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CM's 2012 Computer Special

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Summer  
Festival  
Success

Whether You're  
Working Backstage  
Or Onstage

HEDLEY

Summer Stage Dives  
& Pushing Stateside

Keyboards 2012

Garth Hudson of The Band

Rob Shapiro of Hey Romeo

Kate McConnell of the Mahones

Matt Vink of These Kids Wear Crowns

And Others Deconstruct Their Tunes

Top Five Mistakes Musicians Make With Their Live Shows

Plus: Rich Redmond, 3 Inches Of Blood,  
Brasstronaut, Jenn Grant & More!

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Vol. XXXIV No. 4



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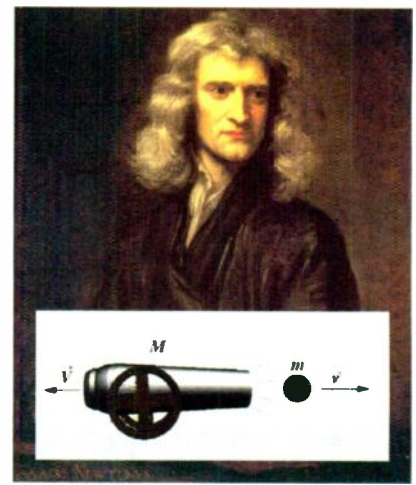
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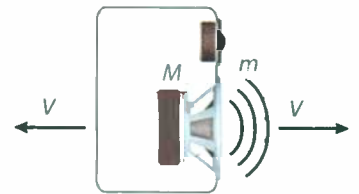


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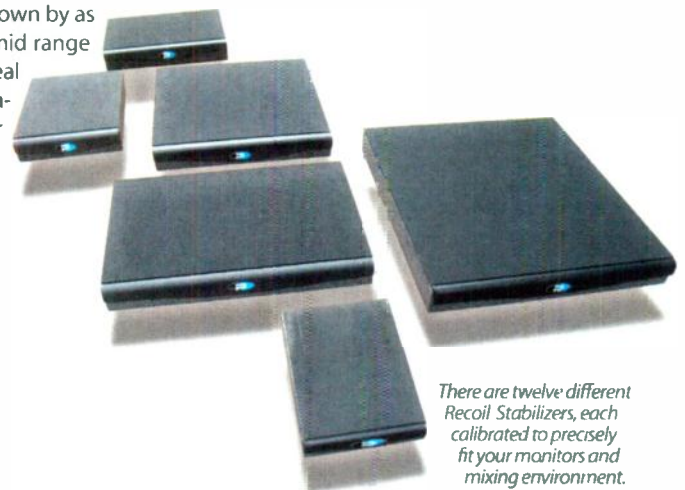


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by Andrew King

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### TECH TOOLS & TABLET TALK

#### CMs 2012 Computer Special 38

by Eric Price

Our resident tech guru, Eric Price, takes a good look at this year's advancements in music creation technology and offers tips on how you can optimize your set-up, regardless of whether you're recording through your favourite DAW or using a tablet to take your live show to the next level.

### BENEATH AN OPEN SKY

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by Mark Desloges

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### Keyboards 2012

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by Kevin Young

CM assembled a panel of players and asked for insight into the process of writing or recording specific songs. Their responses suggest that, while there's value in a methodical approach, to create unique sounds and expand your boundaries, being open to happy accidents when you're operating on instinct is equally important.



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DANCE LAURY DANCE ROCKS THE BELL STAGE AT THE 2011 EDITION OF THE QUEBEC CITY SUMMER FESTIVAL.

CM CORRESPONDENT MATT HARTWICK SITS DOWN WITH THE TREWS.

## Summer Festivals = Plenty Of New Media!

Be sure to hit [www.canadianmusician.com/multimedia](http://www.canadianmusician.com/multimedia) for a number of newly-posted video interviews. We've been out in full-force at events like NXNE, the S.C.E.N.E. Music Festival, and more. See what's happening with folks like The Trews, Protest The Hero, The Junction, The Wooden Sky, Said The Whale, Courage My Love, and plenty more.

Check back often, as we'll have crews out at the Quebec City Summer Festival in July and Montreal's Osheaga in August, both of which have some monster Canadian and international acts. And always feel free to reach out with ideas for who you'd like to see interviewed in the mag and online.

## Goodwill From A Gear Head

Hi *Canadian Musician*,

Thank you so much for the Gear Heads spot (*CM* May/June 2012). It's a great piece and much appreciated. If there is anything I can do to help you in the future, please let me know; I'd be happy to. If you are interested in Celtic music, I now have a two-hour radio show on [www.thehazefm.ca](http://www.thehazefm.ca) called "Wee Dan's Hoose." It goes out every Sunday at 9.00 a.m. EST – just click on Blues and Roots Radio.

All the best,

Stevie Connor  
Port Credit, ON

# FeedBack

## Needs More Metal...

I really think you guys should include a column each month about Canadian metal bands. We work so hard to gain a foothold in this country's heavy music scene. I guarantee your readership would increase dramatically if you did this. We are extremely devoted to the scene and appreciate every ounce of exposure we can get.

Otherwise, I love your publication. It's really a joy to receive it each month. Thanks a lot!

"Ripped" Raf  
DESCENDANT  
([facebook.com/descendantband](https://www.facebook.com/descendantband))

*Ed.* While we don't have regular columns dedicated to any specific genre, we do try and incorporate as wide an array of music styles as we can in each issue – particularly musically-complex left-of-centre styles like metal, jazz, electronic, and more. We'll keep working at it, though in the meantime, check this issue's column by Cam from 3 Inches Of Blood and check next issue for something from Protest The Hero – two of Canada's finest metal acts, if you ask me. Also, visit our YouTube channel for recent vids with Obey The Brave, Dead and Divine, and more!



## TOM JACKSON'S

### Top 5 Mistakes Musicians Make With Their Live Show

By Tom Jackson



**I**t was an important day. After three weeks of work with an artist on his live show, we were wrapping up a “moment” we were creating for a 55-date tour starting in a few days. I needed a little energy in a cup!

So I stopped at Starbucks just outside of Nashville – one of the busiest in the southeast, I’m told. As I waited in line, I overheard a conversation between two guys in front of me about a new record release and upcoming tour. I’d actually been approached by this guy’s record company and manager about working on his show, so I introduced myself. His reaction didn’t surprise me. He stepped back, looked at me suspiciously, and said, “Dude what are you talking about?”

Our show rocks!”

Obviously, he didn’t have the same opinion as his manager and record label.

I’m a Live Music Producer, and I’ve been working on artists’ shows for 20 years. I do what a record producer does for the recording – but I go into rehearsal halls and help artists get ready for their live shows, showcases, and tours.

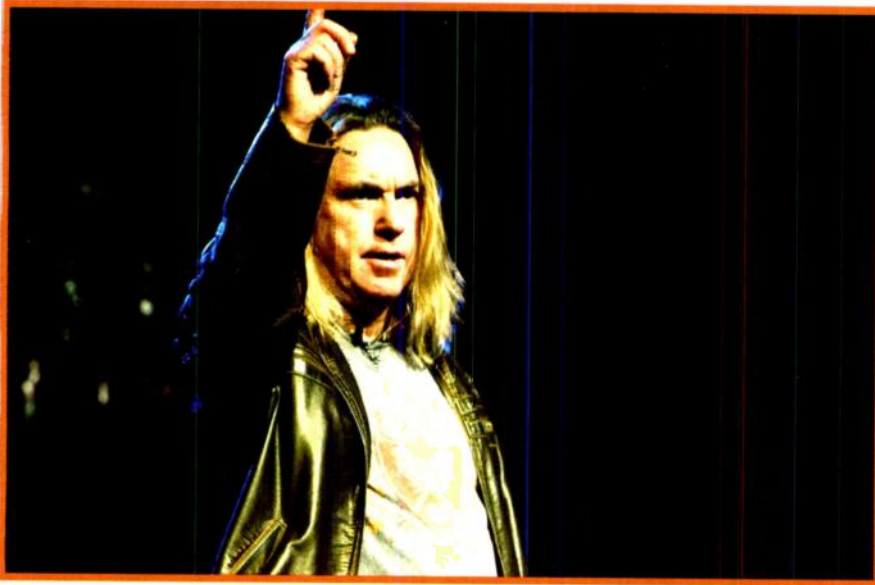
Starbucks and the rehearsal hall are my world. I’ve been in the music business a long time, lived in Nashville 17 years, and the only reason I know where BMI, ASCAP, and a few recording studios are is because they are on Nashville’s Music Row or a friend of mine owns one. But if you ask me where the best rehearsal studio is in Los Angeles, Toronto, New York, Austin, Orlando, or ‘imbuktu – I can tell you!

I also get asked to speak at music conferences and colleges around the world to teach my Live Music Method, which will help artists get a vision for their show, help them be more comfortable and spontaneous onstage, and help them understand how to connect with an audience without changing who they are.

I’m often asked what the biggest mistakes are that artists make with their live show. So, here are five big ones, in no particular order:

#### 1. Mistaking “Winging It” For Spontaneity

I constantly run across this attitude: “Dude, I’ve got to be spontaneous – I can’t rehearse my show!” Sometimes my reply is: “If you really want to be spontaneous, make up the song right



**TOM JACKSON**

in front of the audience ... That'd be really awesome!" They look at me like I'm crazy because, of course, they practice the music, dynamics, tempo, tones, melodies, and harmonies. They know these need to be right and, if they're a group, they work on making the music really tight.

But instead of learning the right way to be spontaneous onstage, they mistake "winging it" for spontaneity! They jump around onstage trying different things, hoping something will work. And here's the irony: When they do something verbally, visually, or musically one night that gets a great audience response, they do that same thing the next night, too. So where did the spontaneity go? They do the same thing they did the first night because it worked! That's because spontaneity and winging it are two different things. In fact, if we rehearse right, we leave room for spontaneity in our show, which brings me to the next mistake...

## 2. Mistaking Practice For Rehearsal

When artists enter the recording studio they don't lay down basic tracks, add a few sweeteners, a scratch track vocally, then turn to the producer and say, "Sounds great. Let's get it to the manufacturer!" An artist with any sense at all knows there's more to be done with the recording. You need a final mix. In fact, the mix can even make or break the song. It's why some get paid a stupid amount just to mix people's songs. But most artists don't realize there is more to getting a live show ready than just "practicing" the music. Rehearsal involves the musical, the visual, the verbal, the rearranging of songs that were written for radio so they work live, and more. This brings us to mistake number three...

## 3. Using Song Arrangements Intended For Radio During Live Shows

Some of you have heard me talk about the qualities of TV sitcom – 22 minutes of show plus eight minutes of commercials equals sitcom. As a musician, our equivalent to a sitcom is a song for radio. We know the rules for getting played on radio: 3-4 minutes long, short intro, a certain formula, etc.

But a live show and radio are two different things! *The Simpsons* sitcom was made into a movie a few years ago. As a consumer, if you'd gone to the theater and paid \$10 for 22 minutes of show plus 8 minutes of commercials, you'd have felt cheated. Why? Your expectations are different in a theatre. Well, your audience's expectations are different at a club or concert hall than they are when they turn on a radio. Playing your songs just as they were recorded for radio is a big mistake. Those songs must be rearranged to create a compelling live show. Not understanding the audience's expectations is par: of mistake number four...

## 4 Assuming The Audience Wants Artists To Sing Songs Or Play Music

Audiences go to a live concert event for three reasons: to be captured and engaged, to experience moments, and to have their lives changed. As musicians, we make the mistake of thinking (partly because it's us, partly because our adrenaline is flowing, partly because we're playing our own music) that we're awesome onstage and there are "moments" all through our songs! And there are – for us. But we need to create moments for our audience! That's what a huge part of rehearsal is: finding the moments in the songs and rearranging them so they become moments for the audience and not just us.

Living in Nashville, a huge part of the music industry is still consumed with having a "hit song." A hit song will compel people (usually listening on radio) to go to iTunes or Google the artist to find the song because it moved them emotionally. In other words, a hit song is a "moment" that connects the listener emotionally to the artist.

It's a distinct craft and art – and it's why the best producers in the world are paid extraordinary sums to produce those hits! But even well-written songs don't necessarily become hits. Were that the case, the tens of thousands of well-crafted, lyrically clever, and well-arranged songs written every year around the world would all be hits. But here's the good news: if you have a well-written song, inside that song is a "moment!"

You know it, and the live music producer's job is to find that moment and help you deliver it live. But if you're just playing songs, most people will miss those moments. That's why delivering a song live onstage is so important, and you shouldn't make mistake number five...

## 5. Making Songs Look The Same, Even Though They Don't Sound The Same

You know your songs don't sound the same. They have different themes, melodies, rhythms, and tones. For 95 per cent of artists, though, they look the same. You need to be as creative with your show as you are with your music. Communication with your audience is 15 per cent content, 35 per cent tone or emotion, and 55 per cent what they see. It can be a real problem if your songs all look the same because to an audience that doesn't know who you are, your songs will start sounding the same. Most artists typically do the same thing onstage over and over for every song: the same movements from the same places. Big mistake!

By the way, I never did work with the guy from Starbucks. A couple of years later I walked into the same Starbucks and saw him again; this time he was working the counter.

A part of me wanted to gloat, but in reality, I felt sorry for him because I thought he had written some good songs and had a good band. They were just boring onstage and it was too bad he didn't know it.

*Tom Jackson is a Live Music Producer and a master of creating moments onstage. Tom has taught hundreds of artists of every genre and worked with major artists like Taylor Swift, The Band Perry, Jars of Clay, and more on their live shows. He also shares his expertise as a highly-demanded speaker at colleges, conferences, and events worldwide. For more information, visit [www.tomjacksonproductions.com](http://www.tomjacksonproductions.com).*



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## 7 DAYS, 310,000 ATTENDEES, 800 ACTS, 50 STAGES NXNE ANNUAL MUSIC FEST TAKES OVER TORONTO

Organizers of the 18<sup>th</sup> edition of NXNE (North by Northeast) are reporting that this year's music, film, and interactive festival was the most successful edition to-date.

During the seven-day festival, which ran from June 11-17, 2012, more than 310,000 attendees saw over 800 acts on over 50 stages, including a combined audience of 55,000 at Yonge-Dundas Square on Saturday for The Flaming Lips

and on Sunday for Raekwon and Ghostface Killah.

The always popular NXNE Interactive component of the festival played host to over 175 experts who presented and discussed topics ranging from digital culture and marketing to content creation and social networking. Keynote addresses included Fucked Up's Damien Abraham who offered insights about how punk rock shaped music, complete with audio

samples, while Rosie Siman explored how brands should connect with online customers.

"Do this every fuckin' year and we'll come back," commented Wayne Coyne of The Flaming Lips while performing the headlining concert at Yonge-Dundas Square Saturday night. That just happens to be the case as next year's festival is scheduled for June 10-16, 2013. For more information, visit: [www.nxne.com](http://www.nxne.com).

