the extension of the musician. You pay to have it personalized and to have the tonal qualities you initially liked about the instrument come out in full force.

3. If I buy the same equipment as a famous player, will I sound like him or her?

Not likely, but that's sometimes the case. There are many factors that create the specific sound of any given player. The person's head cavity, dental structure, reed selection, and air support all play a part in the final sound as well as how the player manipulates these variations.

4. Will dents have a huge impact on my sound?

Yes and no. Your instrument produces a sound wave, and it's the shape of that sound wave that is important to your overall sound. Sharp dents that have edges will distort the sound wave, making it more difficult to find the centre of each note. Smooth dents have very little effect. Smooth dents create a slight variation to the volume required to produce the note, but can be easily compensated for in the tube and by

the player. Of course, if the dents are large enough, there will be a noticeable impact, while small dents only play a factor the closer they get to the player's mouth, or if they're found in the smaller tubes of the instrument. The main problem with dents is that the overall structural integrity of the instrument is compromised.

Wind & Brass Players' Top 5 Bad Habits

1. Using too much oil, slide cream, or cork grease. When it comes to musical instruments, in almost every case, "less is best" really is the way to go. Excess just gets in the way and can hinder the instrument's performance.

2. Using too much pressure. Keys are soft, and too much pressure just changes everything (and not in a good way).

3. Playing after eating or drinking sweets. Sugars coat pads, making them stick. They'll also make your oils get sluggish and will allow bores to collect dirt and grime faster.

4. Leaving parts together during long periods of inactivity. Corks compress to allow things like mouthpieces to attach easily but securely, and also be adjusted at well. Once cork remains compressed for an extended amount of time, the cork gains a memory and can no longer un-compress.

5. Using cases not well-suited to the needs of the player. Cases not only have to fit the instrument well - they have to cater to the environments into which the player is going to put them. If you travel a lot, you should be getting a case designed for flight. Consider an interior of top-end, electronic-grade foam, room to absorb shock, room for all of your essential accessories, and an exterior made of a sturdy material that can handle constant travel abuse. Rigid aluminum is an excellent choice for this. Strong latches are another must, and a handle that is sturdy and comfortable are all key components. If the instrument's size warrants it, heavy-duty wheels will ensure easy transportation.

Instruments tend to get lots of abuse during local gigs, as it's become somewhat of an industry standard to use softer "gig bags." These bags are no protection for travel, and in the repair industry, we commonly refer to them as "dent bags."



By Paul Baron

PLAYING LEAD TRUMPET

Part 2

Time, Phrasing & Style

I'm going to include time, phrasing, and style all in one because they really do all tie together. Time is something that can be both innate and learned. To work on developing good time, you need to spend a lot of quality time with a metronome and internalize the time so you're really feeling the beat and it becomes second nature. Practice all exercises and music with a metronome and you will be ingraining good time into your body.

Another exercise in developing good time is to think of subdivisions of the beat. If you are playing something in straight 8th note time, think 16th note subdivisions to keep the time steady. This is especially good when you're playing quarter notes, half notes, and especially whole notes. Think of it this way; at a slow tempo, there is a long time between beats and an even longer time between whole notes. If you are subdividing 16th notes in your head, the distance between the 16th notes is a lot closer and easier to keep steady than the distance between quarters and whole bar lines. The notes between the beats, and even the down beats, can be placed in basically three different spots in relation to where the drummer and bass player are laying down the time.

In a Basie-type swing, it's characteristic to "lay back" on the beat, meaning that you place the notes slightly late. There is a definite difference between dragging and slowing down, and laying back. By laying back, I mean keeping good time but sitting slightly behind the beat. This gives the notes and lines a fatter swing feel and is more stylistically

correct in a Basie-style swing. Playing right down the middle on the beat is the most common placement for the notes and requires no less confidence in good time. This would be more appropriate in rock, bossa, ballads, and so on.

In salsa, samba, and more driving rock, you want to feel like you are slightly pushing the beat. What I mean is to be very aggressive with the time and push it just slightly ahead of the beat without actually rushing.

These are tough concepts to write about and there is really no better way than to listen and immerse yourself in the styles of music you are playing. As a lead player, you need to be confident in the style and that means really doing your homework and listening to recordings. You need to give the music the respect it deserves and as such, know and really feel what the music is about. It would be stylistically wrong to approach a modern medium up-tempo tune in the style of Basie, and conversely wrong to be pushing the beat on a Basie tune.

I remember having a discussion with a symphony trumpet player about playing jazz and his ideas about swing. He truly believed that swing was simply "playing dotted-eighth and 16th note rhythms, and missing and leaving out a few notes here and there." A very short sighted comment for sure, so make sure to study the music and the recordings, or at least recordings of similar styles.

Etiquette & Attitude

As I've said, playing lead comes with a responsibility, and getting a section to follow and play together is not just

a matter of playing higher and louder. You need to play the part well, for sure, but you also need the respect of the section so they will want to follow. This means coming to the rehearsal or job musically and physically prepared and playing in such a way that is easy and straight forward to follow. It also means not showing off and hanging over on phrases. If you are really doing your job as a lead player, the performance will speak for itself.

As far as attitude is concerned, the way you carry and conduct yourself says a lot about the way you will be viewed and can make a big difference in your employability. Come into the rehearsal or the job with a good attitude and ready to play. Respect the players around you and the music you're playing. There will be times when the music is not exactly to your liking, so you need to find things that will keep your head in the game. At these times, I have to remember that I'm very fortunate to be playing trumpet for a living, and that there is always something to be learned from most every playing situation. Sometimes it's just a workout for your chops, but that's still valuable exercise. Sometimes it can be a test to how well you can get through the job with a positive attitude. That will certainly be noticed and you may find yourself on more jobs as a result.

Playing lead trumpet can be a lot of fun, musically and physically challenging, and very gratifying as well. It can also elevate the entire band, so enjoy yourself with the music and your job as lead player, and live up to the responsibility that goes along with it.



By Paul Lau

Paul Lau is a musician, producer, and MIDI and Digital Audio Specialist (www.DecAudioTech.com). He is also Managing Director of PowerMusic5Records (www.powermusic5.com) and a member of the cool Christian pop band Scatter17 (www.scatter17.com).

GOING DIGITAL

Part 2: VST vs. Hardware Instruments

As a continuation from Part 1, in this article, we will be discussing the virtues of VST instruments in relation to hardware instruments and vice-versa. While I do have some of my own conclusions, I was recently able to pose some of these oft-debated questions to the legendary synth guru and inventor Dave Smith.

Just a bit about Mr. Smith: in the mid-'70s, Dave Smith founded Sequential Circuits, noted as one of the period's most successful music synthesizer manufacturers. He also designed the Prophet-5 keyboard in 1977, which was the world's first microprocessor-based musical instrument and the first programmable polyphonic synthesizer. This functionality was soon after adopted by virtually all of the companies designing synthesizers, and is still in use today. In 1981, Smith wanted to create a standard protocol for communication between electronic musical instruments from different manufacturers worldwide, which was eventually developed into what we all know and use now as MIDI.

During our recent chat, this is some of what Dave Smith had to say...

Soft synths have come a long way, and generally sound good. They're cheap (or free), and have introduced synthesis to a lot of musicians.

The differences with analog are in two areas; the first is sound. You can mathematically implement analog functions like oscillators, filters, etc., and you can try to model the non-linearities found in analog circuits in the software. You can even add "slop" to introduce inaccuracies found in analog circuits, but it's just not the same.

When you have a polyphonic analog synth, each voice is a different circuit, which is of course expensive. This means that they will never be the same, much like the tiny differences in piano

or guitar strings. There are all sorts of interacting components in the circuitry that contribute to the sound, so there are always subtle differences between voices and from one note to another.

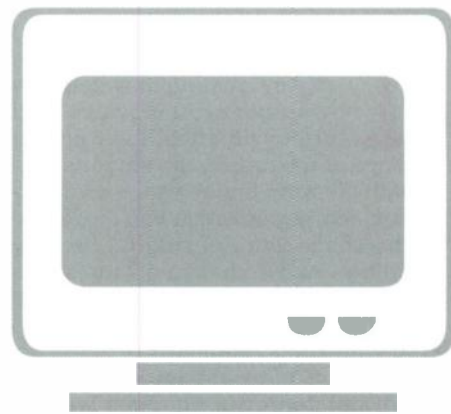
The other side is the comparison of a piece of software controlled by a mouse and keyboard, using a computer screen, and maybe a controller keyboard to a stand-alone instrument with dedicated knobs and switches that always do the same thing.

To me, software is not fun; it's work. I invented the first professional soft synth back in the mid-90s, and soon thereafter decided that a musical instrument needed to be something you could hold, that doesn't change, that doesn't become obsolete with the next OS update, etc. A musical instrument should have personality; I don't know that a piece of software can match hardware there either.

After conversing with Dave, what really resonated with me was the point that sounds should have personality. I must say that, at times, I am so overwhelmed by what we can collect in software over a period of time. In music production, the more colours you have available in your palette, the better ... Isn't that correct? Not necessarily.

Having to sift through 30,000 sounds actually hurts my head and is very time-consuming, and as we are in a product-driven economy, it's not a bad marketing idea to have a huge quantity of sounds available when you're trying to entice consumers to purchase your software over your competitor's. But for me, having sounds that inspire and assist in the creative process is the key – the quality over quantity mantra.

In my personal experience, being a keyboard player, the actual sonic difference is noticeable between a VST and a hardware keyboard. Hardware-generated sounds have a better sonic quality, in my opinion. Now with that



said, I also love VST software instruments for the fact that you can emulate to near-perfection, say, keyboards that don't exist anymore, and the cost effectiveness is phenomenal.

For example, I owned a PPG Wave keyboard for years (and at one time, they were selling for \$10,000), but sadly, time took its toll and the instrument is no longer usable. I truly missed a few signature sounds from that keyboard, and with a few clicks, I now have a plethora of original programs and sounds from the PPG Wave Keyboard via software emulation on my computer and, on top of being adjustable, they sound amazing!

There has been a significant move towards the "hands-on" programmable controllers that allow you to tweak your sounds using a physical controller with knobs and sliders in real time, so these developers are definitely on the right track to finding the ideal hybrid of hardware vs. software when it comes to instrumentation.

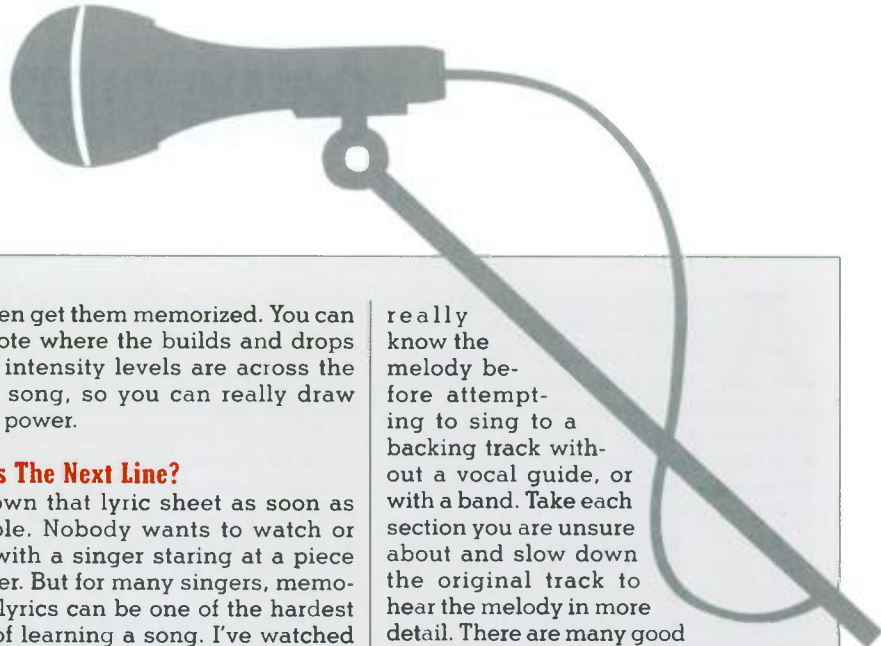
In a perfect world, I would have both a room full of vintage and new keyboards and a massive library of VST instruments ... and of a course an assistant to help me catalog the sounds! Now stop staring at your computer and start making music!



By The Superheroes of Voice

SINGING WITHOUT A NET:

5 Steps To Learning Your Songs Quickly



Teaching voice is a fascinating study in human nature. It's really interesting to watch how a singer's inner voice and critic will affect their art. As the face of the music, the singer's personality is front and centre – a vulnerable place, especially if you're unsure of the songs you are singing. Deeply learning – and embodying – the songs you sing is, therefore, is essential to your craft, especially if you intend to sing with a high standard.

But many of us are not aware of the small but powerful changes we can make to the approach to our craft that will create a big difference in the speed at which we can achieve our vocal and creative goals. The seemingly simple and somewhat tedious process of learning songs can be made a lot easier with a few simple steps.

Song Structure

This is vital. One of the most obvious signs that a singer is not yet a professional is a lack of knowledge of the sections in their song. Knowing the structure of your song allows you to know the song itself in a much deeper way. You will be more effective in practice and rehearsal because it also allows you to direct the music. For example, it's faster to ask your band to "start from the second pre-chorus" than to "start from the part after "She told me what to say-ee-yay..." Which part was that exactly?

Luckily, virtually all songs are divided into sections that help musicians, and your audience, learn the songs fast. Don't get caught not knowing yours! The most common sections are the intro, verse, pre-chorus, chorus, bridge, solo, and tag. These parts are used, in different orders, in most songs. Any good musician can teach you how to dissect your songs. Make sure you note the sections on your lyric sheet,

and then get them memorized. You can also note where the builds and drops in the intensity levels are across the whole song, so you can really draw out its power.

What's The Next Line?

Put down that lyric sheet as soon as possible. Nobody wants to watch or work with a singer staring at a piece of paper. But for many singers, memorizing lyrics can be one of the hardest parts of learning a song. I've watched many singers fret about their inability to remember lyrics, yet they never drop their cheat sheet! It takes a very long time to memorize something when your brain knows it doesn't have to.

The wonderful thing about having divided up the song into its sections, however, is that you can more easily remember which lyrics go in which section. What is the overall point of the lyric in each section? Where are you taking the listener? Try and get a visual on each section to help you remember where the song is going.

Take your time here! Don't try to rush and learn your song in one shot. Try writing out your lyrics a few times. Even if you make 100 mistakes without your lyric sheet, you are on your way much faster as soon as you can't sneak a peek, and you will know the song more deeply, too.

How Does The Melody Go, Again?

Nowadays, with so many high-quality karaoke tracks available, learning songs has never been more fun – but don't jump the gun! Accuracy is key in singing melodies. It may be normal in the beginning to get lost in different sections of a melody, harmony, or runs (especially when you have many songs to learn), but if you're unsure about a certain section, you leave yourself vulnerable.

It's very important to make sure you

really know the melody before attempting to sing to a backing track without a vocal guide, or with a band. Take each section you are unsure about and slow down the original track to hear the melody in more detail. There are many good software programs available online to help you do this. Make sure you dissect each line like this over and over again until you get it absolutely right. Sing with the original singer as long as you need, then alternate with a backing track until you don't need the original.

Don't Rush Or Cheat!