## Volkswagen Puts Fender On Four Wheels

This ain't no Love Bug. Fender and car manufacturer Volkswagen have partnered to introduce the Beetle Fender Edition, outfitted with a Fender audio system and incorporating notable Fender attributes such as a sunburst dashboard, accented interior using colour-contrasting seams, and the Fender logo. [www.fender.com](http://www.fender.com).





CHRIS HADFIELD ABOARD THE MIR SPACE STATION

## Music Monday 2013 Set To Fill The Skies With Music

The Coalition for Music Education has entered a new partnership with CBC Music and the Canadian Space Agency to take the 2013 Music Monday celebration to new heights. Astronaut and musician Chris Hadfield and singer/songwriter Ed Robertson of the Barenaked Ladies are co-writing the next Music Monday song. Hadfield will play the song from the International Space Station while Robertson and a youth choir join him from home to unite in song with schools and communities across Canada.

Hadfield launches into space this December for a six-month mission aboard the International Space Station where he will become the first Canadian commander of the spacecraft. The Coalition and CBC are once again co-commissioning the Music Monday song, which Hadfield and multiple JUNO award winner Robertson have already begun writing. For more information, visit: <http://musicmakesus.ca/musicmonday>.

## VIMBC 2012 Welcomes Industry To The Island

The 5<sup>th</sup> annual Vancouver Island Music Business Conference (VIMBC), a three-day songwriting and music business retreat, is being held in the Comox Valley from October 12-14, 2012. The event offers attendees an opportunity to take part in a number of educational sessions and also be mentored by a panel of award-winning songwriters.

"The Vancouver Island Music Business Conference is the only event in Western Canada where bands, artists, and singer-songwriters can hear from Canadian icons like Dan Hill, Gavin Brown, Terry McBride, and Bill Henderson and get help to build their music business plans," notes conference organizer and performer Susie McGregor. "We are so excited to have the support of these incredible teachers and mentors."

A diverse group of regional, national, and international music industry panelists will be presenting information in various workshops throughout the event, covering topics such as songwriting, music publishing, production, marketing and promotion, legal issues affecting musicians, and funding resources.

For more information, contact Vancouver Island Music Business Conference: [info@vimbc.com](mailto:info@vimbc.com), [www.vimbc.com](http://www.vimbc.com).



(L-R) JAMIE WARREN, RON IRVING, RALPH MURPHY & BILL HENDERSON ENTERTAIN THE CROWD AT THE 2011 VIMBC WRAP PARTY.



## SOCAN & TuneCore Enter Agreement

TuneCore has announced an agreement with SOCAN that will grant rebates to SOCAN's 100,000-plus members.

Under the agreement, SOCAN's Canadian members receive a 40 per cent discount for one-year distribution of singles, ringtones, and albums with TuneCore, effective immediately. SOCAN is also in discussions to access other TuneCore services on behalf of its members.

SOCAN members can access the discounts at <http://go.tunecore.com/socan>.

## Guitar Workshop Plus Set To Rock TO & VanCity



JOHNNY HILAND

Guitar Workshop Plus is once again set to bring a lineup of internationally-known musicians to attendees over three summer sessions. The two Toronto sessions, taking place at Appleby College in Oakville, will run from July 15-20 and 22-27, 2012. The Vancouver session, taking place at Quest University in Squamish, BC, will run from August 12-17, 2012.

Guest artists for 2012 include guitarists Tommy Emmanuel, Guthrie Govan, Ian Thornley, David Grissom, Johnny Hiland, Jon Finn, and Dave Martone. Bassist Billy Sheehan and drummer Mark Kelso will also be in attendance.

A \$100 discount on tuition is available to any new students who register using the *Canadian Musician* promotional code. When registering, simply enter "CM12" into the discount code field.

For more information on Guitar Workshop Plus, contact: 905-567-8000, FAX 905-785-2831 [info@guitarworkshopplus.com](mailto:info@guitarworkshopplus.com), [www.guitarworkshopplus.com](http://www.guitarworkshopplus.com).

## The NAMM Foundation Awards Coalition For Music Education Grant

The NAMM Foundation has announced that Canada's Coalition for Music Education was one of 21 North American recipients of the organization's 2012-2013 grants program.

The NAMM Foundation allocated \$445,000 in funding to support innovative community-based music learning programs that expand access to active music making and its many benefits by helping organizations operate programs designed to increase interest and participation in making music among teachers, seniors, college students, and school-aged children.

The grant will be used in part to support Music Monday, which is a core program of the Coalition for Music Education. The grant will also support Wise Voices for Music, a new Coalition initiative to engage multi-generational and multi-sectoral voices in communities across the country in order to develop local, provincial, and national strategies to advocate for music education.

For more information, contact The Coalition for Music Education: [info@musicmakesus.ca](mailto:info@musicmakesus.ca), [www.musicmakesus.ca](http://www.musicmakesus.ca).



THE GLACE BAY HIGH SCHOOL BAND HEADS UP A PARADE OF 1,110 STUDENTS IN SYDNEY, NS FOR A MUSIC MONDAY SHOWCASE.



RUSH DRUMMER NEIL PEART & ALDO MAZZA AT KOSA 16

## KoSA 17 Returning To Vermont

Celebrating 17 years in 2012, 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 world-famous resort destination of Killington.

Covering all styles of drumming and percussion, the KoSA International Percussion Workshop Camp and Festival will bring together instructors, students, friends, and family from July 24-29. Faculty members include: Memo Acevedo, Alex Acuna, Vinny Appice, Aldo Mazza, Allan Molnar, and many more. The cost of tuition includes accommodation, three meals per day, hands-on classes, ensembles, and evening concerts. Shorter day packages are also available.

For more information, contact KoSA: 800-541-8401, [www.kosamusic.com](http://www.kosamusic.com), [www.facebook.com/kosamusic](http://www.facebook.com/kosamusic).



(L-R) THE TRAGICALLY H.P.'S JOHNNY FAY WITH ORO-MEDONTE MAYOR HARRY HUGHES & COUNCILLORS DWIGHT EVANS, KELLY MEYER & JOHN CRAWFORD.

## Oro-Medonte Commemorate The Tragically Hip Day

The Tragically Hip returned to their Canada Day stomping grounds on July 1<sup>st</sup> with a festival show at Burl's Creek, just minutes north of Barrie. To celebrate, Oro-Medonte Mayor Harry Hughes accompanied by Councillors presented The Tragically Hip with a Canadian flag to commemorate The Tragically Hip Day on July 1, 2012. The Hip's Johnny Fay was on hand for the ceremony that took place on the Burl's Creek festival grounds.



MUHAWE BENON & KASOZI PAUL



JAY DUNCAN (CENTRE) WITH LUTHIER STUDENTS

## DuncanAfrica Society Building Guitars For Change In Uganda

The DuncanAfrica Society, a Surrey, BC-based organization, has been training people to build guitars in the town of Mpigi in central Uganda since 2005 when founder Jay Duncan opened the Suubi Trade School.

"The DuncanAfrica society is building beautiful guitars in an impoverished village in East Africa, bringing hope for a secure future to a community in need," says Duncan, noting: "The sale of these affordable, handmade instruments provides a living wage for students at the Suubi Trade School in Mpigi."

The trade school not only teaches luthiery, but also English, math, computers, first aid, and business skills.

For more information, visit: [www.duncanafrika.com](http://www.duncanafrika.com).

## SOCAN Foundation Presents Annual Young Composers Awards

The SOCAN Foundation has announced the 15 recipients of the 21<sup>st</sup> Annual SOCAN Foundation Awards for Young Composers. This year's competition attracted 167 entries, awarding \$29,250 to 15 prizewinners. This year, for the first time ever, a female composer, Zosha Di Castri, was co-winner of The John Weinzweig Grand Prize, along with Adam Basanta. The Annual SOCAN Foundation Awards for Young Composers recognize Canadian composers 30 years of age and under for specific musical works in five categories of concert music.



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The RME Fireface UFX is widely recognized as a "best-in-class" audio interface. Not only is it blessed with the legendary RME audio fidelity, features, specs and drivers, but it is the first interface that can record all inputs directly to a connected USB hard drive. Stay well ahead of the pack, make the Fireface UFX your next audio interface.

Where to buy? Visit [www.musicmarketing.ca](http://www.musicmarketing.ca) || 416 789-7100.



HUGH JOHNSTON & JOHNNY REID

## MusiCounts Names Teacher Of The Year

Two-time JUNO Award winner, *CM* cover artist, and MusiCounts Teacher of the Year Award sponsor Johnny Reid, along with Mark Gerretsen, the Mayor of Kingston, ON, and Melanie Berry, President and CEO of CARAS/The JUNO Awards and MusiCounts, recently visited Regiopolis-Notre Dame High School to celebrate this year's award recipient, Hugh Johnston.

In addition to a specially-crafted statuette based on the original design of the JUNO Award created by late Canadian glass artist Shirley Elford, the award also included a \$10,000 prize for Johnston as well as a \$10,000 grant for the school music program, provided by Reid.

"To me, the Teacher of the Year award is like a lifetime achievement award for a music teacher with all the glitz and glamour of a big awards show thrown in; an amazing experience and re-affirmation of what all music teachers do," says Johnston. "The MusiCounts event at the school was unforgettable. Who would have thought that one of the best days in the history of our school would revolve around music education?"

Now in its seventh year, the MusiCounts Teacher of the Year Award recognizes deserving music teachers in Canada who help keep music alive for so many young Canadians.

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

## Emerson Drive Help Build Studio

Brad Mates, lead singer of country rock outfit Emerson Drive, recently helped realize the completion of a professional recording studio in his hometown of Grand Prairie, AB's Grand Prairie Regional College.

Through steady fundraising with other artists, support from the community, and help from many volunteers, the facility officially opened. "It just got to the point in our career where it felt like there was a really good opportunity to start giving back to the Grande Prairie area and focus in on starting a foundation that would help musicians have a better chance and a better understanding of what it was going to take to get into this industry," remarks Mates.

For more information, visit: [www.gprc.ab.ca](http://www.gprc.ab.ca).



LEONARD COHEN

## Leonard Cohen Donates Glenn Gould Prize To Canada Council

Leonard Cohen, the Ninth Laureate of The Glenn Gould Prize, recently donated his \$50,000 award to the Canada Council for the Arts at a gala in his honour. "Thank you so much. I'm deeply grateful for this recognition," says Cohen. Reflecting back on his early career, he acknowledged one organization that existed to help artists like him. In recognition of this support, he decided to gift his prize to the Canada Council.

The gala concert was the culmination of a series of free events presented by the Glenn Gould Foundation celebrating the artistry of Leonard Cohen including: an exhibition of his sketches and lithographs, a songwriting workshop for students, a street tribute featuring musical performances of Leonard Cohen songs at various locations throughout downtown Toronto, and a screening of *I'm Your Man, I Am A Hotel*, and the 1965 National Film Board documentary *Ladies and Gentlemen...Mr. Leonard Cohen*.

For more information on the foundation, prize, and laureates, visit [www.glenn Gould.ca](http://www.glenn Gould.ca).



EMERSON DRIVE IN THE RECORDING STUDIO

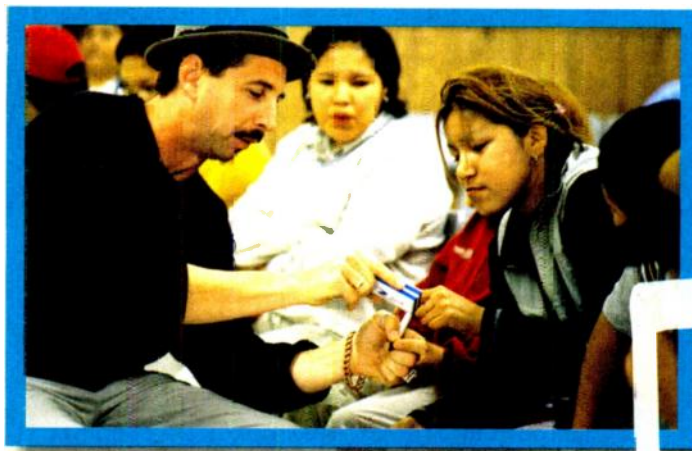


## SOCAN Foundation Launches Charitable Fund

The SOCAN Foundation has announced that it has established the SOCAN Foundation Charitable Fund at Tides Canada Foundation. The purpose of the Fund is to support charitable activities benefiting music creators and music publishers across Canada.

"This exciting development has been a long time in the making," says SOCAN Foundation President Stan Meissner. "Our board is thrilled at the opportunity to expand the reach of the SOCAN Foundation with additional funding generated by donations to this new fund."

For more information on the Fund and directions on how to donate, visit: [www.socanfoundation.ca](http://www.socanfoundation.ca).



MIKE STEVENS HANDING OUT HARPS TO PARTICIPANTS IN LABRADOR.

## Artists For ArtsCan Circle Seeking Musicians

ArtsCan Circle, a charitable organization with a mandate to connect First Nations youth living in Canada's North with the arts, is highlighting its Artists For ArtsCan initiative, which is designed to help raise awareness of the program.

By speaking from the stage about ArtsCan Circle's work during concerts, gallery exhibits, and special events, providing space for a small ArtsCan Circle display and brochures on merchandise tables, and arranging for a volunteer to take donations, among other activities, artists supporting the charity help raise awareness while being listed on the ArtsCan Circle website with a link to their own site.

For more information, contact ArtsCan Circle at [info@artscancircle.ca](mailto:info@artscancircle.ca) or visit [www.artscancircle.ca](http://www.artscancircle.ca).



## NuMuBu Global Online Music Network Launches

NuMuBu, an online global music network, has officially launched. Designed to offer artists and musicians a platform to help network with industry members, promote shows and recordings, share video and audio clips, and offer sales, NuMuBu also allows members the capability to live-stream video content to their fan base and its basic service is free.

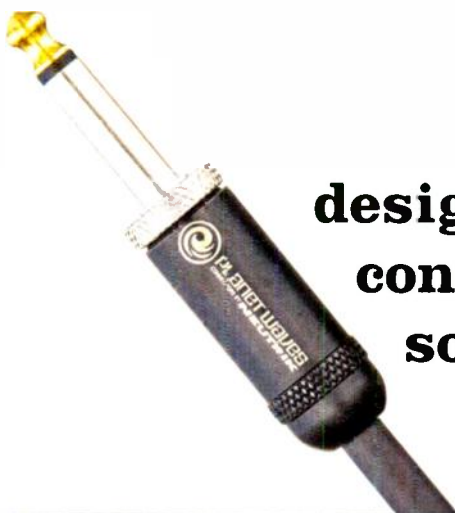


CLIFFORD SCHWARTZ

"The best feature is the ability to do a search for the people you're seeking, for example a publisher or talent buyer, and to then be able to reach out and say hello and connect with these people," shares Clifford Schwartz, President and Co-Founder of NuMuBu.

Elliot Randall of Steely Dan remarks that "NuMuBu exists to support artists and their music through patronage, sponsorship, sharing, and assistance. Our site aims to provide all of the tools necessary to enable musicians to establish a relationship with those who love music in an effective, lucrative, and enjoyable way."

For more information, visit: [www.numubu.com/nwc](http://www.numubu.com/nwc)



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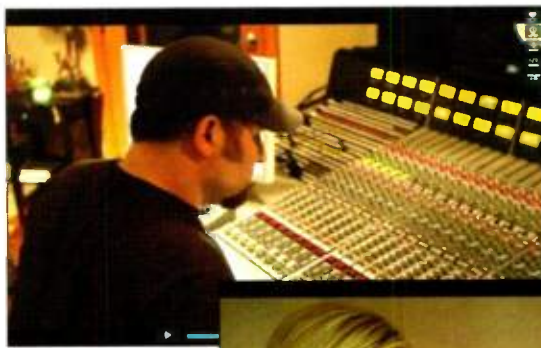


KEITH DEAN

## 2012 Stylus Awards Doled Out

The 2012 Stylus Awards were handed out at Toronto's Danforth Music Hall on May 28, 2012, highlighting some of Canada's most notable artists, producers, and DJs.

Leading the pack were The Weeknd and Keith Dean, who took home multiple awards each, including Fan Choice Artist of the Year for The Weeknd and Fan Choice Club DJ for Dean. For a complete list of winners, visit: [www.stylusgroup.ca](http://www.stylusgroup.ca).



THE PIT



ROBYN & RYLEIGH

## Vogville Launches "In Studio" Video Series

Port Coquitlam, BC-based Vogville Recording has launched a new video series, titled "In Studio," broadcast through the studio's website. The video series offers a behind-the-scenes glimpse at the recording process as it happens at Vogville. Current featured videos include recording sessions by Robyn & Ryleigh, The Pit, David Lambden, and more.

Visit [www.vogville.com](http://www.vogville.com) for more information.



**Name:** Craig Squires

**Location:** Airdrie, AB

**Brand/Model:** Mesa Boogie Road King half-stack

**Year:** 2011

**Price Paid:** \$3,500

**Estimated Value Today:** \$3,500

### When, where, and how did you obtain this piece of gear?

It was purchased in December 2011 at the Long and McQuade Calgary south store. After years of searching for a great all-tube guitar amp and literally trying everything that came my way – no joke, probably hundreds of amps – I tried the Road King in store then "on loan" in my rehearsal space.

### Has this piece of gear undergone any modifications or upgrades?

No need to modify this amp and that's the point entirely. Mesa did a great job designing this amp – lots of buttons and knobs, which for some may be a little intimidating at first, but not for me; I'm in my glory! The logical layout of

## GEAR Heads



four independent channels makes dialling in stellar tones easy.

### What's your favourite feature of this piece of gear?

Progressive linkage; this is where I can select which power amp tubes I want to be used on each channel independently. Choices are 2 x 6L6, 4 x 6L6, 2 x EL34, 2 x 6L6, and 2 x EL34 ... or the awesome 4 x 6L6 and 2 x EL34 (all six!).

Aside from that, each preamp has three modes for different voicings. Add to that true independence between channels – nothing is shared. The only global settings are master volume and solo volume; everything else is independent to each channel, right down to the reverb and FX levels.

### What is your most memorable moment with this piece of gear so far?

The first sound check I did with this amp with my band Blakkstone Hexx. I use a Line 6 wireless so I can walk around and hear things from the audience's point of view. When I got out on the floor and heard my tone, I was taken aback by how great it sounded, how great the clarity and quality of the tone was. Not a bad frequency to be heard. Hey, we've all got great guitars; it's time to start talking about our amps!

*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](http://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.*

## ■ Guitar Workshop Plus Toronto 2012

Toronto, ON  
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  
infobeachesjazz@rogers.com,  
www.beachesjazz.com

## ■ 35<sup>th</sup> Annual NPM National Convention

Pittsburgh, PA  
July 23-27, 2012  
240-247-3000, FAX 240-247-3001  
npsing@npm.org, www.npm.org

## ■ 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

## ■ The Canadian Guitar Festival

Kingston, ON  
August 3-5, 2012  
888-506-1418  
llhpark@gmail.com

## ■ 35<sup>th</sup> Annual Canmore Folk Music Festival

Canmore, AB  
August 4-6, 2012  
403-678-2524  
info@canmorefolkfestival.ca,  
www.canmorefolkfestival.com

## ■ 40<sup>th</sup> Annual National Flute Association Convention

Las Vegas, NV  
August 9-12, 2012  
661-299-6680, FAX 661-299-6681  
nfacp2012@gmail.com,  
www.nfaonline.org

## ■ Guitar Workshop Plus Vancouver 2012

Vancouver, BC  
August 12-17, 2012  
905-567-8000  
info@guitarworkshopplus.com,  
www.guitarworkshopplus.com

## ■ Honey Jam All-Female Showcase

Toronto, ON  
August 16, 2012  
honeyjaminfo@gmail.com,  
www.honeyjam.com

## ■ Ottawa Folk Festival

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

## ■ CCMA Country Music Week 2012

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

## ■ Regina Drum Festival

Regina, SK  
September 14-15, 2012  
306-529-3589, FAX 306-543-0336  
reginadrumfestival@gmail.com

## ■ POP Montreal 2012

Montreal, QC  
September 19-23, 2012  
514-842-1919, FAX 514-664-1063  
www.popmontreal.com

## ■ Celtic Colours International Festival

Cape Breton, NS  
October 5-13, 2012  
877-285-2321, FAX 902-539-9388  
info@celtic-colours.com,  
www.celtic-colours.com

## ■ Vancouver Island Music Business Conference

Comox Valley, BC  
October 10-14, 2012  
info@vimbc.com, www.vimbc.com

## ■ 26<sup>th</sup> OCFF Conference

Mississauga, ON  
October 11-14, 2012  
866-292-6233, FAX 613-560-2001  
info@ocff.ca, www.ocff.ca

## ■ WOMEX 2012 (World Music Expo)

Thessaloniki, Greece  
October 17-21, 2012  
+49 30318-614-30,  
FAX +49 30318-614-10  
www.womex.com

## ■ Montreal Drumfest

Montreal, QC  
October 20-21, 2012  
www.montrealdrumfest.com

## ■ PASIC 2012

Austin, TX  
October 31-November 3, 2012  
317-974-4488, FAX 317-974-4499  
percarts@pas.org, www.pas.org

## ■ 2012 Midwest Clinic 66<sup>th</sup> Annual Conference

Chicago, IL  
December 18-22, 2012  
847-424-4163, FAX 773-321-1509  
info@midwestclinic.org,  
www.midwestclinic.org

## ■ Zihuatanejo International Guitar Festival

Ixtapa-Zihuatanejo, Mexico  
March 3-10, 2013  
+52 755-544-8023  
fest@zihuafest.info,  
http://zihuafest.adip:.info

## ■ ECMA Week & Awards (25<sup>th</sup> Anniversary)

Halifax, NS  
March 6-10, 2013  
800-513-4953, FAX 800-513-4953  
www.ecma.com

## ■ Canadian Music Week

Toronto, ON  
March 20-24, 2013  
905-858-4747, FAX 905-858-4848  
info@cmw.net, www.cmw.net

## ■ Crossroads Guitar Festival

New York, NY  
April 12-13, 2013  
888-452-0091  
www.crossroadsguitarfestival.com

## ■ NXNE

Toronto, ON  
June 10-16, 2013  
416-863-6963, FAX 416-863-0828  
info@nxne.com, www.nxne.com

Visit [www.nor.com/events](http://www.nor.com/events) for more events involving Music, Musical Instruments, Professional Audio, Lighting, & Production.



## Roland Jupiter-50 Performance Synth

By Kevin Young

**M**y first considerations when thinking about buying a keyboard are: Does it meet my current needs? Will it meet my long-term needs? Is it unique enough that, when I do move on to something else, I won't be able to part with it?

With the Roland Jupiter-50 it's a yes to all three.

The most basic sounds in the JP-50 are tones, which are categorized as SuperNATURAL Acoustic and SuperNATURAL Synth. Any four may be layered to create a Live Set, which includes various parameters – envelopes, filters, panning, and others. One Live Set can be used as the “upper” part of a Registration, containing settings such as splits/layer, arpeggiator settings, and controller assignments to name a few. A Registration is comprised of an upper, lower/percussion, and solo part. Onboard, you have 128 registrations, 2,560 Live Sets, 76 varieties of Multi-Effects (for Live Sets), and five reverbs. Additionally, there are 128 preset and 16 user-specifiable arpeggiator styles.

What I find most impressive about the Jupiter Series are the SuperNATURAL sounds and the level of detail provided by Roland's Behavior Modeling Technology. Whether you're playing a string, guitar, or sitar part or copping the sound of a vintage synth, each instrument responds like the real thing and can be edited to create nuanced reproductions of those instruments.

Take a piano for example. Using the Modify function – only one of the available editing options – you can alter up to five parameters including string resonance, hammer noise, and stereo width. The possibilities for other instruments are similarly impressive. When you play, for example, a violin, the machine interprets your movement and responds as a violin would. Additionally, a variety of front panel controls offer up more real-time expression options.

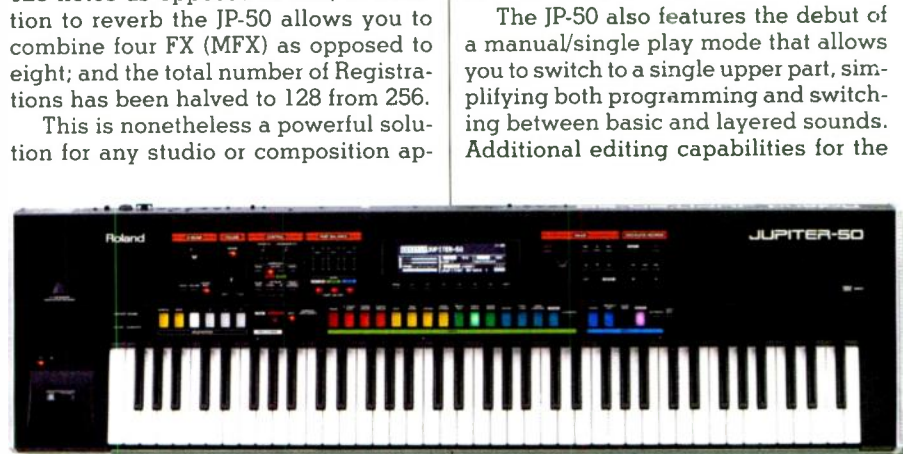
The intent with the JP-50 was to offer the same quality of sound, expression options, and as much functionality as possible as its older sibling, the JP-80, in a compact, less expensive package. The machine retains its 76-note keyboard, the same sound engine and D/A converter, and boasts the same basic architecture but with a reduced footprint and weight.

There are other differences between the two, and necessarily so. Instead of

a colour touch screen, the JP-50 has a smaller, button-operated monochromatic screen. For a complete rundown, potential buyers should compare specs. The shortlist: The JP-50's polyphony is 128 notes as opposed to 256; in addition to reverb the JP-50 allows you to combine four FX (MFX) as opposed to eight; and the total number of Registrations has been halved to 128 from 256.

This is nonetheless a powerful solution for any studio or composition ap-

plication. With 1,500+ synth tones, all of the acoustic sounds of the JP-80, and matching Behavior Modeling capabilities, it will not disappoint.



With 1,500+ synth tones, all of the acoustic sounds of the JP-80, and matching Behavior Modeling capabilities, it will not disappoint.

The same is true for live performance applications. In fact, while the interface has been altered, I find it better-suited to performance, which, as I understand it, was Roland's intention.

Though the front panel has been streamlined, it offers a variety of controllers including a reverb on/off switch and the Cutoff/C1 and Resonance/C2 control knobs in the control section, which, in addition to altering cutoff and resonance, can be assigned to other parameters. Between these and other real-time controls – Rotary (on/off, slow/fast), the assignable S1 and S2 buttons, and D-Beam controller, the ability to split, layer and control the individual level of the perc/lower, upper and solo sounds – the level of control the Jupiter-50 provides is ideal for live applications.

The bottom line is that you can access all the functions you need to customize your sounds in a package that answers the needs of players whether their performance depends on quality individual sounds or heavily textured layered parts.

Other features of note include the Tone Blender, with which players can make changes to a variety of parameters for each of the four tones in a Live Set to create signature sounds and textures. This is particularly powerful when used

in conjunction with the D-Beam. Another is the Harmonic Intelligence function, which sports 17 different types of harmony grouped by instrument type, genre, type of voicing, and the number of notes to be added.

The JP-50 also features the debut of a manual/single play mode that allows you to switch to a single upper part, simplifying both programming and switching between basic and layered sounds. Additional editing capabilities for the

JP-50's synth sounds are available via the free JP Synth Editor for iPad.

The onboard song player/recorder is capable of playing back or recording one stereo track in various formats using a USB drive. Performers can record and play their performances and backing tracks simultaneously via USB. Additionally, the pitch and speed of playback can be altered and any file can be looped at user-specified points, making this as powerful a practice tool as it is a live axe.

For composition, studio, or live performance, the JP-50, like its older sibling, is a unique instrument that provides the depth, functionality, and nuanced control you'll likely use long term, regardless of genre or application.

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

### Manufacturer's Comment

Roland's SuperNATURAL sounds are a hybrid technology; we start with PCM samples and use physical modeling to fill in the gaps. SuperNATURAL also implements behaviour modeling, which adds acoustic articulations to the performance without the musician having to think about it.

**Adrian Marsi**  
MI Product Specialist  
Roland Canada Ltd.



**HARRIS**  
I N S T I T U T E



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The college's alumni are in senior positions at Universal Music Group, Sony/ATV Music Publishing, IMAX Corporation, Metalworks Studios, Lacquer Channel Mastering, Technicolor, EMI Music Canada, SOCAN, Phase One Studios, PA Plus, CTV, Sony Music, Alliance Films, CBC, S.L.Feldman & Associates, Nelvana, Rogers, Catherine North Studios, Westbury National Show Systems, Arts & Crafts, Norwegian Cruise Line, FACTOR, War Child Canada, Pente Group, Ontario Science Centre, Astral Media, Vapor Music, Toronto Special Events, Tour Tech East, MaRS Discovery District, The Orange Lounge Studios, Ubisoft, Canadian Heritage, Anthem Entertainment Group, MuchFACT, Peer Music, IATSE, Grayson Matthews, Cirque Du Soleil, TAXI, CP Records, Production Design International, AVW-TELAV, Canadian Federation of Musicians, Warner Music Canada, Tattersall Sound, The Agency Group, Metalworks Institute, The Management Trust, Pilchner Schoustal International, among others and many graduates have started their own successful companies.