Sometimes the most obvious things elude us. I see singers rush their way through material every day. As singers and musicians, we often need to hear the same message over and over again before we get it. You can't be "sort of" pregnant and the same concept applies to songs. You either know it or you don't. "Sort of" doesn't cut it in the professional world. Taking the time to get it right pays off dividends in the end. This is called "focused practice".

The Real Test!

In order to be truly confident with your songs, you need to test yourself. Feel free to be creative here. Anything unorthodox that challenges your memory will help. Try starting from random sections or starting from the last chorus and working backwards. Try singing accapella with just yourself clapping every other beat.

And then there's the REAL test: can you sing your song while another one is cranked in the background? If you can, you're truly singing without a net!

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Since the release of their 2006 debut EP, *Plan Your Escape*, Hey Rosetta! have developed a well-deserved reputation for their high-energy live performances and unerring ability to deliver the full dynamic range of their music as effectively on stage as they do in the studio.

As their audience in Canada and overseas has grown, the St. John's, NL-based six-piece have found that listeners, critics, and the music industry at large are taking ever more notice of them – and for good reason. In 2009, they took home three East Coast Music Awards. They were shortlisted for the Polaris Music Prize twice – first in 2009 for their sophomore effort *Into Your Lungs (And Around In Your Heart, And On Through Your Blood)* and then again in 2011 for *Seeds*. In late 2011, Hey Rosetta! also signed a US deal with New York City-based imprint ATO Records – a label co-founded by Dave Matthews of The Dave Matthews Band. In Canada, the band remains in its deal with Halifax's Sonic Records. Additionally, violinist Kinley Dowling – the only member of the band who doesn't hail from Newfoundland – won Musician of the Year at the 2012 PEI Music Awards. And just recently, the band has been nominated for four 2012 ECMAs in the categories of Entertainer, Video, Album, and Group of the Year.

Many of Hey Rosetta!'s songs are characterized by dramatic shifts in tone and dynamics. They often alternate between sparse instrumental breaks underpinned by the lush textures and melodic intricacies provided by Dowling and cellist Romesh Thavanathan and sudden eruptions of full-on rock fuelled by drummer Phil Maloney, bassist, Josh Ward, and guitarist Adam Hogan.

Nailing those dynamics on stage wasn't always easy to do, explains lead singer and primary songwriter Tim Baker, who sat down to talk with *CM* just after a rehearsal in St. John's in late January. "It's harder to be dynamic in real life. Almost every song has quiet, soft parts in it. We always had to sort of stick to our guns live and make the (dynamics) as extreme as they should be, especially early on in the bars where everyone just wants to get rocked all the time."

As the band's popularity has grown, they've found plenty of opportunities to perfect their live show. They toured relentlessly in the three years between *Into Your Lungs* and *Seeds* and are currently preparing for a US tour with ATO label mates Gomez in support of the February 2012 American release of *Seeds*.

Baker may write the majority of the band's material, but Hey Rosetta!'s collective personality and their individual abilities as multi-instrumentalists are undeniable factors in

their growing appeal. On stage, Baker also plays guitar and keys, as does Thavanathan. While large dynamic shifts that showcase the players' unique voices as instrumentalists have always been a part of the band's arrangements, more often than not, the intent and delivery of Baker's lyrics provide a blueprint for those arrangements and the overall dynamics of each song.

Baker began studying music as a child, playing classical piano and singing with local choirs such as the Newfoundland Symphony Youth Choir. From there, he went on to play with various bands as a teenager before heading off to Concordia University in Montreal. "I was actually going to study jazz piano performance, but I developed tendonitis," Baker says. "I was a loud player and also played drums and guitar. It was just too much, I guess."

Ultimately, he ended up studying creative writing and sociology and, after Concordia, embarked on a post-graduation road trip to California. The trip piqued his wanderlust and provided ample fodder for his original material.

After returning to St. John's, Baker settled in, fleshed out his songs, and began playing solo gigs around town. "I was playing by myself quite a bit," he recalls, "but I remembered being in bands in high school and how fun it was and (started) thinking this music I was writing

By Kevin Young



HEY ROSETTA!



(L-R) Romesh Thavanathan, Phil Maloney, Tim Baker, Josh Ward, Kinley Dowling & Adam Hogan of Hey Rosetta!

Making Yer Own Video

When drummer Phil Maloney joined Hey Rosetta! five years ago, it was right about the time they'd ramped up their touring schedule substantially. While a steady road gig is great, many performers find themselves coming home after a tour and wondering "what now?" Maloney's answer was to develop a sideline in video production, which ultimately led to a video for *Seeds'* album track "Yer Fall," posted on the band's site in November 2011.

"I guess I'd always looked for a job to do outside the band," he explains. "A bit more than half the year is taken up by band stuff, but it's hard to do another job when you're home because no one wants to take you on if you're going to leave in a month. I've been interested in photography and film for a while and being on the road and going all these places, it just made sense to document it."

To make the video for "Yer Fall," Maloney drew on a large amount of footage, from candid sequences shot during *Seeds'* recording sessions at the Sonic Temple in Halifax, to more recent video captured on tour over the course of 2011. "Yer Fall" was shot primarily using Maloney's Canon EOS 7D digital SLR. He then edited the video in Final Cut Pro over the course of a week spent at a cabin in Northern Ontario.

Additional footage was shot by photographer and

video director Noah Pink, who did the band's videos for "Yer Spring" and "Bandages," as well as Jason Burns of Hey Rosetta!'s management company, Sonic Entertainment Group. "Obviously I couldn't shoot while I was playing," Maloney says, "so I'd pass on my camera and say, 'Hey, could you please film this tune?'"

The result is legitimately compelling – the kind of offering Maloney believes helps artists maintain a personal connection with their fans. "That's definitely more and more important and there's a lot of pressure on bands to do it themselves, but (videos) can be just as effective without all the flash."

Video production is a sideline, and secondary to his work with Hey Rosetta!, Maloney insists, but just a few days prior to this interview, he began work on another project with producer/recording artist Hawksley Workman. Since the recording of 2008's *Into Your Lungs*, which Workman produced, the two have kept in touch. When Workman came to St. John's for a run of four shows in January 2012 at The Ship Inn, he asked Maloney to film it for a potential DVD. Over the next few months, Maloney will mine the 25 hours of footage he's gathered to create the finished product.

See Phil Maloney's video for "Yer Fall" at www.heyrosetta.com.



and playing alone needed more sound and more dynamic." One of his many influences at the time was the soundtrack of director/writer Richard Linklater's *Waking Life*, composed and performed by Glover Gill and the Tosca Tango Orchestra. "I was listening to that and falling in love with strings all over again. Then I decided to start this band.

"Originally, it wasn't really a rock band," Baker says, describing the band as a folk-based, singer/songwriter sort of outfit. "We had piano and strings, some guitar, and minimal drumming, but somewhere in there we turned up. I bought an electric guitar and remembered how sweet that is. That was how we developed the dynamics."

Over time, Hey Rosetta!'s detailed arrangements and dramatic emotional range have won them favourable comparisons to bands like Hope of the States, Mumford and Sons, Radiohead, Broken Social Scene, and Arcade Fire. Their music, however, defies easy categorization, which often prompts reviewers to throw around labels like indie, pop, folk, orchestral roots, and rock in various combinations. Clearly, the band has drawn on a variety of influences to develop their sound over time, but frankly, Hey Rosetta! rock more and more with each new record.

"This was a record where we were really thinking hard about sounds," Baker says, "particularly different drum sounds and guitar tones." In part, that was a product of spending a large amount of time over the past couple of years on tour listening to a variety of records and seeing other bands, but Baker also credits *Seeds*' producer Tony Doogan (Belle and Sebastian, Mogwai) with helping the band capture their vision in the studio. "Tony was the perfect guy to come around at that point. He's a bit of a mad scientist. He really helped us make the record denser and add more scope and variety to the sound."

While *Seeds* possesses more sonic depth than its predecessor, the form of the band's songs are leaner, which Baker adds was also a product of Doogan's influence on the process. "He didn't want anything extraneous, and we have a long history of having long intros and instrumental breakdowns. He's a student of the 'if it's not exciting, cut it now' school. I had four fade-outs in mind for the record and they got cut," Baker says, laughing, but adds that he learned a great deal in the process from Doogan's approach.

That said, there's still plenty of ear candy on *Seeds*, one example being the introduction to the song "Seventeen," a short, highly-effective combination of acoustic guitar rising out of a droning texture that evokes the kind of relentless background sound you might hear at the fringes of consciousness during long hours on the road.

Baker admits that getting everything they wanted to accomplish in the can for *Seeds* was a challenge in itself. "We had a lot of sonic dreams for *Seeds*, but halfway through the sessions we realized we weren't going to get everything done." To save time, they turned the studio kitchen at Halifax's Sonic Temple into a second recording space. "Adam and Rome:sh would just lock themselves in there and record sounds for hours, and [the "Seventeen" intro] was definitely the fruits of one of those days."

Although "Seventeen" is inspired by the "wild and woolly" Highway 17 in Ontario, "It's also about the age 17," Baker says. "It's about being between two places – childhood and adulthood, east and west, not knowing which way is better, but not despairing; just enjoying the view." In fact, the song ends with exactly that sentiment in the lyric: "I am lost and loving the view," which sums up the themes Baker's lyrics explore on *Seeds* – and the point at which the band currently finds themselves in their career – to a tee.

What Hey Rosetta! will achieve down south and worldwide is impossible to say, but they're going in strong. *Seeds* is scheduled for release in the US in mid February 2012, preceded by an EP featuring acoustic versions of songs from the release. They intend to spend a fair bit of time in the US in February, March and April before heading to the UK and Europe. They've also had favourable reviews from both industry staples like *Billboard* – which named them one of the "Top 5 Canadian Bands to Watch" in 2009 – and tastemakers such as *Paste Magazine*.

Having put in substantial time on tour in Canada, Australia, the UK, continental Europe, and China, Hey Rosetta! have become an extremely stage savvy live force. While Baker isn't clear on the number of shows they've done over the past few years, he does say this: "We've been home for a month and a half, which feels really long. The fact that it's Tuesday today, and that actually means something, and the fact the weekend feels different from the week – I guess you can take that as an indication of how much we've been on the road."

The band's hard-working touring ethic in part informed *Seeds*' lyrics, Baker says. "It definitely grew out of that. How could it not? It's a seesaw – the traveling, the hours, and the lack of sleep. Sometimes you feel fucking awful, but then you get on stage and hundreds of people love you, and it's like you're a kid and it's your birthday and you're blowing out the candles every night."

Having said that, most of Baker's songwriting takes place off the road, at home in St. John's. Touring can be isolating in some ways, but it doesn't provide the solitude necessary for his writing process. "I don't do a lot of writing, or even collecting ideas on the road. I do try to write every day, but there are huge tracts of time when I can't. Every now and again I'll get a line and write it down, but true, careful, crafting of words and melodies, I always do that

in isolation." That process hasn't changed substantially over time, he adds, with the exception of his having less time at home to work. "You come home and have, like, two weeks to write – not really a good thing, but when you sit down and do it, it comes back."

Both Baker's lyrics and the dynamics of the band's live and studio performances are driven by a desire to speak about more than just the humdrum nature of everyday life. While *Seeds* is in no way a concept record, the idea of struggling to move forward with hope – "of springtime and the promise of seeds" – is a recurring theme. "But you don't get obsessed with hope without despair in your life, so there's a real flux between positive and negative in the lyrics," the singer notes.

Ultimately, the idea of seeds as a metaphor for hope and growth led Baker to give some thought to real seeds and their role in his life and the lives of others. Baker's personal interest in issues surrounding food production and biodiversity on a global level prompted the band to include a page on their website with links to organizations such as the Canadian Biotechnology Action Network (CBAN), the Organic Agriculture Centre of Canada (OACC), and to films like *Seeds of Change*, *The World According to Monsanto*, and *Food Inc.*

That preoccupation comes across loud and clear on Baker's co-write with guitarist Adam Hogan, "Downstairs." "My father and his father grew up with a huge vegetable garden – everybody did – and they'd struggle every spring and summer against the soil and Newfoundland's weather," Baker says. To capture the importance of that experience, the band asked drummer Phil Maloney's uncle, Bill Besso, to talk about the role growing food played in his life. Baker spent three days editing the result down to the album's two-minute version of "Downstairs." "He said some really beautiful things about gardening, but also about community and sharing seeds. It just fit."

As the title suggests, *Seeds* grows on you with each listen, just as any well-crafted record should. Fans who truly enjoy listening to full albums front to back will understand what that means. The songs are sequenced thoughtfully and they allow the players to speak for themselves as musicians in their own right. More importantly, they're delivered with the kind of commitment that gives you the sense Hey Rosetta! are intent on letting their sound grow naturally, and just as serious about sticking to their guns creatively now as they ever have been. ■



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

SOWING SEEDS FROM THE STAGE

A LOOK AT HEY ROSETTA!'S PREFERRED EQUIPMENT.

MONITORING

Shure PSM900 Wireless Personal Monitor System

STAGE MICS

Shure KSM141
Shure Beta 27
Shure Beta 52a
Shure Beta 56a, 57a, 58a, 91a

Romesh Thavanathan

AMP

Vox AC15CC1

PEDALS

Boss OD-3
Boss TU-2
Electro-Harmonix Holier Grail Reverb
Korg DT-10 Tuner
Line 6 DL4
Maxon AD-9
Paul Cocharane "Tim" OD Pedal
Seymour Duncan Pickup Booster
Voodoo Labs Pedal Power Plus 2

KEYS

Nord Electro-2

STRINGS

Cello by Antonio Ramirez
Cello bow by Bellus Canor
David Gage The Realist Cello Pickup

GUITARS

D'Addario Strings
Squire Bullet Telecaster

Adam Hogan

GUITARS

1975 Vintage Gretsch 7604
Crafter Acoustic
D'Addario Strings
Danelectro DC59
Fender Jazzmaster
Gibson SG Limited Edition

PEDALS

Boss Chromatic Tuner
Catalinbread Super Chili Picoso
Crowther Hot Cake
Diamond Compressor
Diamond Tremelo
Dr. Scientist Reverberator
Electro-Harmonix POG2
Empress Vintage Modified Superdelay
Freakshow Effects 2010 Boost
MXR Carbon Copy
Strymon El Capistan
Timmy Ovensdrive
Voodoo Lab Pedal Power 2 Plus
ZVEX Fuzz Factory

AMP

Vox AC30HWH
Celestial Blue Alnico Speaker (x 2)

Kinley Dowling:

STRINGS

Brown wooden bow
Dvah Pirazzi Violin Strings
K. Holtz Black Carbon Fibre bow
L.R. Baggs Pickup
Nicolaus Amatus Violin

PEDALS

Boss Chromatic Tuner TU-3
L.R. Baggs Venue-D.I.
Line 6 DL4

Tim Baker

GUITARS

D'Addario Strings
Fender Jaguar
Gibson 1360 Les Paul
Larriave Acoustic
Taylor Acoustic

PEDALS

Bluesdriver
Boss Looper
Boss RV5 Reverb
Diamond Compressor
Diamond J-Drive
Korg Tuner BK
Korg Tuner DT-10

AMP

Fender Hot Rod Deluxe

KEYS

Roland RD 700NX

Josh Ward

BASS

D'Addario Strings
Dean Edge 6 String Bass
Fender Blacktop Jazz 4 String Bass

PEDALS

Alabama Mandolin
Boss Tuner
Fulltone Bass Drive
Proco Rat Distortion

AMP

Ashdown Mag 41C Speaker
Ashdown Mag 600H AMP
Yorkville cab

Phil Maloney:

DRUMS

C&C Custom Maple kit (13", 16", 24")
Pearl Sensitone Elite Snare
Evans Snare - 14" G2 Coated
Evans Toms - 13" and 16" G2 Coated
Evans Kick - 24" EQ2 Clear
Pearl P1000 Kick Pedal

CYMBALS

16" Zildjian Avedis Hi-Hats
19" Istanbul Traditional Crash
19" Sabian HHX Crash
24" Istanbul Joey Waronker Ride

Tim Chaisson

Moving Beyond The Maritimes

By Andrew King

(L-R) Brien McCarthy, Nat Lamoureux, Tim Chaisson & Tian Wigmore.