In preparation for its 25th anniversary, Harris Institute is celebrating graduate accomplishments with a new "Where Are They Now?" section on its website. "The only true measure of a post secondary school is the outcome for its graduates," says John Harris, who founded the college in 1989. "Our faculty and staff are thrilled to see so many former students achieving their goals and strengthening the Canadian music industry."

See "Where Are They Now?" at

**HARRISINSTITUTE.COM**

## Ernie Ball Music Man LIII Guitar

By Hal Rodriguez

**T**he LIII is Ernie Ball Music Man's updated model of Steve Lukather's signature guitar. Designed to help Lukather deliver his eclectic mix of rock, fusion, blues, and pop music, the LIII will not just appeal to his fans, but also to those seeking a versatile instrument of exceptional tone, feel, and build quality. For this review, I also tested Ernie Ball's Cobalt electric guitar strings, which are touted as the company's latest innovation in improving string tone and playability.

Unlike the first two editions of Lukather's signature model, which feature active pickups, the LIII comes with custom-wound passive DiMarzio pickups in an HSS or dual humbucker configuration. Other new features of the LIII include a slightly larger alder body profile, a push/pull tone control which engages a custom Music Man active preamp, and an all rosewood neck. Similar to past incarnations, the LIII features 22 low profile frets, a sculpted neck joint, Schaller locking tuners, a compensated nut for improved intonation, and a Music Man floating vintage tremolo. The model I received for review came in a sleek black finish with HSS pickups, but the company also offers these guitars in olive gold.

The LIII arrived set up with 9-gauge strings and low action, which made for a fast playing experience. One of the LIII's standout features is its visually striking, all rosewood neck. The fingerboard had a luxurious feel to it and the V-shape profile with sculpted neck joint made chording and soloing comfortable all along the neck. The LIII was also lightweight with well-placed comfort cuts in the body and exhibited good balance when played standing and sitting. Another notable feature of the guitar was its floating vintage tremolo, which offered considerably smooth operation and, despite frequent use, barely knocked the guitar out of tune.

Through an amp on a clean setting, the neck pickup exhibited a well-balanced round tone that was thick but had plenty of shimmer for Texas blues-inspired rhythms. Turning down the tone control also helped in creating an attractive tone for playing single-note jazz lines and chords. The combination

of both the neck and middle single-coil pickups created a great "out-of-phase" sound for classic funk and the middle pickup on its own was inspiring for finger-picked country licks.

At medium gain settings, the neck pickup took on a raunchy, full-bodied tone suited for playing single-note blues and rock lines. At this setting, the bridge humbucker also shined at providing a fat tone with a pleasing midrange that helped it cover both classic and modern rock. At higher gain, it excelled at saturated leads where notes sung effortlessly and stayed thick even at higher frets on the high E and B strings. Overall, the volume of the pickups was well balanced across the two single coils and humbuckers and across all the strings.

Engaging the active preamp by pushing the tone control boosted the pickups' output and high frequencies. Like stepping on a boost pedal, this makes it a handy feature for cutting through the sound of a full band during solos and made the guitar feel easier to play. This active preamp also helped in getting closer to Lukather's signature aggressive tones.

Upon trying Ernie Ball's Cobalt strings, the first thing I noticed was an increased definition in the clarity of the lower strings. Notes sounded rich and detailed even in higher gain situations, which made riffs and chords more articulate. An added advantage was that the strings also seemed more elastic, making bends and vibrato easy.

### Conclusion

Like the artist for whom it was designed, the Ernie Ball Music Man LIII covers a vast amount of musical ground exceptionally well. For both guitarists who are chasing after Steve Lukather's signature sound and those looking for a versatile guitar, the LIII will impress as a first-class instrument with outstanding tone and ease of playability. Its all rosewood neck and onboard active preamp in particular make for a great-sounding axe that's very comfortable to play. Guitar players seeking brighter tones, especially if they need more clarity when playing with higher gain, should also try out Ernie Ball's new Cobalt strings.



*Hal Rodriguez is a Toronto-based guitarist, bassist, songwriter, and music teacher. Check out his blog, "The Six String Shed," at [www.canadianmusician.com/blogcentral](http://www.canadianmusician.com/blogcentral). He can be contacted at [halromusic@gmail.com](mailto:halromusic@gmail.com).*

### Distributor's Comment

Thanks for the review. The LIII's body is a little bigger (about 3 per cent) than the original Luke model and is also offered in an HH (double humbucking) model in both black and olive gold.

**Glen Booth**  
Canadian National Sales Coordinator  
Ernie Ball Music Man

## Yamaha THR10 Amplifier

By Kevin Young

**W**ith the THR10, Yamaha provides pretty much all you could ask for in a practice amp and more. Put bluntly, it sounds great, looks cool, and with roughly the same physical footprint of a large lunchbox, offers up a perfect solution for situations where your live rig is impractical (or impossible) to use.

Employing Yamaha's Virtual Circuitry Modeling (VCM) and technology employed in the company's mixing consoles, the THR model's multiple effects and five types of amps – Clean, Crunch, Lead, Brit Hi, and Modern – provide the classic sounds of amps by Fender, Marshall, Vox, Mesa Boogie, and so on.

While aimed squarely at electric guitar players who want to recreate the sound of a tube amp anywhere, anytime, without getting handed a noise violation, this 10-watt digital darling also sports bass and acoustic settings as well as a "flat" setting for line level sources, making it equally useful for acoustic guitarists, bassists, and keyboard players.

Regardless of the style of music you tend to focus on, whether it's jazz, metal, or classical, you'll be able to create a tone that suits you. Better yet, you'll do so using an amp that faithfully recreates the functionality of a real tube amp with dedicated gain and master controls, a three-band EQ, and various effects accessible via two knobs that offer control over not only which effect is chosen but also its intensity. Onboard effects include Chorus, Flanger, Phaser, and Tremolo on one knob and Delay, Delay/Reverb, Spring Reverb, and Hall Reverb on the other. Additionally, the THR10 includes a built-in tap delay function and chromatic tuner accessible via a single button, as well as five user memory settings.

The THR's functionality doesn't stop there, however. Beyond a standard 1/4" input for your axe of choice and stereo headphone out, the THR also includes an 1/8" AUX in and rear panel USB 2.0 port, allowing you to play along with your favourite songs by plugging in any

external sound source via a mini jack or cabling up to your computer via USB. Separate volume controls for the AUX and instrument inputs allow you to adjust the level of each independently. The USB port also means the THR can double as an interface for monitoring and recording with your DAW of choice, and in fact, the THR10 comes with Cubase AI 6.

Parents, spouses, and long suffering roommates take note: if you're looking for the perfect gift for the irritating guitar player in your life, look no farther. Pick this up and they can shred all day and all night in headphones without annoying anyone.

On the other hand, if volume is what you're looking for, although we're talking very small 8 cm speakers, the THR offers more than enough gain to annoy the neighbours if you must, as well as full-range response and stereo imaging that easily surpasses what you get from your average iPod dock.

For those looking for a tool to enhance their practice experience that enables them to take a run at complicated solos, a companion app, THR Session, offers pitch and tempo shifting as well as various other functions and is available for free from the App Store.

Bottom line, the THR10 is simple, incredibly compact, and perhaps most importantly, inspirational. I ran pretty much everything I could through it: guitars, a mic, various keyboards using sounds ranging from heavily effected to straight up acoustic and electro-acoustic instruments, and I have no complaints about the sound whatsoever – regardless of the setting I used.

With its straightforward interface and vintage look – complete with faux red "tube" glow spilling through the grill – it's as simple as it is pleasingly kitschy. Beyond that, weighing in at less than 3 kg and sporting both a dedicated power supply and the option of ditching the power cable for eight AA batteries,



it's entirely portable.

Can you get more functionality out of a full amp, a rack mount effects processor, and so on? Sure. If you prefer that option, be my guest, but my bet is you'll spend more time staring at a small screen and scrolling through endless screen pages instead of just playing for the sheer joy of it.

The intention here isn't to replace your stage rig, but to provide a portable, inspirational tool for applications outside of live performance, allowing you to bid a fond farewell to the days of hauling your combo amp up three flights of stairs for songwriting sessions, sectionals, or "acoustic" rehearsals.

In addition to being a legitimate tool for intermediate and advanced players, it's also the perfect starter amp for beginners, which, ringing in at just under \$300 CDN, won't hurt your wallet.

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

### Manufacturer's Comment

The THR name comes from the concept of the "third amp." Our goal is to offer guitarists the tools they may need when they aren't on stage or in rehearsal, all in a package that fits easily on a desk or a shelf. A software editor is also available for users who want to tweak some advanced parameters and store more of their favourite presets.

**Dave Miner**  
Product Marketing Manager  
Yamaha Canada Music

# “Best of All Worlds”

## YGL1

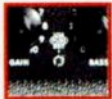
### Maximum Tone

The Traynor YGL1 15-watt all-tube combo uses hand selected tubes, a unique cathode bias circuit design driving the single 12-inch Celestion Greenback speaker making it the ultimate tone monster for stage or studio.

### Find Your Sound

Simple Gain, Bass, Mid, Treble and Master controls make it easy to dial in that perfect tube tone. The three-stage mode switch makes the YGL1 one of the most versatile small combos in this class.

### Unmatched Versatility



The USA / Brit / Pure mode switch gives the YGL1 the ability to be three amps in one. USA mode delivers a crisp 'American' sound with clarity and definition. Brit Mode delivers that classic British grittier 'spongy' tone associated with the great UK amps of the 60s and 70s. The 'Pure' option bypasses the tone stack entirely, delivering mid and gain boost with the most direct path possible between your fingers and the speaker.

### Built for Reliability

The Traynor YGL1 combo is made in Canada using solid plywood cabinet construction, heavy gauge steel chassis, high quality pots and jacks and is covered by Traynor's famous two-year unlimited warranty\*



Find us on Facebook:  
[www.facebook.com/TraynorAmps](http://www.facebook.com/TraynorAmps)

\*US and Canada; other territories may vary

# Traynor

Visit [www.traynoramps.com](http://www.traynoramps.com) for more information on the YGL1 or any Traynor product.  
Distributed in North America by Yorkville Sound





Jeff Gunn is a Toronto-based guitarist who has toured with Emmanuel Jal, studied with Lorne Lofsky, and recently appeared on the *Guitar Picks* TV series. Keep an eye out for his new guitar method series, *Hidden Sounds: Discover Your Own Method On Guitar*, launching in September 2012 on Mayfair Music Publishing. Visit his website at: [www.jeffgunn.ca](http://www.jeffgunn.ca).

By Jeff Gunn

# creating Percussive voices on the Guitar

## Part 1

**T**he guitar can be approached and regarded as a percussive instrument. The guitarist can use both the body and strings of the guitar to create percussive voices. These voices can be used in several contexts such as accompanying oneself or another musician.

I divide the percussive voices available on the guitar into four easily-accessible zones. These include the lower percussive zone below the strings, the middle percussive zone above the strings, the upper percussive zone on top of the body and behind the neck of the guitar, and the strings percussive zone. These locations or reference points offer

a wide range of percussive tones. Within each region, we can create various percussive voices by moving left or right and towards the neck or base of the guitar body.

We can vary the sound by using the tips of our fingers, the nails, the side of the thumb, the face of our fingers, by using the strumming hand or fingering hand separate or in combination, or allowing the finger(s) to rest as compared to bounce off the surface of the body following the percussive hit. How about using one finger as compared to multiple fingers in unison when tapping, knocking, flicking, or hitting the body of the guitar? All of these variations generate different percussive tones.

Start with the strumming hand in the lower percussive zone. Using your strumming hand beat the pattern. Use the following patterns: the index finger (i), followed by middle finger (m), followed by the ring finger (a), followed by the thumb (p). Then (i)(m), followed by (i)(a), followed by (m)(a). Then (i)(m)(a), followed by (p)(i)(m)(a). Notice how using different fingers creates unique percussive tone qualities.

In Ex. 2, we are using percussive hits in order to accompany our harmonic progressions. Here we are using an A major chord.

In Ex. 3, using the back of the fingernails on your strumming hand, (i) (m) (a), and the side of the thumb (p), form a semi-fist and slap the strings over the sound hole and bridge in order to create a percussive quality different from tambora. Let the strumming hand bounce off the strings. Simultaneously, mute the strings with the fingering hand by resting the hand across the strings at the 8<sup>th</sup> fret.

Ex. 4, an excerpt I wrote entitled "The Spirit of Travel," exemplifies the interactive possibilities of melodic and percussive tones on the guitar. Varying between percussive voices creates a dialogue, a range of moods, and ultimately, a unique guitar performance.



By Dave Cohen

## B3 BLISS

**T**he Hammond organ has been a mighty force in rock, pop, and jazz for more than 60 years. Its seemingly endless popularity and reinvention over the decades makes it a critical instrument for any keyboard player to be able to play convincingly. Some might see a Hammond's 61 key manuals and say, "Ah, it's just like a non-weighted piano. No problem." They would be right to a point, but it's pretty clear when you hear a piano player on an organ as opposed to a player who knows his way around a drawbar.

Here are a few simple techniques and tips that will help you on your way to B3 bliss.

### Drawbars & Percussion Settings

We can talk all day and try to intellectualize drawbar settings, but it's always better to just grab 'em and listen. Here are a few key starting points:

- 888000000 – standard rock, no frills
- 888800064 – beefed-up standard rock
- 008000264 – subtle for soft intros/verses
- 408400047 – slightly beefed up subtle setting

Percussion is a handy tool for accenting solos or just playing percussively. Try 3<sup>rd</sup> percussion on "soft," "slow," on C3 (chorus) 888000000 for that Jimmy Smith jazz sound or 2<sup>nd</sup> percussion "normal," "fast," C2 888800070 for that screaming Deep Purple tone.

### Watch Out...

The biggest mistake I hear piano players make when playing the organ relates to chords. Shaping chord voicings either too low or too clustered makes for a muddy, unclear chord. That clustered, two-handed Bill Evans block chord just doesn't translate. Try simplifying your chords, but keep this in mind:

1) Your ear will always fill in missing notes in a chord voicing. The essence of any chord can be played with two or three notes. The guitar power chord doesn't have a major third, so try a "root fifth" approach.

Ex.'s 1a and 2a are three- and four-note piano voicings simplified in 1b and 2b, respectively.

**EX. 1a**

**EX. 1b**

**EX. 2a**

**EX. 2b**

2) When selecting chords/inversions, try to keep as many common notes as possible between chord changes. This is often referred to as "voice leading." There is no sustain pedal on an organ; if your finger leaves a key, the note ends. On the other hand, one of the beautiful characters of an organ is that we can hold notes indefinitely, so we need to find a way to hold as many notes as possible between chord changes.

The intro to "No Woman No Cry" has a classic B3 line that includes voice leading and simple chords with traditional B3 glissando flair.

### NO WOMAN NO CRY

### Textbook B3 Listening

Because the best way to get inside that B3 sound is to listen. Nowhere in any of these examples are chords with more than three notes played.

Deep Purple – *Machine Head*: Classic pedal-to-the-metal (literally) organ playing. Listen for Jon Lord's blazing 888800080 solo on "Highway Star."

The Wallflowers – *Bringing Down The Horse*: Nowhere is the subtlety of the organ shown as well as on this record. There's essential less-is-more B3 playing on every track. Listen for Rami Jaffe's creative drawbar settings on "One Headlight" – 208400000 in the verses and 888000030 for the choruses.

Tom Petty – *Damn The Torpedoes*: Virtually anything Benmont Tench plays on the B3 should be taken seriously. The song "Refugee" is a great example of voice leading, both in the verses and the choruses. Also, take note of the way the drawbar settings grow with the song.



Calvin Beale has played with such artists as The Code, Prince, Orphan, Divine Brown, Matt Dusk, Smothers Brothers, Alfie Zappacosta, Ivona Santilli, Jilly Black, Ashanti, Bryan McKnight, Steven Page, Kardinal Offishall, John Scofield, Duke Robillard, and Maestro Fresh Wes.

**BASS**

Taken from an interview with Calvin Beale

# TIPS FOR SESSION SUCCESS:

*Q&A With An In-Demand Bassist*

**G**iven that they possess the required level of musicianship, what are the initial steps bassists should take in looking to establish themselves as potential session players?

Networking and exposure are two of the most important things when it comes to getting session work. Early on, you need to gain access to up-and-coming producers and artists that need music recorded. This will probably mean a lot of smaller lower-budget recordings at first, but you'll learn which producers and studios have their act together fairly quickly.

You may have to do a bunch of free sessions to start, but at least you have your foot in the door with people who want to produce and engineer music for a living. Keep in mind that the difference between a player getting session work and the one at home complaining about not getting calls is a willingness to put in the hard work it takes to make the contacts.

This is the "paying your dues" side of session work. More importantly, it is this on-the-job training that will hopefully give you the experience, skills, and confidence for when the bigger and more lucrative sessions come along.

Most established studios and producers have a roster of go-to players and there is little incentive for them to take a chance on a bassist they don't know. If you start to gain some buzz, there inevitably will come a time when a producer is on a serious deadline and the go-to bassist is unavailable. Someone might say: "Hey, what about that guy we keep hearing about? Let's give him a shot." Then it's all up to you...

**What are the key personal traits one needs to possess in order to be successful in session work or live gigs?**

This answer hasn't changed much in all the years I have been a professional musician.

1. Show up on time.

2. Come prepared. If it's a live gig, do your homework and learn that artist/band's songs. No one cares about your reasons for not learning the tunes. Next time, someone else will get the call and you'll have earned yourself a bad rep. If it's a session, find out what kind of tune it's going to be. The producer will usually say something like: "It's a reggae track, kind of an *Exodus* vibe." If that doesn't mean anything to you, get on YouTube, find it, and learn it.

3. Be easy to work with. I'll usually hire someone that I enjoy being around (as long as he/she can cut the gig) even if they're not as strong a player as the whiny jerk who has a temper tantrum every other gig. Luckily, the best players seem to be the most secure and laid back, so follow their example.

4. Take pride in your appearance. If you are playing in front of a crowd, they not only have to listen to you but they have to look at you, too. Always ask the leader about the dress code and adhere to it. We are entertainers, not just musicians, so look the part.

**How do you keep versatile to ensure you're prepared for any potential gig, regardless of the style of music or type of environment it may entail?**

Listening to and lifting tunes are probably the two best things you can do to understand the specifics of any idiom. Being a good bassist doesn't automatically make you good in every style. You need to get to know the clichés and dialect of a style before you can play it with any authority. I love the challenge of learning a style that I am not familiar with. I feel it makes me an all around better musician and leads to more opportunities.

**Speaking specifically to your instruments and rig, what should every session player have in his/her arsenal to ensure they're set for the widest variety of potential gigs?**

There are many different answers to that question but I think the one thing

that everyone would agree on is that you need a bass that gives you a clean sound. A bass that has too much fret or string noise or is overdriven and woofy is a nightmare for engineers. The better the sound going in, the less processing your tone will need. Engineers shouldn't have to compensate for awful tone; they should only have to tweak it to get the specific sound they are looking for.

**What would you say are the key aspects of the job that most people outside of the circle wouldn't expect to be a part of it?**

I don't think most people realize how much work it takes to make a living in music. Most people see the end result and say: "Man, it must be great to do what you love for a living!" And they are absolutely right.

What they don't see is all the behind-the-scenes work we musicians have to do to get to the "music" part of the business. You need to be an effective communicator, negotiator, listener, problem solver, time manager, leader, and follower. The list goes on, but it's all worth it.

**Any words of encouragement for those thinking of "taking the plunge"?**

There is work; don't let people discourage you. You are going to have to be very proactive and chase it down, but eventually, if you have the skills, the motivation, and talent, you will find work as a musician.

Rich Redmond is a top call touring/recording drummer/producer based in Nashville and Los Angeles. Currently with country rocker Jason Aldean, Rich has played on 10 number one songs and sold over seven million records. Rich has also performed with Kelly Clarkson, Bryan Adams, Ludaeris, Joe Perry, Miranda Lambert, and many others. His "CRASH Course For Success" motivational drum events are popular at high schools, colleges, and music stores. [www.richredmond.com](http://www.richredmond.com). [www.crashcourseforsuccess.com](http://www.crashcourseforsuccess.com).



By Rich Redmond

## warm it up!

**H**ey rock 'n' rollers! Rich Redmond here! I want to stress the importance of warming up before that big show. Whether your band is playing the neighborhood pool party or Madison Square Garden, warming up those music muscles will help you perform better.

I warm up, without fail, for 30-60 minutes before every show I play with Jason Aldean. This is a very important ritual that allows me to get blood pumping to the muscles that I will be intensely working for 90 minutes *and* focus my mind.

I like to think of this special time as "musical meditation." I'm actively thinking about the upcoming performance and getting my hands and feet moving.

The rest of the band has a ritual of listening to a very eclectic music mix (think ABBA to Alabama to Nickelback) and mingling. I find that I can still warm up my hands, feet, and mind all while interacting with my band mates in a social setting. Many drummers like to find a secluded place to be alone. I am much more flexible and can plop down my practice pad and practice pedals just about anywhere.

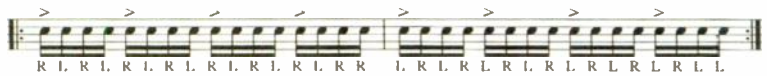
These exercises can be performed at all tempos and dynamic levels. Feel free to use a metronome – you can even find awesome metronome applications for your smart phone these days.

I usually perform the exercises to the tempo of my band's pre-show playlist. Start slow and add speed gradually. The idea is to get blood pumping, not set world records for speed. I go for slower tempos, broader strokes, and louder dynamics because that is the kind of energy I put out all night long for our high-energy, rock-fueled sound. You can even play these to the exact tempo of the songs in your band's setlist.

The hand and feet patterns are all interchangeable. You can also create drills for yourself by doing each exercise with each foot pattern methodically for a certain number of times. Add in variations in tempo and dynamics and you have endless combinations.

These warm-ups focus on creating that sonic difference between accented strokes and unaccented strokes as well as rolls. All accented or "full strokes" should be played 6-12" above the head. Unaccented strokes or "taps" should be played very close to the head, perhaps 1/2-1" from the playing surface.

There should be a vast sonic difference between the volume of the accented notes and the unaccented notes. Rolls can be played "open" in a modern rudimental style or in a "closed" or "crushed" symphonic style. When warming up on real drums (instead of a pad), you can add rim shots, tom strokes, or cymbal crashes on the accents for added flavor. Focus on lining up all the limbs and concentrate on making it feel good.





By Bill McBirnie

Bill McBirnie is a jazz and Latin flute specialist based in Toronto. He has been chosen as Flutist of the Year by the Jazz Report Awards, nominated as Instrumentalist of the Year at the National Jazz Awards, and declared a winner of both the USA National Flute Association's Jazz Flute Masterclass and Jazz Flute Big Band Competitions. He has also produced several Extreme Flute projects to date including his most recent, *Mercy*, featuring Robi Botos (piano), Pat Collins (bass), and John Sumner (drums). All are available from CDBaby and iTunes. Visit Bill's website at: [www.extremeflute.com](http://www.extremeflute.com).

# FUNDAMENTAL PRINCIPLES OF SCALE/CHORD RELATIONSHIPS

**A**n introductory Skype student came to me for some theory regarding chord/scale relationships as he was finding the entire area very confusing, so I drafted a one-page summary for him. After spending a little under an hour with him on this one-page summary (including demonstrations), he understood the entire area in a much more meaningful way. He was also genuinely surprised at how useful this one-page summary proved to be, especially as a lead-in to the entire process of improvising. This one-page summary is a logical way of looking at – as well as a useful way of practicing – scales regardless of idiom. So here it is!

## Important Things To Recognize From The Outset

1. All music is “modal” because chords come from scales, not the other way around.
2. Melody is more important than harmony because melody implies harmony, not the other way around.
3. Virtually anything diatonic can be reduced to a “V” or “I” function. So, in that sense, there is no need to get preoccupied with the other functions (even the “II” function).

### CYCLE OF 4ths THROUGH THE KEYS—MODULATIONS/TRANSITIONS:

C F B $\flat$  E $\flat$  A $\flat$  D $\flat$  G $\flat$  B E A D G -----> ALL 12 KEY AREAS

### CYCLE OF 4ths WITHIN THE KEY (IN THE KEY OF B $\flat$ )—SCALES/MODES:

B $\flat$  E $\flat$  A D G C F -----> THE 7 SCALE DEGREES  
(I IV VII III VI II V) (NOTE THE FUNCTIONS)

### DIATONIC SCALE MODES (IN THE KEY OF B $\flat$ ):

Note	Degree	Solfege	Know As	Mode	Function	Chord Type
B	1 <sup>st</sup>	Do	<b><i>Tonic</i></b>	Ionian	<b>I</b>	<b>maj 7 (maj 6/9)</b>
C	2 <sup>nd</sup>	Re	Supertonic	Dorian	II	min 7
D	3 <sup>rd</sup>	Mi	Mediant	Phrygian	III	min 7
E $\flat$	4 <sup>th</sup>	Fa	Subdominant	Lydian	IV	maj 7
F	5 <sup>th</sup>	So	<b><i>Dominant</i></b>	Mixolydian	<b>V</b>	<b>dom 7</b>
G	6 <sup>th</sup>	La	Submediant	Aeolian	VI	min 7
A	7 <sup>th</sup>	Ti	Leading Note	Locrian	VII	half-diminished

Anything diatonic is made up of a “pool of notes” which is derived from a single key area (i.e., one scale). So, when improvising, simply think in terms of that key area (i.e., just the one scale). From this “pool of notes,” you will be making melodic (albeit consonant) note choices grounded on the relevant function. Note that extensions, alterations, and substitutions come later.

Here is a suggested comprehensive exercise: Work each scale through the cycle of fourths within the key and listen very carefully to the quality and the function of each mode as you proceed through that key area. Do the same with all of the corresponding arpeggios (i.e., chord types) in 7<sup>ths</sup>. If your time is limited, then simply work through the last three functions (i.e., the II, the V, and then the I of each key signature). Listen very carefully to how each mode and each corresponding chord type ties into both that key area and the function that mode is serving.

One more important tip: Learn what each key area “feels” like – without having to think about the key signature at all – because, ultimately, you want to be able to draw readily from a “pool of notes” derived from one scale (i.e., one key area). Then, from this “pool of notes,” you want to create melodically interesting shapes and contours.



By Joan Watson

# THERE ARE ONLY TWO THINGS YOU NEED TO KNOW...

## Part 1

I've played the horn since I was 10 (after 3 years on the trumpet) and, sometime in my mid 20s, I studied with Christopher Leuba, previously first horn of the Chicago Symphony. At my very first lesson, he said: "Joan, there are only two things you need to know to play the horn. You need to know how to start the first note and you need to know how to get to the next note." Done.

It sounds ridiculously simple but is absolutely true. Many brass players comment on my clean articulation and I have to credit playing Leuba's warm-up interval studies every day for the last 40 odd years with my abilities to start a note and get to the next one. Confidence in being accurate and being in control of how a note starts adds greatly to one's ability to make great music. Knowing how to make excellent note connections is the difference between being a good player and being a great player. Just listen to the great performers on any instrument and pay attention to the note connections. The clarity and lack of "garbage" between the notes is a very distinct difference between the great, the good, and the ugly.

The best way to gain this confidence is to practice methodically in a singing manner – an interval exercise of some sort. Mr. Leuba designed an exercise that you can modify to keep yourself interested that covers the "two things" in one fell swoop. I love easy and fun and getting results all at the same time.

Pick one key a day so that you cover all 12 keys equally, repeating the process after you've hit the twelfth day. The simple form of this exercise is to put your metronome on and always breathe in time on the final quarter note of the pulse to play on beat one of the next bar. You are in 4/4 time.

I believe that playing a note is akin to hitting a baseball. You swing the bat and hit the ball in one motion. Mr. Leuba would get me to lick my lips at the beginning of that upbeat as I was starting my breath in and then PLAY on beat one. This sounds easy but most brass players are inconsistent about this approach and tend to hesitate and build up pres-

sure as they go higher. With this exercise you are disciplining yourself to always approach a note in any register the same way. I must say it takes courage to do this on a high C entrance but in the heat of a performance, you want that consistency in the practice room to hold up.

In classical music you respond to a conductor but in all music you respond to rhythm and time. If you hesitate as you go higher in your range you are setting yourself up for disaster in your articulation and also buying into being less confident up high. Using this exercise for consistency gives you a very secure approach and consistently reliable articulation in any register. You learn where your tongue has to be for that note.

Every note has a corresponding frequency (A=440). That

count in -- breathe on 4.

mf

9

17

etc. descending

means that there is only one way to hear or play that note: that same vibration has to happen. We do this by blowing the right amount of air at the right speed into the horn, facilitated by the tongue. That never changes from day to day – that note will always carry the same vibration. By practicing starting the note in time with the correct tongue position and air for that note, you can become consistent for that note. Do that on every note and you are good to go.

Consistency is a musician's ticket to confidence. You know it will happen every time, every day because you have practised it that way. Don't get overwhelmed. I do this exercise in all of five minutes each day.

We'll expand further on the idea in Part 2!