"Music is just in our blood," tells a tightly-bundled Tim Chaisson about the east coast community, spinning a near-empty beer bottle between his fingers. Sitting in a barren basement pub and talking over a grab bag of Top 40 pop, he continues on his tangent, describing the Maritimes' rich cultural landscape as though he's merely one of a myriad of equally able performers with the goods to make a go at a music career. His humility is immediately apparent, and though it's one of his more endearing qualities – of which the known "nice guy" seems to have many – it's also a tad naïve.

Indeed, there've been many musicians and bands who've emerged on the Maritime music scene over the years with admirable abilities and aspirations, and even more who dazzle friends and families completely outside the public eye; yet for all who fall into the former category, only to build up a decent profile in Atlantic Canada and then fold in favour of a steadier career path before ever pushing west of New Brunswick, in this case, such a fate would be exponentially more heartbreaking.

A golden-voiced multi-instrumentalist who's nearly as comfortable on a mandolin, guitar, or keyboard as he is on the fiddle, his first and still favourite instrument, Chaisson was performing publicly during primary

school in a family-based Celtic outfit before letting his inner songwriter loose as a teenager and self-releasing three subsequent solo albums. The latest of those, 2009's *Broken Hearted Beat*, and the touring done in support of it have drawn a great deal of public and industry interest towards the talented twenty-something from Souris, PE. "It did what it was supposed to do," says Chaisson of the collection, his hands tucked under the sleeves of his close-fitting grey hoodie. "It got us some attention from some great fans and respected people in the industry, and set us up to do something special with the next record."

Broken Hearted Beat is the culmination of Chaisson's mosaic-like approach to songwriting to date, comprised of components of Celtic, country, rock, and folk music all anchored by his knack for crafting simple-but-substantial pop. Since its release, Chaisson has seen its title track hit number one on the MuchMoreMusic Countdown, has performed major club and festival dates across Canada both as a headliner and support act for monstrous draws like Lady Antebellum, The Tragically Hip, and Johnny Reid, and at the end of 2011, found himself added to the roster at Bumstead Productions before setting off on his first tour of Australia, with a second planned for mid-2012.

Indeed, it's been a busy couple

of years for this promising young artist, and his success can be partly attributed to a number of assets. His voice is as inviting as it is identifiable. His fiddling can only be described as virtuosic. His bandmates – Tian Wigmore (guitar, backing vocals), Nat Lamoureux (drums, backing vocals), and Brien McCarthy (bass, backing vocals) – are all highly-regarded across the Atlantic provinces for their skills. What's more, the young artist, with guidance from managers Gardiner MacNeill of Bear River Road Music and Bumstead's Larry Wanagas, isn't cutting any corners in his approach to building a solid foundation for his flourishing career. And his boyish good looks – barely muted today by a beat-up ball cap and unshaven mug – probably haven't hurt him, either.

The deal with Wanagas and Bumstead, with whom Chaisson and his team opted to work after receiving offers from several other reputable entities, has the artist prepped and poised to take his project from its current plateau on to national and international levels – all part of the plan he and MacNeill had mapped out throughout their partnership of nearly five years. "We thought long and hard about who would be best to build this with us and take it to the next level," Chaisson explains of the decision. "There were a few early mornings at the kitchen table, taking inventory of what we had, what

we needed, and where to go next."

As for what ultimately drew the two forces together, atop Wanagas' reputation was his roster, comprised of highly-regarded recording artists including fellow Islanders in indie pop act Two Hours Traffic and hard-working radio rockers The Trews. Seeing his peers in the former carry on a career from Canada's smallest province was reassuring to the young singer/songwriter, whose roots are as present in his being as they are in his musical output.

As for The Trews, their close relationship with Chaisson has already yielded a significant push for his career. Not only did the band take Chaisson and Wigmore across Canada on a 2011 tour, but also had him perform on the recording and in the subsequent video for their charity single "Highway of Heroes." "I'll thank those guys until the day I die," says Chaisson, shaking his head in sheer humility and gratitude. "They've given me the biggest boost to my career so far."

Their connection will only be strengthened come the release of Chaisson's current project, the follow up to *Broken Hearted Beat* expected midway through 2012. Of the pool of tracks being considered for the collection currently 20 strong, there are co-writes with The Trews' John Angus and Colin MacDonald, as well as bona-fide hit makers like Patrick Ballantyne, Simon



Photo: Mark Pinco

Doing It Right...

Tim Chaisson spent nearly all of October 2011 touring around Australia, primarily based out of Sydney and flying in and out of cities and towns strewn across the nation. This being his first true tour of a non-Canadian market, he and his team meticulously planned the entire trip to make it worth his while and beneficial to their goals. After all, many Maritime acts have toured internationally and, even with government-sourced financial aid, come back broke or in serious debt.

But Chaisson's entire career has been meticulously and logically orchestrated since day one. "We've lost money on a few things," he readily admits, "but they're things that could potentially pay a dividend down the road."

Having aligned himself with Code One Management in the land of Oz, a deal spawned at the 2011 ECMA's in Charlottetown, Chaisson had the opportunity to tour as direct support for Shannon Noll, the pop/rock-leaning runner-up of the inaugural season of *Australian Idol*, armed only with his guitar, fiddle, and mandolin. He also had a number of one-off events, including a showcase for Universal Music's Australian arm, an opening date for The Trews, and a number of festivals, earning new fans across the board – from industry moguls to fellow performers.

"It was purely about just playing music for people," Chaisson says succinctly, and with that, he laid a foundation not only for a profile boost upon his return, but potential profitability as well. The offers are already coming in strong – many from singer/songwriter-style festivals, meaning that although the plan was to send down the entire band to maximize the impact of the second trip, the plan may change.

That ability to assess and reassess options related to different opportunities is one of the strong suits of Chaisson's small but dedicated team, and one responsible not only for the success of his initial visit down under, but that of his entire career to date.

Wilcox, and Gordie Sampson and fellow coastal up-and-comers like Andy Brown and Chris Kirby. Though it's still in its early stages, the material for the record is quite akin to what we've come to expect from Chaisson to date – a near-seamless meshing of traditional elements injected with the dynamics of rock and roll and hinged on the artist's ability to craft memorable songs with mass-appeal.

Contemporary Canadian music icon Colin Linden, best known as a member of Blackie and the Rodeo Kings, has been tapped to produce the yet-to-be-titled effort at Toronto's Woodshed Studio. "I want to bring him all of the elements of what I have and what I do, and see where he takes it," Chaisson says of his incoming collaborator.

While the pressure to in some way reach the mainstream with this release comes with creating and performing music at this particular level, Chaisson longwindedly explains his refusal to compromise his craft by straying from the more traditional elements entrenched in his home province and his upbringing there. "I just want to make a great record, wherever it lands," he shares in summary with a visible sincerity, "and I learned early on to stay very true to what I do."

With 2012 already promising a new album, another trip across Australia, and many North American showcases and festival dates, this could easily be Tim Chaisson's year. But like many the Atlantic provinces have produced that turn heads eastward, the goal isn't be to bend his sound to align with the masses, but to lure the masses to him, and in doing so, they'll be able to hear something special that stems from this lovely side of the land.



Andrew King is the Editor of Canadian Musician.

The Gear...

Tim Chaisson

- Gibson J-45 Acoustic Guitar (Main)
- Epiphone Masterbuilt Acoustic Guitar (Back-up)
- Boss TU-2 Tuner Pedal
- Clay Carmicheal Custom Fiddle
- LR Baggs Para DI Preamp
- Korg Pitch Black Chromatic Tuner Pedal
- Alabama ALOM40 Octave Mandolin
- Boss GE-7 Graphic Equalizer Pedal
- Boss RC-30 Loop Station (for solo shows)
- Korg SP-250 Keyboard
- Shure Beta 58 Mic
- Shure PSM 400 IEMs

Nat Lamoureux (Drums)

- 1976 Ludwig Kit (13" Rack Tom; 16" Floor Tom; 22" Bass Drum)
- Ludwig 14" x 6.5" Snare
- Pearl Eliminator Kick Pedal
- SABIAN 14" Hi-Hats
- SABIAN 19" A Custom Crash
- SABIAN 20" A Custom Crash
- SABIAN 20" A Custom Ride
- Zildjian 18" Crupa Boy High
- Regal Tip 5A Sticks
- Shure SM58 Mic

Brien McCarthy (Bass)

- Fender Mustang Bass
- Genz Benz Shuttle 6.0 Amp
- Genz Benz 2 x 12 Cabs
- Shure SM58 Mic

Tian Wigmore (Guitar)

- Gibson Les Paul Gold Top Guitar
- Fender Telecaster Guitar
- BOSS TU-2 Tuner pedal
- BOSS CETU-2 Chorus Ensemble pedal
- BOSS OS-2 Overdrive/Distortion pedal
- Line 6 DL4 Digital Effect Pedal
- Vox AC30 Amp
- Roland JC-120 Amp
- Shure Beta 58 Mic

Maintenance for Musicians

Many musicians struggle with sore joints, tight muscles, or other conditions that result from overextension or improper technique. Pain and tension can make it difficult to practice and perform, but there are solutions. As physical function experts, physiotherapists are well suited to help musicians by offering a variety of instrument-specific treatment options, enabling improved performance for years to come.

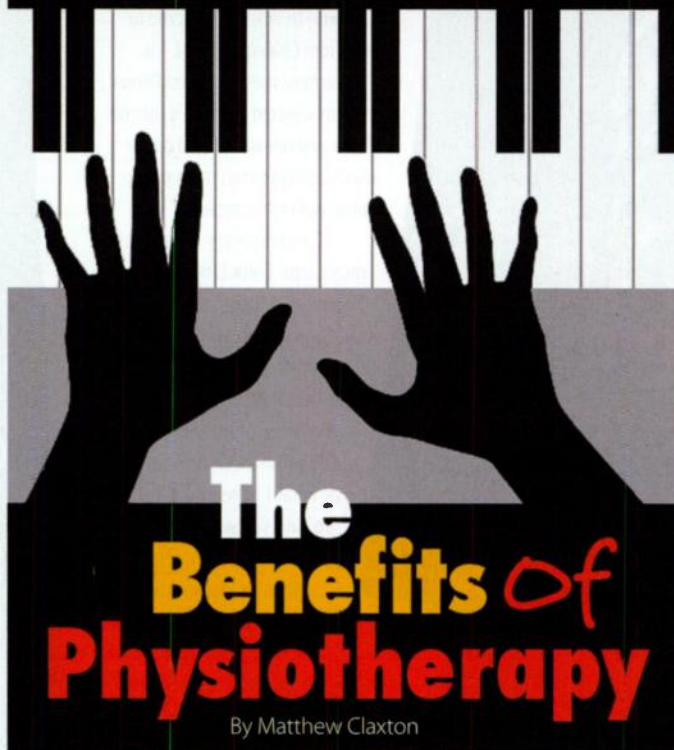
Common Injuries

The physical effort involved in playing an instrument, often for hours a day, takes a toll on the body. As a result, many musicians have experienced carpal tunnel syndrome (pressure on the nerves in the carpal tunnel of the wrist caused by inflammation or thickening of the tendons running along side those nerves) or repetitive strain injuries at one time or another. While these are the two most common conditions facing musicians, others that can lead to pain and an inability to play include tendonitis (inflamed tendons), tendonosis (damaged tendons possibly caused by prolonged inflammation), tension along the nerves in the upper limb, postural syndromes, and even central nervous system pain.

Vocal artists may be immune to repetitive injuries stemming from playing an instrument, but are still susceptible to back or neck pain, along with generalized body tensions that can affect sound production.

Causes of Injury

The causes of musician-related injuries are not unique; in fact, musicians are subject to the same contributing sources that plague the general population. Trauma, poor health, poor technique, too much flexibility or too little flexibility, below average strength in both the muscles and tendons, and



overuse can all lead to damage.

One of the biggest challenges for musicians is the need to play through pain. A musician's career depends on the ability to follow through on commitments, and the pressure to perform at peak levels leads many musicians to over-practice and perform even when it hurts.

Over-use injuries occur quite simply because we practice harder and longer than our bodies can manage. In the sports world, trainers recognize the symptoms of over-training when an athlete's performance begins to drop. In those situations, increasing rest periods are built into the training schedule to ensure that the athlete gets the recovery time required to maximize the effects of physical training.

Musicians also require recovery time from practice, and indeed, this respite time can be as beneficial as active therapy treatments. Physiotherapists can help musicians determine how to schedule their practice/respite times to boost recovery, and can

develop personalized schedules depending on the type of injury being treated.

Risks Of Playing Through Pain

It's important for musicians to understand that playing through pain can lead to some serious complications. Continuing to strain tendons can cause inflammation. Inflammation that lasts too long may cause internal damage to the tendons, causing them to be weak and painful even after the inflammation is gone. Repair of those tendons can only be accomplished through a specific kind of strengthening exercise (eccentric exercises) and can take up to 12 weeks.

The other problem with playing through pain is that it can cause your body to associate your instrument with pain. If that happens for a long enough period of time, any time you approach your instrument, your body may start to produce pain in reaction. This is caused

by complicated changes in the central nervous system. These types of changes require a different approach for care altogether.

Pain originating from the central nervous system will not fully respond to the usual pain control treatments (medication, electrotherapies, ice, heat, etc.) since they work on signals originating outside the central nervous system. The body's pain structure is essentially an alarm designed to warn us of impending danger. Pain from the central nervous system appears to occur because this alarm has been wired to be over-sensitive.

Musicians with an oversensitive pain system will require deeper education on the pain system itself, and will likely benefit from relaxation therapies, visualization techniques, and other techniques that can help to re-wire their pain system.

What To Expect From A Physiotherapist

An initial visit with a physiotherapist will include an assessment of symptoms, range of motion, flexibility, and strength. This might include simple exercises, such as lifting arms above the head, pushing against the therapist, applied resistance, or neck rotations. The physiotherapist will also examine posture, both in play with the instrument and alone. These observations will help the physiotherapist decipher playing technique from a bio-mechanical perspective.