By Andy Foster

Andy Foster, or simply Foster as he's known in the business, is a true DJ fanatic who's been DJ'ing since before even knowing the term. He is an Ambassador for Pioneer DJ in Canada and a new moderator on the Pioneer DJ forums, engaging beginner and well-experienced DJs alike. Foster also covers events in Southwestern Ontario for *DJ Mag Canada* and can be found at many high-profile events. He's entering a Music Industry Arts program this fall, so keep an eye out for his future productions. [www.facebook.com/AndyFosterMusic](http://www.facebook.com/AndyFosterMusic). [www.twitter.com/MusicAndyFoster](http://www.twitter.com/MusicAndyFoster)

# beat matching & beat mixing

**A**s the popularity of DJ'ing has increased dramatically over recent years, most of today's DJs are familiar with the terms "beat matching" and "beat mixing"; however, as the art consistently progresses by way of new and innovative DJ technologies, genres, and styles, many traditional aspects of the art are becoming passé.

Without pointing any fingers, I believe this is entirely based on how today's DJ can incorporate these always-advancing elements and utilize them to create something original and unique for their performance. Nevertheless, most traditional aspects of DJ'ing are still very much alive and are still key to performing an engaging live set. That said, this article will briefly cover beat matching and beat mixing, how to incorporate and benefit from modern technological capabilities, and the traditional methods and uses for these concepts.

## What Is Beat Matching?

Simply put, beat matching is the process of a DJ altering the tempo of an inactive track to compensate for the difference in BPM (beats per minute) with the currently-active track. This is commonly performed by previewing an inactive track via headphones and mixer while using the same deck tempo fader to increase or decrease the BPM of the track. The purpose of this is to match the tempo of your tracks and in turn create a harmonious blend with the bass kicks recurring at the same time.

## Something To Consider

The majority of current DJ decks include a BPM readout for referencing. It is extremely important to note that these are only guides to the true BPM

of a track and should not be your only indicator when beat matching. In essence, the technology is attempting to accurately display the track's BPM using algorithms and calculations which can recycle every several seconds. Though the technology has drastically improved, DJs can still face instances where the calculations aren't perfectly accurate. Subsequently, the only guaranteed reference is your ears.

## Incorporating Technology

Aside from having a built-in BPM counter, many DJ product manufacturers now support software that will analyze your music collection and provide more accuracy when mixing with their products. These software solutions, such as common DVS DJ systems, also provide a waveform display, preset hot cue and loop options, and accurate BPM detection for your tracks. With such advances in technology, DJs have more control and capabilities available than ever before and can feel comfortable when referring to their BPM readout; however, there is still the occasional track with minuscule tempo variances, so your ears remain your best reference tool for beat matching.

## What Is Beat Mixing?

Though this term likely isn't as widely-known as beat matching, surprisingly, more DJs are familiar with beat mixing than one might think. Also known as syncing and phasing tracks, basically, beat mixing is when the DJ begins a new track on the same beat as the current track resulting in the common elements of the tracks occurring in matching time.

Music that is produced in common time (4/4), especially EDM, provides more simplicity when attempting to beat mix tracks. This is because the

music follows similar beat and percussion patterns, as well as often sharing common repetition every 4, 8, 16, and 32 beats. By following the repetition of the track, one can determine when and where to begin the next track while simultaneously ensuring both tracks will be in sync and in phase.

## Quick Tip

When beat mixing with tracks of different genres, the repetition of the tracks may occur in different segments. In this case, it is beneficial to create loops on the shorter segmented track in order to extend the length to match that of the other track. These loops are mostly beneficial when created near the beginning or end of a track, depending on the current transfer direction and position of playback.

## Conclusion

Beat matching and beat mixing are two of the most important elements to keeping the dance floor alive and can create a ton of new and interesting possibilities for DJs, depending on their style and preferences.

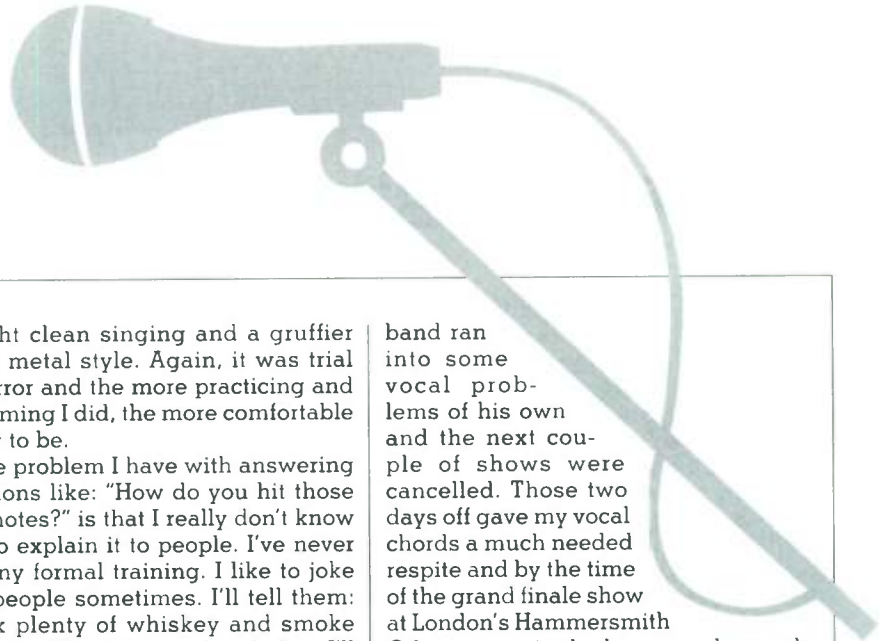
Needless to say, technology opens the door to better productivity and new capabilities in the DJ world; however, its effectiveness depends entirely on how much the DJ is willing to accept and incorporate into their performances, including how they will utilize the new possibilities and features to create something original and unique.

Overall, every DJ should have the knowledge of how to manually beat match and beat mix their music as with more and more experience, it can provide a much smoother and cleaner mix. Transitions will sound better and the entire experience will be more enjoyable for you as a DJ and, more importantly, everyone on the dance floor.



By Cam Pipes

# FINDING & MAINTAINING YOUR METAL VOICE



**W**hat I do for a living and how I do it is not an exact science. I get asked on almost a daily basis while out on tour, "How do you sing like that?" or "How do you hit those high notes?" Truth is, I'm not even certain myself.

From the time I first started playing in bands, I always ended up on vocal duty – sometimes in addition to playing bass but mostly as a stand-alone singer. I didn't start singing heavy metal falsetto, though. It was punk at first, eventually progressing to more challenging styles like death metal. All the while I had been dabbling in high-pitched metal screaming like Bruce Dickinson of Iron Maiden. I had never envisioned singing like this in an actual band, mostly because new bands in North America didn't start up playing traditional metal; however, at the time, I was content to merely attempt anything remotely close to my metal heroes' soaring wails.

When I joined 3 Inches of Blood, I still wasn't anything close to a professional falsetto singer. Granted I had gotten a lot better at it after years of driving my van and imitating the awesome power of King Diamond's *Abigail* album, but my vocals were still greatly under developed by comparison.

Fortunately, I learned to control what I was doing through the trial and error of rehearsing and playing gigs with a traditional metal band. The falsetto part would seem like the difficult part, and it is difficult, but the most challenging part early on was the "regular" singing voice – the mid-range vocals. Let's face it; you can't sing falsetto the entire song. I had to develop my own style that straddled the line between

straight clean singing and a gruffier heavy metal style. Again, it was trial and error and the more practicing and performing I did, the more comfortable I grew to be.

The problem I have with answering questions like: "How do you hit those high notes?" is that I really don't know how to explain it to people. I've never had any formal training. I like to joke with people sometimes. I'll tell them: "Drink plenty of whiskey and smoke cigarettes." We'll have a laugh then I'll be straight up with them. I'll tell them how I did it. "Sing along to Iron Maiden records." I get strange looks, but I'm being honest.

Maintaining my voice on tours was also a case of trial and error. I've certainly been sick on tour. It's gonna happen when you're in close quarters with your bandmates and some of them start to get sick, but the biggest part was getting used to a regimen of tons of consecutive shows. Our first tour in the UK in 2003 was a month long and there was a stretch of about 14 consecutive shows. That's nothing to me now, but back then it was the longest group of consecutive shows I'd ever done. After about 10 or so shows, I began to notice I was struggling to maintain certain notes and we were only doing a 45-minute set each night. It wasn't the high notes, though; to my surprise it was my mid-range singing voice that was being affected.

By the time the 11<sup>th</sup> show was done, I was totally stressed out that I wasn't representing the band well with my sub-par signing voice. This being our first overseas tour and playing to crowds of 1,000 to 5,000 people every night, I couldn't wait for a day off to rest my voice. By a stroke of luck (for me anyways), the singer from the headlining

band ran into some vocal problems of his own and the next couple of shows were cancelled. Those two days off gave my vocal chords a much needed respite and by the time of the grand finale show at London's Hammersmith Odeon, my voice had recovered enough to where I felt comfortable and confident to play this very important show.

After my initial problem, I got some advice from the same vocalist who had his own vocal trouble on that tour about keeping my vocal chords loose and ready. He had a friend who sang opera that told him to gargle with cold water. It seemed to help warm me up and loosen up any phlegm built up in my throat. I've been doing the cold water thing ever since. I wouldn't say cold water is the only thing that helps me over the course of a tour. Experience has probably played a bigger role in my voice's longevity. After having a big part of my vocal ability affected on that first UK tour, I've been able to do longer stretches of shows without losing any of my arsenal. In fact, the show after a day off tends to be the one where I may potentially not sing as well because my voice isn't as warmed up.

Nowadays I'm more concerned about how well I can hear myself onstage. I've blown my voice out from over exertion due to having lousy monitors at a show. Having a good monitor mix is probably the most important thing for me now. I need to know how I sound onstage so I can put forth the best effort for those of you in the audience.





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**Pro Audio Review** July 2010

"The AT4080 yielded great results on just about everything I tested it on."

**Gearwire.com** May 2010

"[The AT4081] is capable of taking on massive SPLs and is built like a Sherman tank—it will easily handle the heat of rock 'n' roll!"

**Premier Guitar** November 2010

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**Pro Sound News** August 2010

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**Electronic Musician** June 2010



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World Radio History

  
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It was the summer of 2005 that Canada was formally introduced to Hedley thanks to the instant success of the band's debut single "On My Own," which went on to hit number one on the Canadian singles chart. Though it's a snapshot of a band very early into its career, it's one that remains quite telling of some of Hedley's core strengths – namely upbeat, fun, and super-sticky rock with a touch of punk swagger that screams car, bar, and beach.

Their self-titled debut along with its two full-length followers – 2007's *Famous Last Words* and 2009's *The Show Must Go* – have all hit double-platinum in Canada and, in sequence, showcased a subtle but ongoing progression into more dynamic and succinct realms of songwriting. While remaining securely anchored in their celebrated and now-signature brand of bratty pop rock, the breadth of their material expanded at both ends – towards both bars-bones, effectively articulated ballads and, simultaneously, more impactful arena-ready rock anthems.

With *Storms*, Hedley's most recent offering released at the end of 2011 on Universal Music Canada, the band has once again expanded their sonic spectrum. While keeping familiar elements intact, several tracks on the release – including singles "Invincible" and "One Life" – are primarily composed of layers of synth and electronic elements. The result is the band's most eclectic and well-rounded release to date and one that has them poised to make another push into the US and beyond, hoping to replicate some of their Canadian success.

With the album set to drop in the States via Island/Def Jam this summer, the band is looking to make an impact with the single "Kiss You Inside Out" – the first from *Storms* for the US and third at home despite not appearing on its initial Canadian release. Whether delivered from the stereo or stage, the song will demand sing-alongs and hopefully lead the charge for Hedley's most successful summer-to-date.

Preparing to push *Storms* onto the US populous, Hedley's handlers at Island/Def Jam were after a strong summer single to make the right kind of splash. Though it hadn't been produced in time for the Canadian release, "Kiss You Inside Out" made an immediate impact on the team. "That's exactly what you want as a band when entering a new major market," shares vocalist Jacob Hoggard about the selection. "You want the label to be really excited about what you're doing. It makes us all work harder for the ultimate endgame we're pushing towards."

That endgame would be for Hoggard and band mates Tommy Mac (bass), Chris Crippin (drums), and Dave Rosin (guitar) to achieve even a fraction of the widespread success stateside that they've earned in Canada since emerging in 2005. Considering the similarities of the mainstream musical landscapes between the bordering North American nations, there's little doubt Hedley would be right at home on the US charts.

After all, "Perfect," the piano-based ballad from *The Show Must Go*, cracked the top 25 of the Adult Top 40 chart in 2009 and, while it remains Hedley's peak position south of the border, proved their viability in an oft-volatile market. The key moving forward, Hoggard explains, will be to continue organically building their US audience brick-by-brick with carefully-chosen support tours and, as they've done so well in Canada over the years, by engaging existing and potential fans on an intimate and transparent level.

The success of "Perfect" led the band and its team to the conclusion that there was value in taking another stab at stateside success. "In this day and age, it's actually a rare opportunity to have this many kicks at the can," Hoggard says, borrowing an apt metaphor. "Thankfully, it's been a gradual inclination so far. Sometimes it comes really quick and goes away just as fast. It's been nice that we've been able to steadily gain credibility and momentum."

To keep on-course in the US while maintaining the existing success of *Storms* in Canada, Hedley will be spending downtime between major Canadian dates down in the US doing promo and playing shows. "You throw whatever you can at it, whenever you can," Hoggard says. "At the same time, you have to be cautious about not spreading yourself too thin."

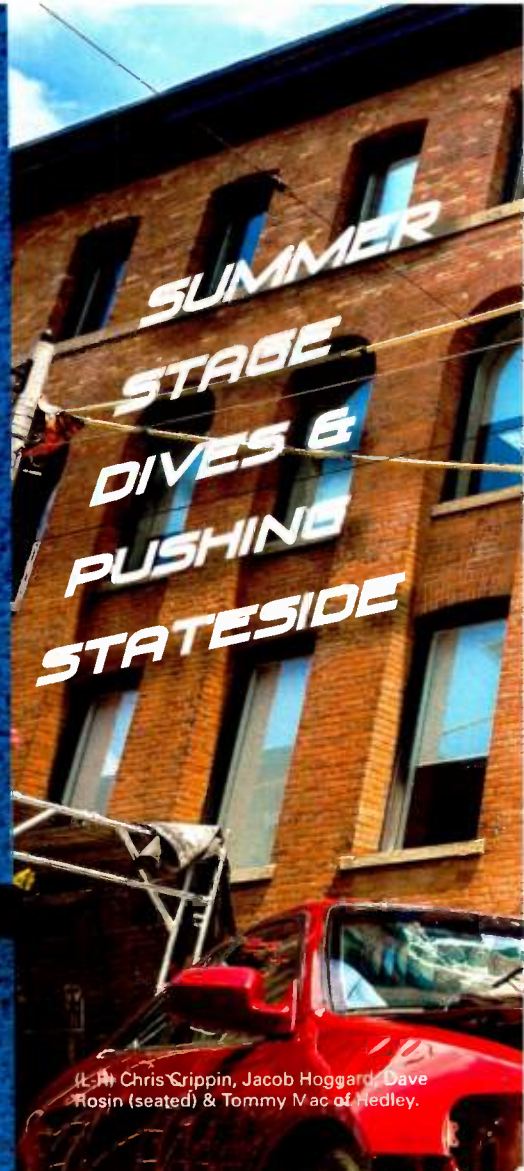
The band's perspective on the two markets is an interesting one. Thanks in large part to Hoggard's highly-publicized third-place finish on the second season of *Canadian Idol* in 2004, Hedley had a national audience for their debut release. In the US, however, they've had to essentially start from the same level as the thousands of other acts looking to make

# HEDLEY

a name for themselves in the world's most significant music market.

Offers Hoggard: "There are some major contrasts, but I think it ultimately comes down to how it affects our creative license; there are certain things we can do here in Canada that wouldn't necessarily fly in the US as a result of the rapport we have."

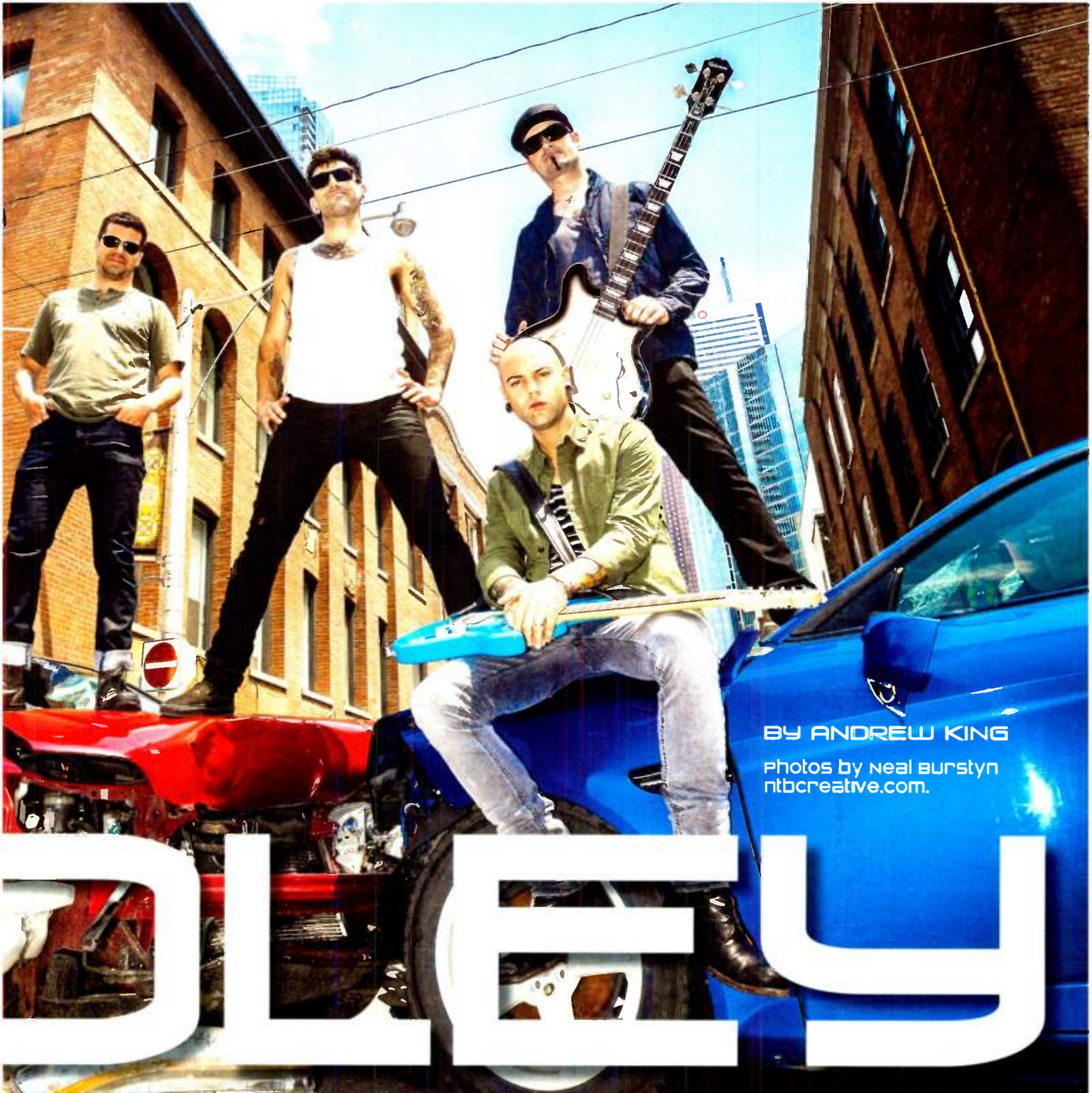
In Canada, Hedley is a household name with 16 singles to have graced the charts. When performing at home, they can build on a pre-existing reputation and take their crowds into new territories; conversely, in the US, the band members still find themselves, for the most part, making many first impressions – both onstage and off.



From left: Chris Crippin, Jacob Hoggard, Dave Rosin (seated) & Tommy Mac of Hedley.

"Right from day one, we've made it our mission to meet as many people as possible," Rosin says, explaining how, from the first show the band ever played at Toronto's 360 Club through to the point that it simply wasn't feasible because of the size of their crowds, the band members would sign autographs after every performance – "and we wouldn't leave until every person there that wanted to meet us had met us." It's an approach they've been able to revisit down in the US, and one Rosin says the four find rather refreshing.

The guitarist recounts how, at a recent show in Salt Lake City for around 80 fans, the band stooped halfway through, carried



BY ANDREW KING

Photos by Neal Burstyn  
ntbcreative.com.

# HEDLEY

their acoustic instruments out of the venue, lit a fire, and played the remaining half of their set with everyone singing along. "It's all about those unique little moments," he says. "They're the best for us and they make a lasting impression on the kids that are a part of them." It's those kinds of interactions, he adds, that set the foundation for a long-lasting relationship between band and audience.

Recognizing the relationship that exists – or could potentially exist – between the two parties also influences how Hedley chooses which type of set they'll perform. Within days, they can go from headlining their own arena shows to tens of thousands of fans to directly

supporting a major international act at a large festival to playing around a campfire with less than 100 in-tow. With a catalogue already four full-lengths strong, deciding which "side" of the band will make for optimal results is something the four treat with significant gravity.

Shares Hoggard: "Certain songs, certain sets make so much more sense when you're playing to an audience that is exclusively paying to come see you. You have more license to take the audience on a bit of a journey and let them experience something they might not have expected. In a festival-type environment, we may shave back a bit of that eccentricity that might not go over as well with an audi-

ence that isn't totally ours."

Toning it down, as they did during a subdued performance of "Perfect" at the 2011 JUNO Awards, for example, is just a means of showcasing another facet – often one that lets their musicianship and cohesive delivery do the talking. "Shave back" certainly doesn't mean "keep hidden," however, as Hedley's eccentricity and unapologetic transparency in many endeavours – from their no-holds-barred banter amidst interviews or shows through to their forthcoming social media interaction – is largely responsible for the tight-knit relationship they carry with their devout following.

# STORMS ON THE STAGE

Here's what the guys in Hedley have been using onstage for their most recent road dates in support of *Storms*.

## JACOB HOGGARD (Vocals & Acoustic Guitar)

### GUITARS

- Gibson Hummingbird Acoustic
- Gibson Songbird Acoustic

## CHRIS CRIPPIN (Drums & Percussion)

### DRUMS

- Yamaha Absolute Maple Custom in White
  - 26" x 16"
  - 18" x 16"
  - 16" x 16"
  - 13" x 9"
  - 12" x 9"
  - 14" x 5.5" Snare (standard tuning)
  - 13" x 6" Snare (piccolo tuning)
  - 14" x 6" Mike Bordin Snare (deep dish)
- Yamaha DTXtreme Electronics
  - Bass drum
  - 3 pads
  - 1 cymbal

### CYMBALS

- SABIAN 22" AA Ride
- SABIAN 18" Crash Cymbals (x3)
- SABIAN 20" China
- SABIAN 15" Hi-Hats

### HARDWARE & ACCESSORIES

- Yamaha Hex Rack
- Yamaha boom stands
- Yamaha pedals
- Yamaha Direct Drive kick pedal with wood mallet
- Evans G2 Coated Heads (toms & snares)
- Evans G1 Clear Resonant Heads
- Regal Tip 2B Extreme Sticks

## TOMMY MAC (Bass)

### BASSES

- Gibson Nikki Sixx Blackbird (C#, F#, B, E)
- Lakland Jazz (C#, F#, B, E - backup for Blackbird)
- Gibson Grabber (standard tuning)
- Normandy Aluminum Archtop (standard tuning)
- Epiphone Jack Casady (x2 - E, A, D, G)
- Sadowsky P/J (E, A, D, G)
- Sadowsky Jazz (E, A, D, G - backup for P/J)
- Ernie Ball Music Man Stingray (x2 - B, E, A, D)
- Washburn B-20 8-String (standard tuning - played on "Perfect")
- Epiphone Rivoli (E, A, D, G - played during acoustic set)
- Gibson Grabber (D, A, D, G - played on "Hands Up")

### AMPS

- Mesa Boogie Bass 400+ Amp (clean) (x2 - main & spare)
- Traynor YBA 300 (clean/dirty) (x2 - main & spare)

Hoggard and Hedley certainly aren't the first to realize the Internet's potential for reaching out to existing fans and bringing them closer into the world of their favourite artists; however, they've employed its tools as means to a wide array of ends. Offers Rosin: "It's just so easy to communicate and converse and share ideas."

When Rosin and Hoggard were penning material to potentially appear on *Storms* last year, for example, the two would log onto Twitcam and share previews with fans. Though it's largely a one-way medium, it offers people a look into a process that's usually reserved for an elite and entitled few, hence the implied intimacy of such an interaction. "To not capitalize on that kind of opportunity would be a waste, especially with our fans being so in-tune with that world," Hoggard says.

Conversely, such tools give fans the power to share their interests with a peer group — a resource Hedley has tapped through their Ambassador initiative, whereby fans can participate in regular contests and challenges to earn the title of Hedley Ambassador, granting them access to perks like exclusive news and content, special offers, and more.

Of late, the band has also been exploiting those tools and the reach they've earned through them to bring attention to an important cause. In 2011, Hedley travelled to India with Free The Children — a Canadian initiative co-founded by activists Craig and Marc Kielburger with the goals of freeing children around the globe from poverty and exploitation and encouraging young people to realize the power they possess in affecting positive change.

"It's kids raising money for kids," Hoggard says about the organization. "That grassroots, fundamental approach to philanthropy and generosity itself is what inspired us so much to get involved." The band's primary audience is, after all, comprised of the middle school and high school crowd, and as Hoggard says rather insightfully "That's the generation that nowadays needs to start thinking about very serious issues. I hate to refer to them as kids, because they have a far broader grasp on the reality of this Earth than a lot of adults these days."

Rosin says it was a matter of the band members realizing that they've been imparted this platform atop which they can help make a positive impact on their surroundings. "Why not use it to engage this same demographic that we're already so close to?" he rhetorically asks. "That brings us all together in a positive and encouraging way."

Hedley has long been a band rooted in positivity and empowerment — made more than evident, with a few exceptions, on the track listing of *Storms*. The message behind songs like the arena-rocking "We Are Unbreakable" and pure pop-rock "Invincible" is inherent in their titles, each promoting perseverance and courage when faced with life's ordinary — and extraordinary — obstacles.

"I sure hope that our fans can always feel like Hedley is going to say something positive," Rosin says emphatically. "There are a lot of cynics in the world, and I don't think that's us. We'd rather be the eternal optimists — things can get better and you can make things better."

That's one component that's remained constant throughout their catalogue so far. The music that anchors the message, however, is ever-expanding, branching out into newer directions by building on what's worked and abandoning what hasn't. "Every time we get in the studio," says Rosin, "we learn something from the last time."

One of Hedley's primary focuses on *Storms* was to sharpen their sense of dynamics — not only making "the delicate parts more delicate and the powerful parts more powerful and urgent," as Rosin says, but also exploring the spectrum of digital and analog, of traditional musicianship and modern music making tools. *Storms* is, to date, the pinnacle of that balancing act, though Rosin says trying to perfectly marry those elements is a quest that will continue as the band writes for its next release.

A prolific outfit, Hedley is already penning and performing material that could appear on their fifth album. As a testament to their ambition, the band has recently been incorporating the iPhone, among other gadgets, into their live set on some newer numbers. "It's funny," begins Rosin. "We all complain about how everyone is so dependent on the iPhone, but it has some amazing creative potential."

As for the direction Hedley is planning to take for their next outing, Hoggard is direct but discreet: "We really don't like to get too carried away until it's time to start recording, only because it can be a little more preemptive as opposed to impulsive and organic. We want to leave it to the last minute in a way, so that the record we deliver is very much a time stamp of where we're at musically and personally as a band and as people."

For the meantime, fans from several countries will have a chance to experience a taste of what's to come as Hedley rocks upcoming Canadian festival slots and one-offs in the UK, followed by a fall US tour in support of *Storms* and "Kiss You Inside Out" with some new musings sure to be peppered in. As strong a representation as *Storms* is of Hedley as a unit, this is a band that prides itself on delivering its purest essence from the stage. "We're a travelling band," Rosin says in summation, and for the remainder of 2012, they're "ready to rack up those clicks" on a quest for new fans from new places. ■

For more on  
Free The Children and  
Hedley's campaign, visit:  
[www.freethechildren.com](http://www.freethechildren.com).



Andrew King is the Editor of Canadian Musician.