Treatment Options

An evaluation of the assessment finding will determine treatment options. Potential treatments fall into three basic categories:

1. Treatments to reduce inflammation and pain. These might include ultrasound, electrotherapies, acupuncture,

Case Study

Gabrielle Grant is a fourth-year university student in Vancouver. Working to complete a music degree and hours of daily piano practice led to pain in her hands. She sought multiple forms of treatment before finding relief with the help of a physiotherapist. She explains:

"I decided to seek physiotherapy because of the intense muscle pains I was having in both of my hands and forearms. This was an especially limiting injury as a pianist. I did not want to follow my doctor's advice (prescription anti-inflammatories) any longer because they were neither helping pain nor healing the problem and were upsetting my stomach. I also went to a chiropractor, but found that treatment harsh and unsatisfactory.

I was curious about physiotherapy as I had never seen a physiotherapist or known what their work entailed. Friends of mine told me they had tendonitis and their condition had been helped considerably by physiotherapy.

The treatment was pretty much what I expected, except I had pictured having to do more aerobic-type movement exercises. The actual exercises were much simpler and isolated the muscles. I appreciated my physiotherapist's use of different techniques, especially acupuncture.

Listen to your body, and if there's a problem, consider seeing a physiotherapist – preferably one with experience treating musicians. It could help!"

Explains Matthew Claxton, the physiotherapist who treated Gabrielle:

"I first met Gabrielle as a frustrated and worried first-year student who had been playing through a considerable amount of constant pain for a number of months. My initial assessment was of repetitive strain injuries to multiple tendons in her forearms that had led to tendonosis. As with many young, aspiring performers, we also found that she had below-average forearm strength.

We were able to take her through the appropriate phases of treatment, beginning with ultrasound and home

stretching and progressing to eccentric strengthening. I also had her substantially reduce her physical practice time and replace the lost time with mental practice exercises. She initially experienced a reduction in the intensity of her symptoms, and then progressed to the point where she was pain-free for most of the day, except during practice. At this point, Gabrielle had full range of motion of her forearms and had improved her forearm strength to normal levels; however, she still experienced pain while playing. On deeper questioning, I discovered that Gabrielle experienced the pain in anticipation of playing the piano – a sure sign that her pain system alarms were over-sensitive. During her acupuncture treatments, I asked Gabrielle to visualize practicing the piano pain-free. If, during her visualization, she began to experience pain, she was instructed to start the piece again pain-free. After three of four weeks of this treatment, Gabrielle was playing piano pain-free for hours every day.

It is rewarding to see that Gabrielle is now in her fourth year of studies and has remained pain-free."

- and education regarding the proper use of ice/heat or therapeutic taping/bracing.
2. Stretches to improve flexibility and promote blood flow to specific areas.
 3. Progressive strengthening designed to build up muscles, tendons, or both.

If the clinical assessment suggests that the pain may also be influenced by the central nervous system, the physiotherapist would likely want to co-ordinate treatment with the musician's physician to ensure appropriate medications are included in the overall treatment plan. If the physiotherapist is experienced in this type of pain, he or she will be able to prescribe specific self-treatment techniques to help rewire the pain system.

Appropriate treatment options will be determined by the stage of the injury and/or healing. Inflammation after an injury can last anywhere from one to 10 days. Once inflammation recedes, muscles and tendons begin to heal by generating new tissue. This period can take anywhere from a few days to several weeks depending on the initial injury. Regardless of the length of time, appropriate stretching during this healing phase is crucial. A physiotherapist can instruct in appropriate technique and advise on repetition.

The final healing stage is known as the remodelling phase, where scar tissues adapt, leading to a stronger, more pliable tissue. Strengthening exercises are essential at this stage in order to build up the new tissue and prevent reoccurrence. ■

Matthew Claxton is the Owner of Ottawa's Need to Play Physiotherapy. During nearly two decades as a registered physiotherapist, Matthew has helped many clients, including professional and amateur musicians and athletes, return to their normal activities after incurring injuries. He's also a frequent guest lecturer with the University of Ottawa's Business of Music class. www.needtoplayphysio.com



Physiotherapist & writer Matthew Claxton treating his wife, harpist Dorzen Taylor-Claxton.

UP THE STREAM?

By Lonny Knapp

COUNTLESS EDITORIALS HAVE TRUMPETED THE END OF THE MUSIC INDUSTRY. THIS ISN'T ONE.

It is true, though, that despite a slight rebound in 2011, since 2004, worldwide album sales have plummeted an astounding 31 per cent. Around the globe, record stores are shutting their doors, major and indie record labels are in panic mode, shuffling, restructuring, and signing fewer artists, and recording artists are getting hit where it hurts: the pocket book.

Does that mean that fewer people are enjoying music? Certainly not. Whether walking, exercising, or sitting in a cubicle, people spend their days with those ubiquitous white earbuds plugged into an iPod or other such mobile device. People still enjoy music; they just don't enjoy paying for it.

For years, major label brass has burned the midnight oil trying to figure out ways to re-monetize the music industry. Now, some brainy software developers – the same sort that not-so-long ago developed the file-sharing services that toppled the record industry's lucrative business model – believe they've found the answer in a new generation of streaming music services.

These cloud-based music services offer anyone with a paid subscription and compatible mobile device instant access to literally millions of songs. It's a new model for music consumption in which fans pay for the right to stream and download music, and the music creators are compensated for their efforts.

Some are heralding these services as the answer to the record industry's free-fall; others think it's a death knell

for a dying dinosaur. Read on as we chat with the folks behind two such services, music creators, and label owners to discover how these services might affect the future of the music industry in Canada.

"HEY DAD, WHAT'S A CD?"

My kid brother is in high school. To him, the idea of actually buying music in physical format seems absurd. Why would he shell out his meager allowance when all the music he could ever want to hear is available for free on the Internet? It's hard to argue with the logic; however, Carter Adamson, COO of RDIO, believes that if the price is right, music fans will gladly compensate musicians.

RDIO (it's pronounced ar-dee-oh) launched in Canada in 2010, and is the brainchild of Skype and Kazaa co-founders Niklas Zennström and Janus Friis. Remember Kazaa? Like Napster, it was an early peer-to-peer file sharing application despised by the likes of Metallica's Lars Ulrich, but loved by millions of music fans. Also like Napster, Kazaa quickly became a target of American record labels. After shelling out tens of millions to settle lawsuits, the Swedish founders wisely sold the domain name and ducked out of the file sharing business.

Then, in 2008, the duo approached Adamson with the idea for a new streaming music service. "I thought they were joking," Adamson tells *Canadian Musician*, "but I was the only person laughing."

Adamson set out to research the market in earnest and discovered what many in the industry already knew: people don't like paying for music.

His research revealed that a small percentage of music fans account for the majority of record sales, while most music fans spend \$10 or less per year. Adamson suggested the start-up offer a robust service at a price point that even the most tightfisted music fans couldn't argue with.

With RDIO, for \$9.99 per month, users can stream and/or download unlimited tracks and entire albums from its impressive track library (currently over 13 million strong) to supported mobile devices. Online only, the service is \$4.99 each month.

"This model is the great equalizer. We are going to attract more of those people who would spend nothing on music and lift up the entire value chain. In aggregate, there will be more money for the entire industry," he says.

MUSIC ON THE MOVE

Remember 8-track tapes? Those clunky cartridges may look primitive now, but when the Ford Motor Company installed 8-track tape decks into its 1966 line of Mustangs, Thunderbirds, and Lincolns, the car company forever changed road trips for the better. It's the same search for convenience and portability that continues to fuel innovations in the delivery and consumption of music.

Sony's Walkman allowed music fans to rock out to Depeche Mode while walking the dog. With Apple's iPod, listeners could now upload an entire catalogue of music to an elegant device about the size of a deck of cards. With the launch of so-called smartphones – devices that connect to the Internet, function as a hand-held PCs, play both video and music files, and actually make phone calls, too – even MP3 players now seem antiquated.

Already, 40 per cent of Canadian mobile users (about one-in-five Canadians) own a smart phone, and RDIO and other such services are betting that millions of music lovers will pay for easy, affordable, and mobile access to millions of tracks stored in the much-ballyhooed cloud.

"Consumers have always been willing to pay for content, but they want to take it anywhere they go, and they want to do that easily," Adamson explains.

HEY MR. DJ

Once upon a time, the radio DJ was king – a trusted friend that delivered fresh sounds to listeners' eager ears. Now, the corporate takeover of radio has reduced the once-proud DJ to an irritating voice that introduces overlaid tracks between beer commercials.

The folks at Slacker Radio – the title sponsor of this year's Canadian Music Week (CMW) – understand that for some, instant access to millions of songs is a bit daunting. The service runs on a tiered subscription model; the basic web radio service is free to mobile users, but listeners must suffer through advertisements. Premium users pay \$10 per month to stream songs and entire albums on-demand and cache

genre stations for offline enjoyment. Slacker Radio is a competitor to satellite services such as Sirius Radio, but differentiates itself from other music subscription services by replicating that old-time radio experience.

"When radio is good, it's really good, and as anyone that has lived near a cool terrestrial radio station knows, when a really good programmer picks the right songs, it makes all the difference. We curate each and every genre station, and a real live person hand-selects all the songs that spin," shares Jonathan Sasse, Senior VP of Marketing at Slacker.

RDIO, on the other hand, uses Facebook-style social media tools to help users discover new music. Subscribers can follow fellow music fans with similar tastes and download playlists from tastemakers including Montreal synth duo Chromeo, influential radio personality Allan Cross, and Cole Alexander of Atlanta, GA's Black Lips.

According to Adamson, this social media interaction replicates that old-school word-of-mouth music promotion and levels the playing field between independent and major label acts.

"In its natural environment, music is promoted through conversation with human beings. On the web, you follow people on Twitter and Facebook, and

these people help you prioritize what you see on a daily basis. The same is true here for music," he says. "Because it's so focused, even artists without the backing of a major label have the same opportunity to bubble to the top."

THE MONKEY IN THE MIDDLE

Whether it's painfully agonizing over a clever line, somehow capturing the magical moment of musical conception, or burning endless takes trying to nail some staggering feat of musical virtuosity, a musician's goal in life is to make that one truly great record – but what's the point of painting a masterpiece if no one gets to see it?

Neville Quinlan is the lead singer, songwriter, and NO of Toronto-based alt-country band NQ Arbuckle. His band has shared the stage with the likes of The Sadies, Blue Rodeo, Chantal Kreviazuk, and Rufus Wainwright, released four records to positive reviews from *The Globe & Mail* and finicky tastemakers *Pitchfork.com*, and has snagged multiple JUNO nominations. Nevertheless, Quinlan tells *CM* that getting his music on the radio is a challenge.

With little support from terrestrial radio (and little chance they'd fit in with the glossy pop or aggressive rock that populates the dial anyway), subscription



Neville Quinlan of NQ Arbuckle

UP THE STREAM?

services such as Slacker and RDIO offer NQ Arbuckle a new avenue for promotion.

"As an artist, you want as many possible avenues to go out and be found, but other than CBC and a few college stations, we don't really get much radio play," he admits.

Already fans have discovered the band through subscription services and come out to catch a show; however, Quinlan tells CM that while the audience is growing, the much-hyped revenue stream has yet to start flowing. "We get people saying they've discovered us through these services, but in terms of actual album sales, we don't see it."

THE COST OF FREEDOM

Let's face it: music in its physical format is pretty much dead. Nobody likes CDs, and while some folks still buy LPs, they're the same sorts that enjoy writing letters with pen and paper and shaving with a badger brush and double-edge razor.

It's a brave new world, and it's time to look to the future.

On paper, subscription services seem like a step towards re-monetizing the music industry, but in reality, can these services generate a feasible income for Canadian musicians? Slacker's Sasse believes so. He tells CM that his service is moving towards a greener future where rights holders are compensated for their intellectual property. "We are a pioneer in this space, and we set out to develop a service that will benefit both consumers and content creators," he says.

However, when asked to describe the revenue model, his answer is as clear as mud. "It's a super-complicated series of formulas. At the highest level, there is revenue anytime anyone is listening. That music is pooled, aggregated, divvied up via comprehensive play logs, and paid out to labels, which then take a cut before paying out the artist," he says.

It's far too early to feel the impact of such services on the Canadian industry; for insight, we have to look to Spotify.

Launching in Europe in 2008, Spotify is the world's leading music subscription service. Though it's yet to launch in Canada, Spotify already services eight countries including the United States, reports over 2 million paid subscribers, and is the model for the many services that have launched in its wake. Like RDIO and Slacker, Spotify attracts income through a mix of advertisements and paid subscriptions, and uses this income to pay royalties to rights holders. Sounds great, right? But Spotify has its critics.

In 2010, the British Academy of Songwriters, Composers and Authors (BASCA) cried foul. The organization, which represents the interests of over 3,000 songwriters, complained that Spotify's royalties payments are "tiny" and claimed that, in a five-month period, Lady Gaga earned the paltry sum of \$167 for over one million plays of her hit "Poker Face."

More recently, Billboard.biz revealed that Spotify's payout rate equals 1.146 cents per stream, meaning it takes 64 full streams to equal revenue from a single 99-cent download on Apple's iTunes. However you do the math, it comes up peanuts, and some high-profile artists are protesting.

Recent releases from Adele and Coldplay are conspicuously absent from Spotify's enormous library, and in December 2011, The Black Keys publicly dissed the service when it withdrew its seventh record, *El Camino*, from Spotify and its ilk. "For a band that makes a living selling music, it's not at a point where it's feasible for us," drummer Patrick Carney said in an interview with VH1.

IT'S THE END OF THE WORLD AS WE KNOW IT?

Last year, due in part to competition from online video streaming services such as Netflix, the once ubiquitous Blockbuster Video filed for bankruptcy and closed over 400 Canadian locations. For the record industry, it was a disturbing omen.



Slacker Radio's Jonathan Sasse

Here's the thing: music subscription services allow users to stream and download music from the metaphorical cloud, but that music can't be copied, ripped, or burned to an external source. Should your subscription run out, anything you downloaded will magically disappear from your phone. Instead of owning the music, you merely rent it. In a world where ownership is no longer a driving force, is there a future for an industry based on producing, manufacturing, and selling media in a physical format?

Kim Cooke, President of Pheromone Records, doesn't think so. A veteran of the Canadian music industry with 40 years experience, Cooke has had a hand in the successful careers of many musicians, including Big Wreck, Great Big Sea, Sam Roberts, and Martha Wainwright. He says it's hard for him to imagine an industry surviving without revenue from physical album sales.

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Kim Cooke of Pheromone Recordings

"Where is the future? Are we headed to a universe where nobody owns anything and all music ever recorded exists in a cloud? If it were to explode, and the whole notion of owning music were to disappear, what are the economics of that? Is there a sustainable business model for people on the record label side?"

Record labels were once powerful institutions with deep coffers that could swoop in and turn mere mortals into golden gods, but when peer-to-peer sites triggered a steep decline in physical album sales, those same labels began a long and losing battle for relevancy.

Now, these music subscription sites come along and herald a new dawn. Though most labels are working with RDIO, Slacker, and Spotify, it's still a contentious subject. In fact, when I started to research this article, I sent numerous interview requests to folks at major labels such as Sony and Warner and independents such as Arts and Crafts, only to get turned down.

"It's fatigue. The big labels have been so long under fire, and it's their own damn fault because they've acted like the devil, but people are tired of complaining. I'm tired of talking about it and I'm not even part of an evil corporation," explains Shauna de Cartier, the straight-talking President of the female-run independent label Six Shooter Records. On the subject of sustainability, de Cartier is even more outspoken.

"I'm sure what you want to hear is that streaming is the future and it's going to save the industry, but the reality is that revenue from these

UP THE STREAM?



RDIO's Carter Adamson

services is negligible. I'm not standing up cheering, because the future still looks very bleak," she says. "Sure, it's better than stealing, but it's not going to create a sustainable living for artists. That doesn't mean that artists are going to stop being artists; we'll just have to find a different way to make a buck."

DELIVER OR DIE

As record labels sign fewer acts, musicians must step up and wear more hats. The successful modern musician is not only skilled in his or her craft, but also has business savvy, marketing acumen, and the shrewd eye of an accountant. But no matter how well you balance the books, or how well those cute keychains sell at your gigs, nothing is going to help you if your band sucks.

If these new-fangled streaming services deliver on the promise and help fans discover new music, then musicians must be ready to deliver on their end of the bargain. When a curious music fan takes the time to search out your output online, it'd better be easy to find. When that person comes out to a show, you'd better deliver a killer set. Every fan that walks out of that show without becoming a life-long devotee



Six Shooter Records' Shauna de Cartier

is a missed opportunity.

Does it really matter how fans consume music? Who cares if they play it on old-school turntables, stream it online, download it to a mobile device, or hard-wire a chip directly to their brains? A musician's job isn't to control how music fans interface with technology; it's to make a connection, and if you write a truly great song, people will want to hear it.

Bob Lefsetz is a music industry pundit and outspoken author of the email newsletter and blog *The Lefsetz Letter*. You might remember him – in 2009, he took part in a no-holds-barred discussion with rock and roll's shrewdest accountant, Gene Simmons, as part of Canadian Music Week. This year, he's back to take on Lady Gaga's manager, Troy Carter.

In his frequent blog posts, Lefsetz blames the music industry's freefall on bullheadedness and its failure to adapt. When I pestered him to comment for this article, he explained that no new format or technology will create or destroy true talent, and that as in the past, the cream will rise to the top and the mediocre will suffer in mediocrity.

"These services are not going to develop stars; that's gotta be done by the stars themselves, live and online," he said. "Nothing can help the wannabes." ■



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



Illustration by Harris Grad Anyez Cheung

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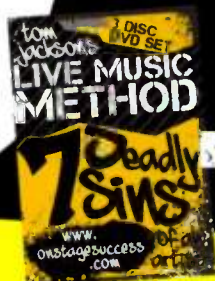
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BASS GUITAR 2012

Tips For Fine-Tuning Your Tone

In our March/April issue just a year ago, we had a monster panel put together for our annual focus on the Bass Guitar – Stu Hamm, Victor Wooten, Stanley Clarke, and Alain Caron made up the balance, with some other up-and-coming Canadian folk taking part as well. Needless to say, the bar being set at that level made for some serious head-scratching when it came time to plan what we'd bring you for 2012.

We did manage to catch a few monsters this year – Michael Marring, Eva Gardner, and Juan Alderete among them – while also widening our scope in terms of the kinds of players we'd net. One of our bassists plays in a guitar-less dance rock band; we've got some rockers, punk rockers, and indie rockers, everything from prog to country players, hired guns for monster pop acts, and lots in between.

Considering the array of projects, we decided to talk tone this year – more specifically, about finding, studying, and properly employing different pieces of equipment to fine-tune the sound you want for your band or project, regardless of the genre into which it falls.

!LUNA! THE 40000

By Andrew King

CM: Speaking to your go-to instrument and amp, how did your relationship begin with those pieces? What informed the decision to adopt them into your rig?

Eva Gardner: My father was a bassist and part of the British Invasion. He played Fender Precisions and used Ampeg amps and Rotosound strings. I grew up with him as an inspiration, (so) I pretty much followed suit. I guess you can say I'm a second-generation Fender, Ampeg, and Rotosound fan!

experimenting a little more with my amps and the way I played, and now I can't imagine playing another bass.

Juan Alderete: My main instrument is a 1970 Fender fretless bass I got off my bass teacher, Steve Evans. He always had his fretless around but didn't play it much. I borrowed it in the '90s and got good on it, so I never gave it back. He's since been compensated for it! And Ampeg is just what you had to play if you wanted to be as loud as the guitar players...



Michael Manring

- Zon Sonus Elite Special 4 Fretless Bass
- Zon Hyperbass III Bass
- Zon VB-4 Bass
- Markbass DI
- Markbass Little Mark III Head
- Markbass Traveler 121H Speaker
- MarkAudio AS602 Speakers
- MarkAudio As121S Sub
- D'Addario Strings
- Bartolini Pickups
- Kyser Capos
- EBow

Ronnie Morris: In controller.controller I played a Fender Precision Bass, which had a deep, dubby disco sound that went well with our post-punk shtick, but someone smashed the window of our van and made off with it during a tour through the US in 2005. When I got an insurance cheque, I decided to buy my "dream bass" – a 1974 Rickenbacker 4001. Unfortunately, after I bought it I hated the way it sounded – at least at first. It had a completely different tone and feel from what I'd become accustomed to. It wasn't until controller.controller split that the Rickenbacker and I came to an understanding. I found myself

Sandy Miranda: From the set-up I currently play, the first piece I got was the Traynor 2150 cabinet, which I bought from a girl named Esther who played bass in an old Toronto metal band called Rammer. At the time, I didn't know much about gear, but I was a fan of Esther's sound and I just let my ears make the call on the purchase. As for my bass, Fender has been the choice for bassists in most of my favourite punk bands, so that's how it became a first choice for me. The tapered body makes it extremely playable, and I love the deep and sustaining sound.



Eva Gardner

- Pink, Telstar
- Fender Precision Bass
- Rotosound Swing 66 Strings
- Rotosound Nexus Strings
- Ampeg SVT-2PRO Head
- Ampeg 8x10 Cab
- Ampeg SVT 1970s Head
- Mu-Tron Octave Divider

JS Baci: I've always been a fan of Tobias basses. For some reason, I knew [they] were made for me even without having played one. In 2001, I took a chance and bought a used Tobias Killer 3 on eBay.

Funny story: in May of 2010, that bass was stolen after the Kid Rock show we did at the Bell Centre (in Montreal). I was devastated, to say the least. I posted on Facebook asking for help finding it, and people were way cool and shared the pictures on their walls. One night, I was out with a friend and I see my bass hanging in the window of a pawn shop. The guy was really cool and let me buy it back for \$80. What are the odds? That bass doesn't leave my house anymore. Now I use a pair of MTD Kingston 5-strings.

Michael Manring: I've been working with Zon Guitars for a long time – over 20 years at this point – and it's been a real blessing. Joe Zon ... expressed an



Juan Alderete

The Mars Volta, Racer X, Big Sir
Fender Juan Alderete
Signature Series Bass
Ampeg SVT-SR Head
Ampeg 8x10 Cab
Ernie Ball Flat & Nickel
Wound Strings
"Effects? Too many to list"

Photo: Carl Veitch

interest in building an instrument for me. I was reluctant at first because I had some pretty odd design ideas in mind, but Joe was happy to take on the challenge. I don't know what kind of magic they do at Zon, but I can honestly say the instruments they've built for me are the best I've ever played.

I tried out some of [Markbass's] early amp designs years ago and became a fan, but they've progressed to the point where I believe they're the most forward-thinking company in their category. I ask a lot from a bass amp because I'm trying to create music that's as rich and full-range as possible, yet still clear and articulate. Their systems deliver this quality beautifully.

CM: What's the newest piece of equipment of any kind to be adopted into your rig? How did that earn the spot?

Brent Pearen: I've always been more of a Jazz Bass guy, but Nashville and country producers seem to always lean towards a [Fender Precision] tone, so I went out and got a [Nordstrand] VP5. It's about as close to a vintage P Bass as you can get, but with a low B string. It's working out awesome!

Jeff Jones: My newest axe is the Jack Casady Epiphone. I was looking for something in a semi-acoustic and I've heard a few guys use one of these. When I tried it, I wasn't disappointed. Really glad to have added that one. A lot of musicians I play with love how thick and round it can sound. Me too.

MM: I recently got a SoftStep Foot Controller by Keith McMillen and it's absolutely incredible. For several years, I've been doing more foot control to try and add expressiveness to my approach – kind of like pianists do with their pedals. The SoftStep takes this concept to a new level and I'm having a blast working it into my rig.

JA: I own about 400-500 pedals so I'm always incorporating them into my sound. I'm a sound junky and love making the bass sound like a Moog or a synth no one owns. I have synth guys ask me what synth I'm using on something and I tell them it's electric bass with some pedal configuration.

Milos Angelov: My hollowbody Eastwood Classic 4 is my latest bass guitar. Not only does it look amazing, but it has a very distinctive sound – the kind of sound I can make my own. I think that's the goal of every musician – their own sound.

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EG: The Ampeg Heritage B-15.

When I got mine, there were only 50 made. They're hand-built and hand-wired – I just had to have one. The Fender Custom Shop is also working on a custom Precision Bass for me, which is intended to eventually become my signature bass. I'm really looking forward to that as well.

mine spotted it on Craigslist following a conversation we'd just had about Grabbers and how they were hard to find.

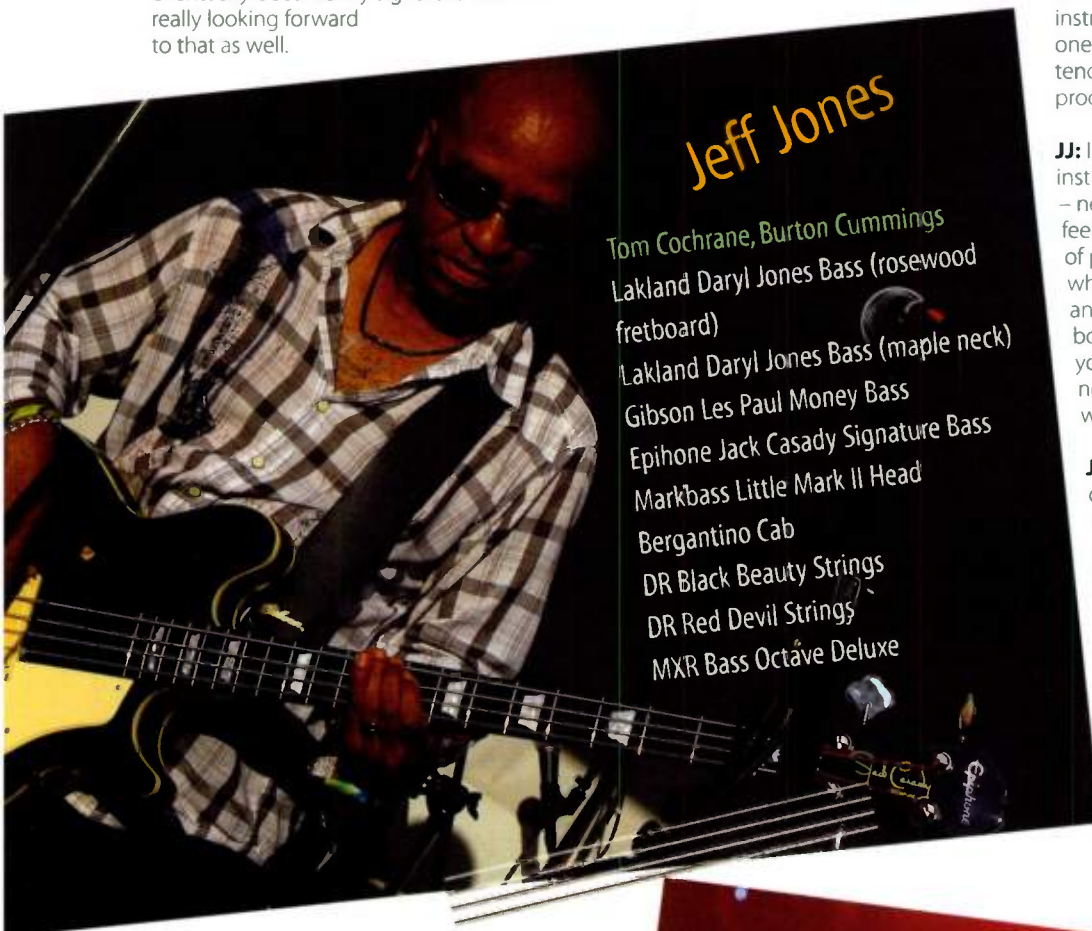
CM: How do you recommend a younger bass player make an educated decision over which instrument and accessories they should be using to achieve the tone and playability they're after?

MM: In my opinion, the biggest variables in choosing a bass are the number of strings, fretless or fretted, type and placement of pickups, type of strings, and the overall feel. Once you have a sense of what works for you in each of these categories, I think the choices become clearer. It's wise to experiment. There are many wonderful bass builders out there and I hope I can encourage anyone serious about the instrument to consider buying a bass from one of these dedicated craftspeople. They tend to be a bit more expensive than mass-produced instruments, but it's worth it.

JJ: I really think it's important to find an instrument that has the right fell for you – neck dimensions and so on. It needs to feel natural to your touch and your style of play. Also, the pickups should give you what you want to hear. It's basically trial-and-error, so don't be afraid to rent or borrow something to check it out so that you don't make a purchase that you then need to unload to get what you really want. Take your time.

JSB: It's quite simple. Listen to all kinds of music. Learn about what's new gear-wise. Check out bass or music blogs. Ask questions to people with a similar tone to what you're after. Spend time in music stores trying out the gear you read about or see. I learned a lot by subscribing to [music and bass magazines], too.

RM: A young bass player has the Internet for research, and a huge community of musicians eager to give their opinion online, solicited or not. But you never really know if something will work for you until you try it yourself.



Jeff Jones

- Tom Cochrane, Burton Cummings
- Lakland Daryl Jones Bass (rosewood fretboard)
- Lakland Daryl Jones Bass (maple neck)
- Gibson Les Paul Money Bass
- Epihone Jack Casady Signature Bass
- Markbass Little Mark II Head
- Bergantino Cab
- DR Black Beauty Strings
- DR Red Devil Strings
- MXR Bass Octave Deluxe

Andrew Wyatt: My newest piece is the old Russian Big Muff. It used to belong to our drummer and found its way into my set-up when we were recording and my Double Muff was being temperamental. I mainly use these pedals live to create feedback by playing a high harmonic and rolling the volume in. This old Big Muff, however, when used normally, sounds a lot better than most distortion pedals with bass, and I do find myself using it for regular distortion from time-to-time.

SM: The latest piece I acquired is a late-70s black Gibson G3. I'd been playing a Gibson Grabber on our UK and Australian tours, as a loan from the amazing people at Gibson across the pond, and really grew to love the tapered body, strong construction, and deep sound. Plus, it was fun to achieve different tones by moving the pickup either up or down the neck. I acquired it after a friend of



Brent Pearen

- Doc Walker
- Elrick NJ55 Bass
- Nordstrand "Nordy" VJ5 & VP5 Bass
- Aguilar DB751 Amp
- Aguilar DB810 & DB412 Cabs
- DR Hi Beams Strings
- BOSS TU2 Tuner
- EBS Multidrive Pedal
- EBS Unichorus Pedal
- Aguilar Agro Pedal

JA: I always tried to sound like someone I admired at the time, so I would buy whatever they were using. It's a normal process, but no matter what you do, you won't ever sound like your influences; you'll end up sounding like yourself because it's all in the hands.

BP: Everyone has "the tone" in their head, and the secret is to avoid "chasing the moving target." By that, I mean guitars can be like clothes or anything else. Trends come and go.

I find the best test with an electric bass is to play it unplugged. If it has a tone you dig and feels the way you want it to before plugging in, it will probably sound the way you want through an amp. Sometimes, if that's not the case, it can be just a matter of swapping pickups or [other accessories] to optimize it. What matters is the instrument's natural tone and playability. A couple of my favourite basses were cheapos that I upgraded.

CM: How do you decide on which type of "colour" to add to different projects on which you're playing? In other words, how do you approach a new project and decide what you should be adding to it?

RM: Most of the projects I have been involved in are a little different in that the songs begin with the bass line; all the other elements are hung on that skeleton. Generally, I try to do as much as possible with as little as possible. Most Lioness songs are just the bass, drums, and vocals, although we've started incorporating some other instrumentation in the studio.

AW: I don't really think I treat different projects all that differently. Rather, it depends on the song, and what kind of movement each individual song needs. Would it benefit from something simple with a warm tone, or something with a Motown-like sound with a lot of movement? Luckily, I have a great band that I can rely on to help me if there's ever a question over where it should be going.

SM: I see the bass as the glue that adheres the beat with the melody – an amalgamation of both these traits of music. My main aims as the bass player are to, first, keep perfect time with the drummer and, second, to "find the middle" of the song amidst the flurry of guitar notes so that I can drive the song forward while guitars colour the song with their hooks and melodies.



Fucked Up
Fender Jazz Bass
Gibson late-70s G3 Bass
Peavey Mark IV Head
Traynor 2150 Cab
BOSS Tuner
MXR Distortion Pedal

Sandy Miranda

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EG: It depends on which elements I think would bring out the most in the music. Maybe using a pick on the bass would give it the punchy tone and attack it needs era-wise, stylistically, etc. On other songs, maybe using flat-wound strings and using your fingers to play the parts would add to a traditional effect. Or maybe you want to use a bowed upright bass or some distortion. It's just about what grabs you.



JS Baciú

- Jonas & The Massive
- Attraction, Magnum Daisy
- MTD Kingston Bass
- Hartke LH1000 Head
- Hartke HX410 Cab (x2)
- Tech 21 SansAmp DI
- BOSS Overdrive Pedal
- Avalon US DI

power. Amazing for some, but I find it sounds as light as it is to carry. I still prefer big transformers and tubes. Digital modeling for recording has definitely come a long way in the last year or two, though.

In a non-instrument category, I find the software for recording, transcribing, and practicing incredible. I can use my iPhone as a practice amp on the road and record a whole record on my laptop on the tour bus!

MA: Being a music producer, Logic and Pro Tools play a huge role in my life and in most music we listen to. It's the standard of modern recording, and in the right hands can be a deadly weapon. Playing in the studio can be a humble and spiritual experience. I usually throw my chops out the window and play the song without getting in the way.

JSB: I'm not the biggest connoisseur of electronic music, but I was listening to artists like Justice and Skrillex recently, and I was just blown away by their ability to manipulate sounds. I mean, they get these killer sounds and use them in a very smart and musical way. People may think it's easy to do that because it's mostly computer-based, but I assure you the guys doing it could tell you the opposite.



Milos Angelov

- Matthew Good, Rouletta, JRDN
- Eastwood Classic 4 White Bass
- Eastwood Classic 4 Orange Bass
- Ernie Ball Music Man Stringray 5 Bass
- Fender '68 Jazz Bass
- Fender '62 Custom Shop Precision Bass
- Ampeg 1974 SVT Head
- Ampeg 1969 SVT 8x10 Cab
- Electro-Harmonix Big Muff Pedal
- Univox '68 Superfuzz Pedal
- Mutron '78 III Pedal
- Ibanez Chorus Pedal
- BOSS OC2 Octave Pedal

how I can fit into that process. I continue to ask these questions as things progress. Music is an enormously broad art form, so there are all kinds of strategies that could be effective depending on the nature of the specific project or piece. I find that what folks want is to make good, effective music, and preconceptions are relatively insignificant in the pursuit of that goal.

MA: That really depends on the artist I'm working with and how much "stretching space" the particular genre allows. I always do research before sessions or gigs and bring gear that is needed for that particular "vibe." Having a variety of instruments and a good attitude also helps.

CM: Which bass-related product category do you think has made the most significant or exciting advancements in the recent past, and how are they benefitting your playing or that of other bassists?

BP: I'm a semi-old-school guy and tend to not chase after new technology. I've seen a big trend with bass amps and cabinets going small and light, using neodymium speakers and digital

BP: I try to get a feel for the overall sound the artist is going for and morph into that as opposed to forcing a type of playing or sound onto the project. I have quite a few guitars for that reason. I always try to find a tone that works. I may use a hollow body 4-string with flat wounds on a song, then a 5-string single cut neck-through on another, all to find that tone that inspires me to "get into the song."

MM: This is a great question! It's one of those questions, in fact, that's so good it's, in a way, its own answer. With each project I do, I try to figure out what the music is all about and



Photo: Tanja Tziana

- Lioness
- Rickenbacker 400T
- Peavey Max 800-watt Head
- Aguilar Tone Hammer 500 Head
- Ampeg 610 Cabinet
- Ampeg V4BH Head
- Marshall JCM 800 Cab

Ronnie Morris



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Andrew Wyatt

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 Vox Cougar Bass
 Acoustic Instruments 1972 470 Head
 Ampeg SVT-410HLF Cab
 Sovtek Big Muff Pedal

EG: It's funny because the new gear I really like is based on vintage gear! I suppose my aesthetic is grounded in an appreciation for what's worked in the past on those "classic" records I know and love. It's the age-old idea of sticking with what works. Even a lot of (recording) plug-ins are based on recreating sounds and tones of vintage amps and effects.

MM: The most striking new development in technology is physical modeling. As with any new tool there are plenty of opportunities for misuse, but its ability to transform the sounds we make is stunning and I think its creative potential is largely untapped so far.

RM: The things you can do with a laptop or iPad these days are pretty incredible. Recording software and amp simulation have become so accessible that it's possible for anyone that's even a little technologically savvy to make their own music and get it out into the world. My approach so far has been pretty strictly analog, but I can certainly see the potential, especially when I'm stuck carrying a cabinet down three flights of stairs at 4 am.



Andrew King is the Editor of Canadian Musician.


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From September until May, Grammy Award winner Gordie Sampson lives and writes in Nashville, where he has become an established member of the community. Carrie Underwood, Keith Urban, Little Big Town, and Faith Hill are just a few American artists who have covered Sampson's songs. In the summer, he heads back home to Canada to spend time with family and friends in his beloved Cape Breton and to perform in the Maritimes where audiences welcome him year after year. Gordie's worlds collide on his latest country record, *Almost Beautiful*. www.gordiesampson.com.



Photo: Mat Dunlap

By Gordie Sampson



GETTING TO KNOW NASHVILLE

I'm willing to bet a good many things haven't changed here in Nashville in the last half-century or so – at least from the songwriter's standpoint.

My kind still flocks here in droves to a kind of dreamscape that mirrors Hollywood for young wannabe movie stars. Only we didn't come here to blind the world with our belt-buckle-shine. We came here because we were put here on this earth to make you fall in love and have babies, to hurt your feelings while you're discovering whiskey and Jesus.

We are songwriters, and this is Nashville.

A stunning percentage of the writers here are not native to southern soil. (I am a poster boy for this.) We came here for the dream, the renaissance. We are the painters and this is our Paris. Country music, well anybody can do that, right? Three chords and the truth? Our mothers and uncles used to play the stuff at parties, which makes us experts steeped in the tradition. Kenny Chesney is the bald guy, right?

Not so much, partner. Country music is culture, and bubba you better get your facts straight.

Nashville re-invents itself without you knowing at the cruising speed of the generations themselves, but still the vast majority of the elements remain constant.

Nashville has an impressive reputation for welcoming Canadians that's almost as old as the music itself. The machine here does not discriminate

in this way. At the end of the day, our northern accents are accepted at face value provided we've got the goods to back it up. And we know damn well that there are rednecks everywhere, even Canada; it's just that the American ones talk funny.

In my eight or so years as a full-time songwriter here, I must admit that the majority of myths remain undispelled. Write every day of the week? Pretty much. Sit down with somebody you've never met and crank one out in three hours? You bet. Up at 9 a.m., coffee in hand, ready to start at 10:30? Umm, kinda...

Whether it is the Mecca some people like to claim it is remains up for discussion, but it is certainly a place that is rooted so deeply in the craft that it resists change in any great way. That is why the 23-year-old new writer off the bus is able to pen a hit with 70-something-year-old Bill Anderson, or why Carrie Underwood looks to veteran Tom Shapiro for material for her new record. In a world where recording artists come and go at breakneck speed, in a place where 28 is too old and 128 is too fat, songwriters are immortal, simmering like a good spaghetti sauce.

There are dos and don'ts here. The "magic box" we write inside in this town is as steel re-enforced as ever, but when breached with the right army of ideas, yields songs unpredictably powerful like an impossible math – a combination of "we want the same old thing" blended with "we want anything but the

same old thing." A moving target where the song you wrote last year that was passed on by 14 different artists is now, a year later, on hold for 14 new ones.

I've learned it's about sympatico. The song needs the artist, the artist needs the song. Each stands out blind to the other. There are those writers who study the artist's every move, who try to predict what motif they will want to entertain for this new record, competing with writers who stick close to their own artistry, hoping that the artist sees something in a song they can live vicariously through. In the run of any single week, we are both of these and everything in between, balancing things by feel.

The one thing that has changed noticeably in my time here is the demand for singles that is put on the writer. There was a time here not so long ago where writer A had a number one song, and writer B had a cut (which wasn't a single) on another record that was the biggest-selling record in the country. Because mechanical royalties are based on record sales, writer B was making more money than his counterpart with the number one single. Those days are long gone, at least for now, until the "downloading police" or magic iCloud or whatever the saviour is, brings the bacon back home. Until then, we continue to do what we do, doodling on the drawing board, each one a certain hit as we try and grow older but not jaded, wiser but not preachy, constantly morphing without changing.



Michael Sonier is a freelance record producer, engineer, mixer, and songwriter out of Toronto. He has worked with July Black, Greig Nori, Ron Lopata, Mike Turner, Mushy Callahan, and Liz Coyles, among others. You can reach him at: mike.sonier@sympatico.ca.

By Michael Sonier

THE FUNDAMENTALS OF PRE-PRODUCTION

With the shrinking budgets of today's music industry, studio time is becoming tighter for those who wish to make their music in a studio environment.

A lot of bands and artists rarely have the funds to spend more than a week or two in the recording studio working on their music. Because of this, the music may not reach its full potential. If time in the studio is cut, then time should be added to pre-production before entering the studio. Whether you choose to enter a small or mid-level professional studio or record on your laptop with your own equipment, this article will outline some points that any producer should consider when making a record.

The Song

Our business runs on great songs and stories. Great records have been and can be made using affordable recording equipment. We've all heard that speech before, but for good reason: it's true. The gear will not make the record better if the songs are not to par. When producing, it is important to make sure the music being recorded is the best it can be. If the songs are not there, write more.

In most cases, studio time is not songwriting time. Though you must always allow the time in the studio to influence the creative juices, fixing songwriting blunders like weak choruses or unwanted, dissonant parts should not be done on studio time. Fixing these types of problems before recording will allow you to maximize other creative aspects of the recording process, such as sound, performance, and sonic detail. When beginning pre production, it is important to focus on one thing at a time to ensure that neither you nor the artist is bogged down with too many things to think about.

1. Analyze the structural aspects of the

music, and present the artist with specific structural elements that seem awkward to you. It is important to remember that you are an objective voice and this is one of the many reasons why you were hired. Your opinion as a music creator is valid; however, the way in which you present your argument is key to winning the band or artist's trust and respect in your judgment. Be careful how you word things and be sure to provide support for your suggestion.



2. Trim superfluous material. Extended sections are fun for bands to play; however, usually, it is a lot more fun for them to play than for us to hear. If the band comes back at you with a purpose for the extended space, then it becomes your job to engage in an intelligent debate and provide support as to why you feel the part should be trimmed. The best way to look for support is through precedent. If the band wants to be in the same arena as Kings of Leon, then their music will have specific structural guidelines to it. This is not to say that it must be followed verbatim, but it is a good reference point.

3. Focus on melody, harmony, and rhythm. There is a reason why these are the essential elements of music: when these elements are in perfect sync with one another, the music will be in the pocket. This is where the real pre-production starts. Listen to each musical part of the song carefully and ensure that each part is contributing positively to the song. Your judgment as a well-rounded music professional will help you assess what is missing and/or what can be enhanced. Everything from the tempo to the lyrics contributes to the music's ability to fit into the pocket. This is a very subjective area and it really comes down to using your best musical judgment to ensure the song is everything it can be.

Demoing

If you have the time and resources, I would highly recommend recording demos of the reworked tracks. You don't need an elaborate recording of the reworked tracks, but it is essential that you can hear the various parts clearly enough so that you can judge them when listening back. It is one thing to sit in a room with the band and work through their music; however, listening back to the tracks on your own time will allow you to present any final notes to the band. It is your job to be upfront and honest with the musicians you are working with. During pre-production, it is important to trust in yourself as an informed party and provide input on what you feel is best for the band/artist and their music.

Take the time required to make the best music that you are capable of making and really get behind it. A lot of time can be put into making sure the music is where it needs to be. Be sure to set your bar high and do the best work that you are capable of doing in the time given. You will never be able to predict the outcome of the music you make, but you must believe in it.



By Mark Desloges

A QUICK LIVE SOUND Q&A

A few days after the release date of the September/October 2011 issue of *Canadian Musician*, which featured my live sound story "Mic Check," I received the following letter from a curious reader. I figured it may help some other folks resolve some issues they may be facing, so here it is:

Today, I read an article that you wrote in the Sep./Oct. 2011 issue of Canadian Musician magazine. It was a very informative piece about live sound tips. Thank you! I am a freelance sound tech and I was wondering if I may ask some more questions about sound topics?

Let's say you have a sound system set-up with four separate monitor mixes from the FOH console, but you have six musicians onstage that need monitors (ie: lead singer, two guitar players, bass player, keyboard player, and drummer). What monitor speakers would you double-up on the mixes to allow all six musicians to have a monitor mix? (The mixer has 16 mic inputs and four pre-fade aux outs for monitor mixes.)

Next question is about direct boxes. I know there are passive and active DI boxes, but I have never really learned if one type is better than the other for specific instrument hookups. What instruments normally get hooked up to a "passive" box and which ones get hooked up to an "active" box? Is there one type of DI box that can be used for everything direct? I would like to invest in some boxes for my tech tool kit and I would like to get some feedback from a tour technician like you.

If you have some time to answer my questions, it would be greatly appreciated. I am always trying to learn more sound knowledge and tapping into the expertise of professional sound techs is always helpful. Thanks again for the great article in CM magazine.

Hope to hear from you. Cheers!

Ron Behro
Sound Technician
Sarnia, ON

And my reply:

Thank you very much for the kind words. I always appreciate feedback and I'm glad that you found the piece informative.

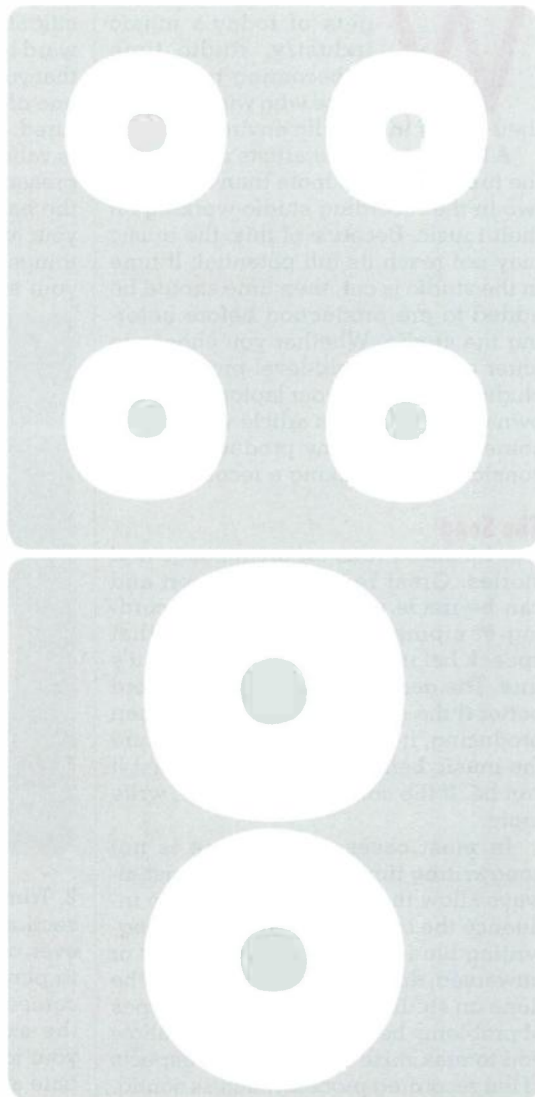
To answer your first question about monitor mixes, my initial gut instinct is the lead singer and the drummer should take priority, so what I would do is give the lead singer and the drummer their own mix and then use the remaining two on the sides of the stage. That means that if the lead singer is in the middle and the drummer is in the back, the other four players are probably going to be set up in twos on each side of the stage. With that, I would double up the mixes for the two artists on each side of the stage.

As for DI boxes, the major difference between a passive DI and an active DI is that with an active DI, you are able to add or boost frequencies whereas with a passive box, you can really only cut frequencies. It's the same principle behind active and passive pick-ups in an electric guitar. Active DIs are more expensive, but have plenty of upsides. They offer more control and sound much better on instruments like acoustic guitars, fiddles, and mandolins; however, if you are just looking to plug in a DI, you can easily get away with passive DIs.

The trick to look at is an active DI is much more expensive than a passive; however, in many applications, the difference is not noticeable to most listeners, so you might be better off buying good passive DIs for \$100 a piece instead of active DIs at \$300 a piece.

Thank you again for your email. Please feel free to hit me up in the future. Also, if there is a topic you'd like me to touch on this year in future issues, I would love the feedback. Cheers!

That last paragraph applies to anyone else out there, too. Thanks for reading!



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By Matt Vardy



A PICTURE IS WORTH A THOUSAND FANS

In discussions regarding the importance of photography, “a picture is worth a thousand words” is a common phrase that aims to prove just how powerful a single photo can be. Most of us have probably heard it a thousand or more times before, but do photos really “speak” that much, and if so, should musicians care?

The answer is yes. Although photographs don't have the ability to speak audibly to us, they're often used in place of text – text that could form thousands of potentially uninspiring, ineffective words. Photography has a way of cutting straight to the chase. This, above all, seems to be where the art form holds its truest and most unique power over its peers. Its mute way of summarizing complex emotions and events into single frames holds the kind of power that can build or destroy governments, inspire entire generations, and prove innocence or guilt.

Because photos command attention and leave lasting impressions (and rather quickly, too), music photography, like all other forms of photography, holds a surprisingly impressive range of importance and influence over its audience. It can truly be one of the most powerful tools in a musician's repertoire.

You might say music photography helps fans or fans-to-be understand an entire collection of words and sounds – thousands of them – at a single glance. The importance and potential danger of music photography is enormous considering the fact that one photo can project the wrong summary of an artist or album onto people, in which case it could devastate the impact of said artist or album.

The opposite is true as well in that the right image can totally enhance an artist or album's profile in a positive way. For this reason, ensuring that the images you're marketing to people are perfectly in-tune with your sound, direction, and fans is absolutely crucial if you intend to be successful.

Here's a helpful list of things to consider when planning photos and who should take them:

1. Consider Your Genre

Considering your genre is important in many decisions you make as a musician. A tech house deejay shouldn't look for gigs at heavy metal venues; similarly, a folk rock artist shouldn't take photos on a Ferris wheel wearing vibrant colours and Kanye West-inspired sunglasses.

2. Consider Your Target Audience

Somewhat related to the above, the issue of audience is rather complicated and requires some research. You have to consider your audience in everything you do, especially during a photo session, and generally speaking, this includes: target age group and target market/location. Certain styles and colours may be cool in North America, but in Europe they could be totally whack or outdated. Where in the world you want to go and who you want to be there lining up to buy your merch should have a ton of influence over your image.

3. Consider Your Peers

Check out what successful bands in your genre and target market are doing to engage audiences visually. What photos are getting the most comments

online? Which posters or photo prints are sold out in merch stores? It's up to you whether you want to play it safe and match the standards set by others or think outside the box, but knowing where the walls of the box are is a great start.

4. Get Creative & Don't Be Afraid To Break The Rules

Throughout the research and brainstorming process, you'll notice trends. Sometimes going against the grain is the best thing you could ever do to stand out, get attention, or re-invent your genre if you feel it needs a boost locally. Being overly-creative is dangerous in some locales more than others, but if done right, it pays off huge.

5. Choose Your Photographer Wisely

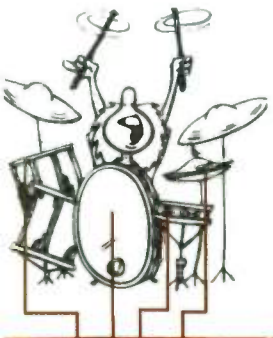
Expensive isn't necessarily better. Easy isn't necessarily worth it. Experienced doesn't always mean quality guaranteed. Get the names of pro photographers who are shooting the musicians you admire, find out where they're from and what they cost. If they're too expensive or too far away, find photographers in your community who possess a similar style and passion at an affordable rate.

All things considered, photography is a powerful tool that all musicians should take more control over and carefully plan. Sadly, many lose sight of the target and wind up with bad photos that hinder their chance of success. The right image can help make even the smallest band seem like the biggest, and could mean the difference between gaining and losing a thousand new fans.

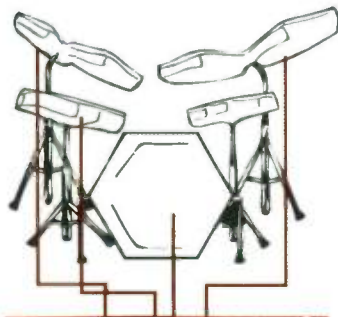
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SUPER CHAMP X2 HEAD & SC112 ENCLOSURE



SUPER CHAMP X2

Fender Super Champ Amp, Head & Enclosure

■ Fender has expanded its range of Super Champ series amps with the new Super Champ X2, Super Champ X2 Head, and SC112 Enclosure.

The Super Champ X2 combo amplifier combines 15 watts of dual-6V6 tube amplification with a Fender Special Design 10" speaker. This amp features two switchable channels, a voicing knob for selection of 16 different amp types (tweed, blackface, British, metal, and more), 15 effects with level control, dual-channel switching (footswitch optional), tap tempo control for precise delay time or modulation speed adjustment, ¼" line output, and USB output for speaker-emulated digital recording. Additionally, players can add-on the Fender FUSE software (available as a free download) for customization of amp voicing and effects defaults, effects parameters deep editing, and online access to free Fender community content.

The Super Champ X2 Head features low-power tube sound in a compact design that presents the same features as its 15-watt, dual-channel combo sibling. It's designed for use with the new SC112 Enclosure, or other 8-ohm speaker enclosures.

The new SC112 Enclosure has been designed to mate with the Super Champ X2 Head or other amplifiers. It is rated at 80 watts RMS (at 8 ohms), and features a single 12" Celestion G12P-80 speaker.

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

Levy's Embroidered Guitar Straps

■ Levy's Leathers Ltd. has made available its new embroidered guitar straps, manufactured of soft garment leather and featuring multi-coloured cowboy-boot embroidery designs, foam padding, and suede backing.

The extra-long taper at the end makes the strap especially suitable for acoustic guitars. Pictured is model MG62E01, one of six original embroidery designs available in dark brown and black.

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



BOSS RC-300 Loop Station

BOSS has announced that its RC-300 Loop Station, a real-time phrase looper, is now shipping.

Replacing the RC-50, the RC-300 features: a metal chassis; 99 different memory locations, each with three independent stereo or mono loop phrases; three hours of recording and loop storage; enhanced options for controlling loop phrases, including dedicated REC/DUB/PLAY and STOP footswitches for each phrase; an ALL START/STOP footswitch; and an expression pedal for real-time effects control.

The RC-300's interface offers a comprehensive display and many dedicated knobs, buttons, and status indicators. In addition, three faders provide for quick mixing of loop phrases. Onboard effects allow users to process their audio sources and loops with effects such as slicer, filter, transpose, and many more. Effects are optimized for looping and can automatically sync to the tempo track.

Inputs include an XLR microphone jack with phantom power, mono or stereo instrument jacks, and an AUX jack for connecting an external music player or other stereo device. All the inputs can be used simultaneously, giving performers the ability to instantly record loops with any connected sound source. Stereo outputs include independent MAIN and SUB jacks, and a headphone jack for practice or stage monitoring.

The unit can connect to a computer via USB to import/export WAV loop phrases. MIDI I/O is included as well. Rounding out the rear panel are jacks for connecting optional footswitches (up to four) and/or expression pedals (up to two), providing additional real-time control options for looping power users.

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



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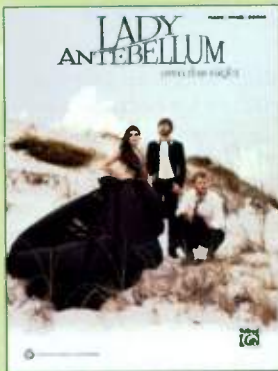
www.eriksonaudio.com

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Alfred's *Lady Antebellum: Own The Night* Songbook

■ Alfred Music Publishing has released *Lady Antebellum: Own the Night*, the album-matching songbook to the multi-award winning country trio's latest Grammy-nominated release, arranged for piano, vocal, and guitar.

Lady Antebellum: Own the Night contains playable and singable arrangements to every song on the album, including favorites such as "We Owned the Night," "Wanted You More," and "Just a Kiss." Full-page colour and black-and-white photos of the band are also included.



For more information, contact Alfred Music Publishing: 818-891-5999, FAX 818-830-6259, sales@alfred.com, www.alfred.com.



eMedia Music Guitar Method For iPad

■ eMedia Music Corp. has released an iPad version of its Guitar Method guitar instruction software. Guitar Method provides a step-by-step approach to learning guitar, offering over 120 lessons ranging from basics like stringing a guitar and playing simple chords to strumming styles, playing melodies, fingerpicking styles, and reading tablature.

The lessons are complemented with over 50 full-screen videos from instructor Kevin Garry, Ph.D., who introduces each new technique, using split screens and close-ups of both hands. Additional features include: an Animated Fretboard, which shows what to play; Music Tracking, which highlights chords as they are played; and Variable Speed Playback, which slows down MIDI tracks. Also included is an automatic tuner, metronome, and chord dictionary.

For more information, contact eMedia Music Corp.: 888-363-3424, FAX 206-329-0235, sales@emediamusic.com, emediamusic.com.



American Audio DV2 USB

■ American Audio has unveiled its new DV2, a 2-channel pre-amp DJ mixer featuring a built-in 4x4 sound card and MIDI output, allowing users to play and mix music from any DJ software, yet still keep hands-on hardware control over faders, cueing, scratching, and other effects. Users can also employ the DV2 USB as a mixer for analog inputs such as CDs or vinyl turntables.

The DV2 is equipped with with one mic, two phono, two line, and two aux inputs, offering a full range of professional features such as: balanced outputs, fader Q start, 3-band rotary EQ with kills, and channel faders with adjustable curve. It also has a talkover button, which reduces volume by 15 dB.

For more information, contact Sounds Distribution: 905-428-9062, FAX 905-428-6510, sdinfo@soundsdistribution.com, www.soundsdist.com.

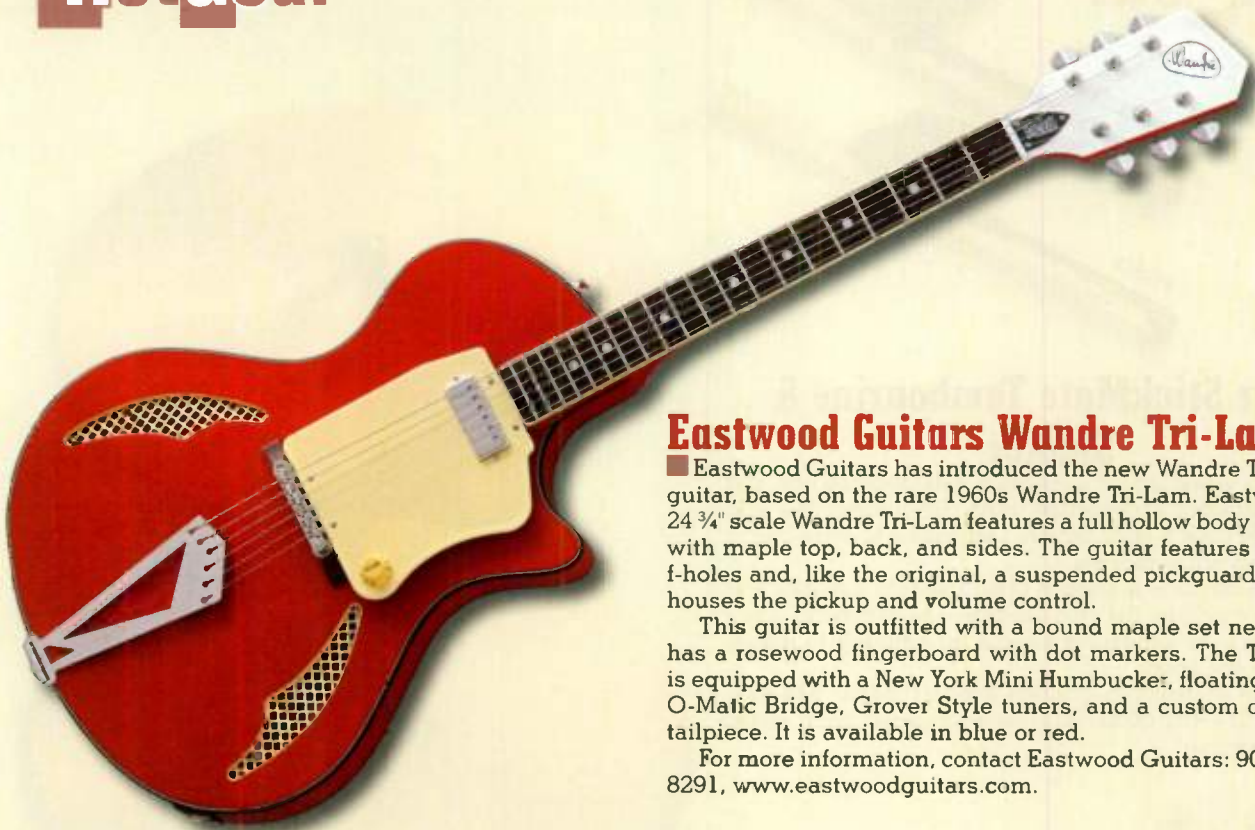


Los Cabos Drumsticks Red Hickory 5A & 5B Nylon Tip Drumsticks

■ Los Cabos Drumsticks has added two new models to its catalog of sticks, mallets, and percussion accessories: the Red Hickory 5A and 5B nylon tip drumsticks.

Lathed from red hickory dowel, these sticks are outfitted with a nylon tip to increase longevity and offer a crisp sound off the hit.

For more information, contact contact Yorkville Sound: 905-837-8481, canada@yorkville.com, www.yorkville.com.



Eastwood Guitars Wandre Tri-Lam

Eastwood Guitars has introduced the new Wandre Tri-Lam guitar, based on the rare 1960s Wandre Tri-Lam. Eastwood's 24 3/4" scale Wandre Tri-Lam features a full hollow body design with maple top, back, and sides. The guitar features grilled f-holes and, like the original, a suspended pickguard which houses the pickup and volume control.

This guitar is outfitted with a bound maple set neck and has a rosewood fingerboard with dot markers. The Tri-Lam is equipped with a New York Mini Humbucker, floating Tune-O-Matic Bridge, Grover Style tuners, and a custom chrome tailpiece. It is available in blue or red.

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

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Vater StickMate Tambourine & Shaker

■ Vater has unveiled its new StickMate Tambourine and Shaker drumstick accessories. Both the Tambourine and Shaker slide onto a stick, brush, and mallet to offer added sound effects while playing.

Both attachments are made of lightweight polymer and feature a low profile that won't interfere with playing. They also feature a cut-out in the handle for a thumb to rest in and contact the stick.

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



20" BOUNCE RIDE



22" RENAISSANCE RIDE

Zildjian Renaissance & Bounce Rides

■ The Avedis Zildjian Company has unveiled two new ride cymbals to its line of K Constantinoples; the 22" Renaissance Ride and 20" Bounce Ride.

Developed in conjunction with renowned jazz drummer Adam Nussbaum, the 22" K Constantinople Renaissance Ride has been designed to provide a versatile instrument that works well in small to medium size musical settings. The cymbal features smoother lathing on both sides and a bell that is unlathed underneath, adding stick definition to the instrument. Three rows of over hammering and four large hammer clusters give it a dark spread with overtones and a bit of "trash." The Renaissance Ride is medium-thin in weight.

Also introduced is the 20" K Constantinople Bounce Ride, a smaller version of the 22" model launched two years ago. Like the 22" model that was developed in conjunction with Kenny Washington, the 20" Bounce Ride features traditional K Constantinople hammering and eight cluster hammer marks on top that add just enough "dirt" to the sound. The new 20" model has more pronounced lathing and tonal grooves to produce plenty of dark wash and sustain.

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



PRS SE Dave Navarro Signature

■ PRS Guitars has added to its family of signature artist guitars with the addition of an SE Dave Navarro signature guitar.

Navarro is the third PRS artist to have both a Maryland-made and SE signature model. The Jane's Addiction guitarist's SE model boasts a beveled maple top, mahogany back, maple neck with rosewood fingerboard, and SE HFS and SE Vintage Bass pickups with a push-pull tone control and 3-way toggle. This SE model also has Navarro's signature Jet White finish and gold hardware.

For more information, contact Paul Reed Smith Guitars: 410-643-9970, FAX 410-643-9980, custserv@prsguitars.com, www.prs-guitars.com.

Neotech Simplicity Harness For Woodwinds

Neotech has begun shipping its Simplicity Harness designed for woodwind instruments. The fully adjustable nylon webbing keeps the weight off the neck and subtly fits under a jacket. Designed to be comfortable for both men and women, the Simplicity Harness fits most woodwind instruments and its compact design fits easily in an instrument case or in a pocket for easy storage. It's available in two sizes as well as in two metal hook styles which offers increased strength and security.

The plastic-covered metal open hook is ideal for instruments with smaller connection areas and allows for fast, easy changes between instruments. The metal swivel hook is ideal for saxophones and other instruments with slightly larger connection areas where the added security of the closed clip is desired. The design includes quick release buckles on both sides of the hook so that you can quickly and easily take the harness on and off.

For more information, contact Coast Music: 514-457-2555, 800-363-8460, FAX 514-457-0055, 800-263-5851, info@coastmusic.ca, www.coastmusic.ca.



IK Multimedia iRig STOMP

IK Multimedia has begun shipping its iRig STOMP, a stompbox guitar interface for iPhone, iPod touch, and iPad, which allows guitar and bass players the ability to integrate iOS signal processing apps into existing live pedalboard set-ups for enhanced tone shaping and effects processing.

iRig Stomp is based on the AmpliTube iRig interface and is compatible with any iOS guitar/amp/instrument app. It features an aluminum-cast enclosure that integrates into any traditional pedalboard and can be used inline with other effects pedals, or directly connected to amplifiers or PA systems using regular 1/4" guitar cables.

Active battery-powered output circuitry improves headroom, especially when used with high-gain amplifiers in the AmpliTube app, reducing feedback and crosstalk when recording. The iRig includes the AmpliTube app and can be used with any other guitar processing app that uses the iOS mini-jack.

For more information, contact Music Marketing Inc.: 416-789-7100, FAX 416-789-1667, info@musicmarketing.ca, www.musicmarketing.ca.

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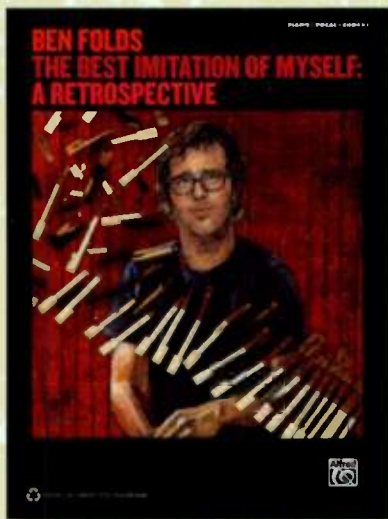
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Hohner John Lennon IMAGINE Signature Series Harmonica

Hohner Inc. has made available the John Lennon IMAGINE Signature Series harmonica. Featuring white cover-plates, white packaging, and a clear acrylic comb, the IMAGINE harmonica pays tribute to the legacy of John Lennon.

The John Lennon IMAGINE Signature Series harmonica is hand-made in Trossingen, Germany.

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



Alfred Music Publishing *Ben Folds: The Best Imitation of Myself (A Retrospective)*

Alfred Music Publishing has released *Ben Folds: The Best Imitation of Myself (A Retrospective)*, a nearly 200-page sheet music collection that covers the Ben Folds Five era to his catalogue of solo works, arranged for piano and vocal with chords for guitar.

The songbook details 22 pieces, including every song from Disc 1 of his 2011 multi-disc retrospective, plus four bonus selections. Arrangements include favourites such as "Brick," "Landed," "Smoke," "Still Fighting It," "From Above," and many more.

For more information, contact Alfred Music Publishing: 818-891-5999, FAX 818-830-6259, sales@alfred.com, www.alfred.com.

Planet Waves Cellu-Glo Picks

Planet Waves has released its Cellu-Glo picks. Cellu-Glo picks offer guitarists the feel and warm, fat tone of celluloid in a glow-in-the-dark pick. Picks can be pre-charged in sunlight or under a light bulb. Cellu-Glo picks are available in light, medium, heavy, and extra heavy.

For more information, contact D'Addario Canada: 905-947-9595, FAX 905-947-4336, info@daddariocanada.com, www.daddariocanada.com.





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





Orange Amplification Micro Terror & PPC108 cab

■ Orange Amplification has launched its Micro Terror amp and matching PPC108 cabinet. Outfitted with a single 12AX7 preamp tube driving 20 watts RMS of solid-

state output, the Micro Terror is powered via a 15 volt DC supplier, features auxiliary input for MP3 player or CD, and can be plugged into any cabinet with 4-ohm or greater handling.

Matching the Micro Terror is the PPC108 cab. The scaled down cab features an 8" speaker and Orange's basketweave tolex grill cloth, Orange crest, and badge.

For more information, contact Efkey Music Instruments: 514-633-8877, FAX 514-633-8872, www.efkeymusic.com.



Olympus LS-100 Linear PCM Audio Recorder

■ Olympus has begun shipping its LS-100 linear PCM audio recording device. The latest edition to the company's LS series features two internal 90-degree directional stereo condenser microphones that capture lower-bass frequencies and louder sound with less clipping, two quarter-inch XLR/standard phono combination inputs, and multi-tracking with two-channel simultaneous recording and eight-channel playback.

Packed into a portable device, the Olympus LS-100 combines these new features with uncompressed 24 bit/96 kHz linear PCM digital recording. Additional features include a tuner, metronome, and Lissajous measurement. Files are saved to the internal 4GB memory or on SD (up to 2GB) / SDHC (up to 32GB) / SDXC (up to 64GB) cards. The LS-100 operates on one rechargeable lithium-ion.

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

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■ Gon Bops has released its El Toro cajon, named after acclaimed percussionist and educator Efrain Toro.

Made in Peru, the El Toro is crafted from solid Peruvian mohena hardwood and features inner guitar strings for a Flamenco cajon sound. Its angled front contour is adjustable and allows for a wide range of tone, from snappy highs to deep, resonant lows. The El Toro is outfitted with rubber feet and comes with a carrying bag.

For more information, contact Gon Bops: 800-817-2242, gonbops@gonbops.com, www.gonbops.com.

Lick Library Quick Licks: *The Wizards Of Oz*

■ Lick Library has released its *Quick Licks: The Wizards Of Oz* guitar lesson DVD. *Quick Licks: The Wizards Of Oz* instructs a wide range of techniques including pentatonic position shifting in the style of Tony Iommi, bluesy licks and tapping ideas in the style of Randy Rhoads, and some darker sounding scales and unusual tapping concepts like those of Jake E. Lee.

The DVD also takes a look at pinched harmonics and fast alternate picking in the style of Zakk Wylde and then develops this to teach fast and sweep picking with string skipping and two handed tapping in the style of Gus G. Each lick is broken down into its component parts then taught step-by-step. Backing tracks are also included.

For more information, contact Lick Library: + 44 01708-757-337, FAX +44 01708-757-528, www.licklibrary.com.



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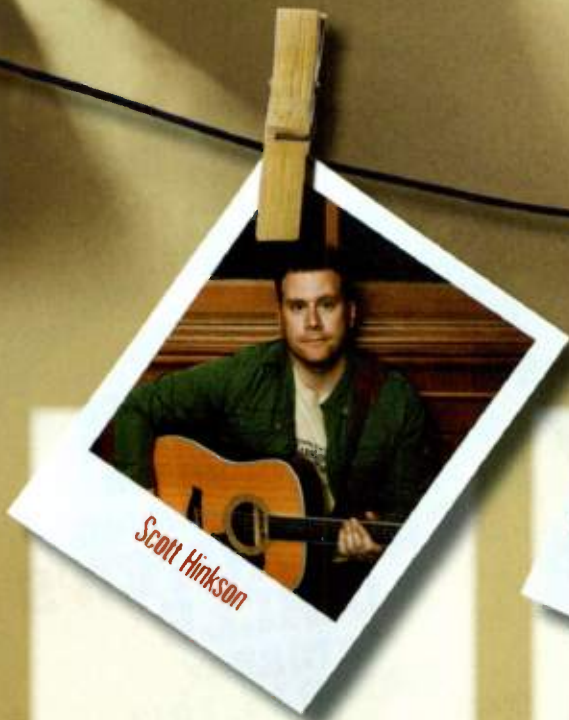




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by Ben Conoley



Scott Hinkson

What: Alternative Singer/Songwriter
Where: Winnipeg
Visit: www.scotthinkson.com

• Canada's singer/songwriter scene is jam-packed with legends and legends in the making. Winnipeg's Scott Hinkson has been trying to work his name into that picture since 2003, and his 2011 effort *One Beside Two* could easily find him doing just that.

Of course, Hinkson is no rookie to the Canadian music scene. He used to play in Far Gone as well as Snooper before giving the solo career a shot under the moniker Talent Show Finalist. As a result, his current work can be described as a well-rounded singer-songwriter approach to '90s Canadian alt-rock such as that from I Mother Earth and Matt Good. His alt-rock musicianship is paired with lyrics that wouldn't be out of place in a folkier setting, offering a fresh take on the popular style that's worthy of some attention.

After picking up a number of awards and playing showcases across Canada, Hinkson is hoping to spend the rest of 2012 doing what any other lifer does: playing his music and hoping that people take notice.



Micky RedEyez

What: Hip-Hop
Where: Oshawa, ON
Visit: www.mickyredeyez.com

• Oshawa's Micky RedEyez (his mom calls him Micky Fernando) is a throwback to the golden era of hip-hop where rhymes were more about living life, having fun, and playful wordplay than they were about gloating and posturing.

Need an example? His latest single "Backpack" is a three-and-a-half minute tribute to his carryall that's as catchy as it is witty. The song is backed with a DIY video that looks homemade but catches the spirit of the aspiring rapper perfectly. We're used to this kind of independent approach being prevalent in rock and punk music, and it's a refreshing one. With acts like Jurassic 5 and Shad having already embodied this ethic masterfully, it's interesting to see another player emerge looking to add his own signature to an established tradition.

RedEyez has spent much of his career to date dropping mixtapes and appearing on compilations, but his latest effort, dubbed *The Micky RedEyez Experience*, is his chance to show Canada's hip-hop community what he can do with an LP worth of material. We know we'll be anxiously waiting.



The River Junction Band

What: Country Rock
Where: Lucan, ON
Visit: www.riverjunctionband.com

• This column has been painfully neglectful of country over the years. It's time to apologize and show we mean it by featuring The River Junction Band.

The Lucan, ON group plays rock-tinged new country that focuses on country living and having fun. The band has spent the last few years entertaining packed crowds at summer festivals and fairs across the continent. They picked up the award for Best Country Act at the 2010 Toronto Independent Music Awards and played a packed showcase during the 2011 edition of Canadian Music Fest. They've also played bigger stages, opening for top acts including Toby Keith, Travis Tritt, George Canyon, and others.

New country isn't always the kind of genre that lends itself to discovering new talent before it's all over the radio. Do yourself a favor and look into The River Junction Band before they're all over the place so you can say you knew them before they were famous, and try to catch them at a festival this summer while you're at it.





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