#### CABS

- Ampeg 2x15 (clean)
- Traynor TC 110 (clean/dirty)

#### EFFECTS

- Tech 21 Comptortion
- Radial JX 44 (for switching between wireless receivers & bass amps)
- Radial JDX (x2 – inserted between heads & cabs)
- Ebtech Hum Eliminator (rack-mounted)
- BOSS TU-2 Chromatic Tuner

#### ACCESSORIES

- In Tune 73 mm picks
- DR Strings Marcus Miller Standard 4- & 5-String Sets
- Levy's Leathers Straps
  - Sennheiser Wireless System
  - Sennheiser IEMs

#### DAVE ROSIN (Guitar)

##### GUITARS

- Gibson Black Les Paul Custom with PAF Pickups
- Warmoth Custom Double Neck Strat with Graph Tech Ghost System
- Gibson 335 with Bigsby Tremolo
- Warmoth Jazzmaster clone with Fender two-post tremolo bridge and Seymour Duncan SP90-2 Hot Scapbar Pickups

##### EFFECTS

- DigiTech Whammy
- Dunlop 95Q Switchless Wah
- Axess Electronics BS-2 Buffer
- Ernie Ball 25K Volume
- JHS Bunrunner Fuzz
- Keeley TS-9 Mod Plus
- Keeley 4 Knob Compressor
- BOSS SYB-5 Bass Synth
- Electro-Harmonix Micro Synth
- Xotic RC Booster
- Electro-Harmonix Mini Pog
- Eventide ModFactor
- BOSS VB-2 Vibrato
- BOSS DM-2 Delay
- MXR Smart Gate
- Eventide Time Factor
- Eventide Space Reverb
- RJM Music Technology Mini Line Mixer

\* All effects and channel switching controlled via a Voodoo Labs Ground Control MIDI Switcher and two Voodoo Labs GCX loop racks. Signal then goes to amp and through a speaker line tap box to drive time-based effects, known as a wet/dry/wet stereo set-up.

##### AMPS

- Mesa Boogie Mark V (x2 - main & spare)

##### CABS

- Mesa Boogie 2x12 (direct)
- Mesa Boogie 1x12 (x2 – wet)

##### ACCESSORIES

- DR Strings
- In Tune GPX .70 mm picks
- EBow

# TECH TOOLS AND TABLET TALK

## CM'S 2012 COMPUTER SPECIAL

By Eric Price

Tablets, tablets, tablets! There you go; the 500-pound gorilla has been exposed and let loose from its cage.

Does anyone care about desktop computers anymore? Probably, but it certainly doesn't seem like many manufacturers do. They seem more intent on trying to break Apple's stranglehold on the tablet and smartphone markets and are unveiling new models of both almost weekly. It seems Apple doesn't, with its current stale lineup of desktops and latest edition of OS X, which has begun to incorporate many of the touch screen features you would expect to see on its iPhone, iPod, and iPad offerings. Not Microsoft either, why with their new user interface called Metro, featured in the forthcoming edition of Windows 8 slated for release later this year, which looks more like a smartphone interface by relying on tiles and apps while losing the infamous start button.

Clearly these interfaces are beginning to have more in common with smartphones than with our desktops. Is this all a crafty conspiracy? Are they all gearing up for a tablet and smartphone coup? Just

how long before there are more smartphones in the hands of users than traditional towers? The reality, my friends, is that the day has already arrived!

That's right; in the last quarter of 2011, it is estimated that smartphones out-shipped PCs by a whopping 30 per cent with desktop shipments actually declining in 2011 – but here's where the numbers get zanier. If you take notebooks and tablets out of that desktop PC reckoning then there were almost twice as many smartphones shipped than desktop PCs. Here's one more mind-boggling statistic to digest: despite an almost 60 per cent growth in smartphone sales, this number pales in comparison to growth of tablet sales which increased by almost 200 per cent in 2011. Put that in your DVD drive and spin it, Mr. Desktop!

So now you're asking: what does this all mean? Is this the end of the road for the venerable desktop? Read on, faithful readers, as I combine some old-fashioned gumshoe detective work with a touch of clairvoyant crystal ball gazing to try to bring you some answers and attempt to assuage your fears.

## GOSSIP

The first stop for clues is the house that Bill Gates built. Let's stop by and take a peek in his Windows to see just what Microsoft is up to. It's hard to believe that Windows 7 has been out for almost three years already. Most of us have long switched over, abandoning XP and ditching the 32-bit operating system architecture for the allure of being able to utilize more RAM as well as all the other advances that come along with the newer OS. After 10 years of life there is little to say about XP at this point as it is in its final days at Microsoft. With mainstream support already expired and extended support to be discontinued as of July 2014, this OS is all but dead. At this point most developers have quit writing for it and as it is few of them will support their software if installed on it.

Let's not forget to mention Vista; if any of you are running Microsoft's ignored child I strongly suggest you upgrade from that as well. Vista never performed very well and frankly it is hard for me to imagine there are many of you out there trying to record your music on it. That leaves us with Windows 7 as the primary viable OS for PC users for the time being.

By now I expect most of you to be using Windows 7 and working in the 64-bit realm with all the major DAW programs and most third party plug-in providers having now redesigned their software to work smoothly in a 64-bit environment. With most of those hurdles having been overcome the manufacturers are now beginning to coerce users to go down the 64-bit road. With limited resources, developers want to spend as little time and effort as possible on obsolete operating systems or in the restrictive 32-bit domain and direct their focus on designing new features and fixing bugs.



*Windows 8 Metro interface. Sure is colourful!*

The impending release of Windows 8 later this year will prove to be very interesting as it appears the new OS is to be geared towards a touchscreen, mobile interface, app-based mindset. It will remain to be seen how this pending OS will fare with regular and DAW users as it represents a major shift in how Windows PC desktops are going to be used. Many will be watching this release intently to see how well Windows users take to this new change in workflow. As for my usual advice, if possible, stay away from new OS releases for at least six to eight months while the major kinks are worked out. Wait for the first service pack to be released before adopting it for your recording computer. I don't believe Windows 8 code is too far removed from Windows 7 code, so I don't foresee the hardware companies taking a long time to get their drivers and patches in order.

What about the house that Steve Jobs built? No doubt it was an incredibly sad day at Apple last October when Co-Founder Jobs passed away. He was known to be a very hands-on boss as well as a micro-manager, often overseeing every aspect of

a product's design and release. It remains to be seen how Apple will fare in the coming years without its visionary leader to steer the ship, but with its current stranglehold on the smartphone and tablet markets reinforced with giant cash reserves, I don't think we have any fear of Apple going awry anytime soon.

What may be more of a cause for concern is the potential disappearance of the Mac Pro line of desktops. There have been a lot of rumours and innuendo over the past several months suggesting this desktop line for Apple is no longer profitable. A related dark omen is that the Mac Pro lineup hasn't been earnestly revamped since 2010; this can't bode well for Mac Pro fans. Thankfully I'm not hearing of any troubles with the MacBook Pro, MacBook Air, or iMac lines at this time.

Also for your consideration is that programs like Final Cut Pro and Logic, Apple stalwarts, have now gone to direct sales, effectively cutting out the middleman. Their current marketing campaigns seem to be geared more towards a mass market type of "prosumer" reasoning and I am not sure how they are going to provide the type of support pros have come to expect from their local retailers.

Apple's release of OS X Lion 10.7.4 last year wasn't without issues either, including the contentious new autosave feature which could be very disruptive of your workflow. This resulted in a lot unhappy customers, with this release not having garnered the usual warm reception to which Apple has grown accustomed.

This release also began the first major shift towards incorporating features from Apple's iOS operating systems. The forthcoming OS X Mountain Lion 10.8, expected to be released summer 2012, is widely expected to gain even more features from iOS resulting in an even tighter integration with the iPhone/iPad group. Deeper integration of Apple's iCloud storage system as well as a change to its backup program Time Machine to allow for rotating backups on different storage mediums are just a couple of the expected changes. One other very interesting portent is that, for the first time, Apple is referring to Mountain Lion as OS X 10.8; notice no use of the word Mac in its title? Perhaps I am reading too much into the tea leaves...

I realize Apple is an immense company with vast resources and I may be jumping the gun here but it doesn't take Sherlock Holmes to see the subtle shifts taking place throughout its convergent strategy. With its energies being focused on the incredibly profitable iPhone, iPod, and iPad division it's hard to imagine the company spending as much time and money propping up an ailing desktop sector. It is going to make for some very interesting times in the near future over in Cupertino at Apple headquarters. I sure wish I could be a fly on the wall at some of those meetings.



*The new OS X 10.8. I am Mountain Lion, hear me roar!*

## HARD LOOK AT HARDWARE

Let's trek over to the local computer shop to see what's stirring in hardware land. I must confess this used to be my inner gear-head's favourite area of discussion, usually featuring an in-depth look at what to buy and how to optimize your computer for its best performance. It has been a strange time lately for hardware as well; we have seen very little revolution and more evolution occurring in both speed and storage capabilities. Combine this with nearly stagnant pricing and it sure makes it tough for me to generate the kind of excitement discussing it as found in my past computer features.

CPU core counts have stabilized for the time being with quad cores currently being the usual chip of choice for DAW computers. Though six-core CPUs are available, they are still a bit pricey, making for a less-than-ideal bang-for-buck ratio. For the slight performance gains they offer, it makes it difficult for me to recommend them until they become more affordable.

Hard drive sizes have been creeping up of course, not as exponentially as in days of old but with the minimum drive size now available being 500 GB and topping out at an astounding 3 TB this pretty much removes any worries over running out of space. The pricing for regular drives skyrocketed last year when the floods in Thailand destroyed the factories that create them and despite great strides in rebuilding the factories and getting back to business as usual, hard drive prices continue to remain higher than in pre-flood times.

The projected mass exodus to solid state drives has also failed to reach its predicted fever pitch. With a combination of their smaller sizes and considerably higher pricing than mechanical drives it continues to make them unappealing for routine purchase despite their impressive performance gains. Regardless of the type of drives you own, you should still be running separate drives for the OS and programs and one drive dedicated solely to song data. Plus don't forget to spring for the SATA III 7200 RPM drives and get as large a memory cache onboard the drive as you can afford, ideally 64 MB.

CD, DVD, and Blu-Ray technology has all but stalled with no major advances in speed or storage capacity and pricing having remained stable over the last year.

The shining star in hardware has certainly been RAM, which continues to maintain low pricing. This makes it entirely feasible, when using a 64-bit operating system, to be running no less than 8 GB of RAM. This hands down still makes it one of the simplest and most cost-effective ways of improving your computer's performance.

Let's look at USB 3.0 and Thunderbolt. Surprisingly, to me at least, both USB 3.0 and Thunderbolt realization has been slower arriving than I had originally forecast. Apple had secured the exclusive rights to Intel's Thunderbolt interface through to the beginning of 2012 thereby preventing any third-party manufacturer's ability to get in the game. Now that deadline has passed and we are finally starting to see some devices incorporating the interface make it to market including the new Apollo audio interface from Universal Audio. Thunderbolt easily remains the king of bandwidth with a potential 10 Gbps data rate for an astounding 25 GB transfer in a mere 30 seconds. Even still it has been barely mentioned in the Microsoft/PC world though Windows 8 is going to support it.

USB 3.0 at 4.8 Gbps (60-75 seconds for a 25 GB transfer) may only have half the potential speed of Thunderbolt but with over 10 billion USB devices already running worldwide it has a serious head start. Strangely, though, USB 3.0 has also been very slow getting out to market with few devices using its interface. It is also now starting to appear on a few motherboards as well as some external hard drives and thumb drives but it is a long way from reaching the ubiquity of its predecessor, USB 2.0.

I expect both interfaces to make major strides this year, though I doubt there is room for the two standards. It will ultimately be up to the consumer to pick the winner. Anyone remember Betamax?

## TABLET TALK

These days you can certainly get a very respectable recording computer, pimped out with Windows 7, for around \$1,000. Today's computers are so powerful that very little tweaking (if any at all) is needed to optimize them. Peering into my crystal ball, it's not too difficult to see a time in the not-so-distant future when the desktop, as we know it, will be gone.

Once USB 3.0 and especially Thunderbolt, which is easily capable of handling PCI-e data bus speed transfers, are readily available, the need for full-size desktop computers with PCI card slots will be no more, thereby allowing for much smaller machines to finally put an end to the desktop's once powerful reign.

So, back to that 500-pound gorilla that's blocking our view. Tablet users face several challenges when trying to use them for serious work as this form factor is not without its pitfalls. It seems pretty clear that, at this time, they are not quite ready to replace the venerable desktop or powerful laptop for music production – from the lack of a physical keyboard, although there are Bluetooth keyboards readily available, and slower processing speeds, which are sure to increase as time goes on, to the inability to seriously multi-task, which will again be addressed with newer faster processors, and the lack of screen real estate, which can be augmented by using a video adapter to add a full-size monitor.

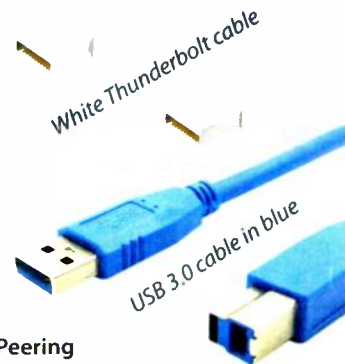
In those regards, for now, tablets are no match for a powerful desktop or laptop. One place where tablets do shine, though, is onstage – from driving guitar effects to virtual instruments to controlling your stage mix from a remote location. My personal favourite app is replacing that ever-annoying binder full of song lyrics and chord sheets that always seem to fall off or blow away at the most inopportune times!

At the end of all this forecasting is one other intriguing footnote and that is the impending death of the CD. It appears that all of the major record companies are intending to discontinue making CDs, very possibly by the end of this year. This of course will force people to purchase new music primarily via digital downloads, which in turn will encourage the growing trend of focusing on the single song. With CD players in cars being discontinued and CD sales plummeting (never mind music sales still sitting in the dumper) it looks pretty grim for the future of the CD as well as the full-length album. It truly is a brave new world.

That concludes my crystal ball gazing of the tech industry for now and though the latter half of 2011 and the first half of 2012 may have been quiet for computers and software, I predict the next 12 months are going to be quite the thrill ride with some big changes ahead, so get onboard and remember to hang on to your hats!



*Eric Price is what you would call an industry pundit. He is still mourning the death of vinyl albums and 8-track tapes. If you want to share your feelings about that or check in with your own opinions, he can be reached at: [eric@gepconsulting.ca](mailto:eric@gepconsulting.ca).*





# TABLET-BASED TOYS

A selection of some cool musical tools available for your mobile and tablet devices.

Here's a screen shot of IK Multimedia's AmpliTube for the iPad. Combine this with the company's iRig interface and you have a potent array of guitar amps and effects at your fingertips. IK Multimedia also makes the iRig MIX, a mobile mixer to attach to your iPhones or iPads to turn them into a portable DJ workstation.

IK Multimedia along with other manufacturers also make a very practical assortment of stands and clips to mount your iPads, iPods, or iPhones for performance or production use. [www.ikmultimedia.com](http://www.ikmultimedia.com).

Let's take a look at a few virtual instruments as well. One of my personal favourites is the Hohner Squeezebox, available in five keys. Once it is plugged into a mixer, it can do a very admirable job of simulating an accordion. This can be found in the iTunes App Store and sells for the ridiculously low price of around \$3!

Here's Propellerhead's Rebirth done up for the iPad. [www.rebirthapp.com](http://www.rebirthapp.com).

And of course check out the Moog Animoog. [www.moogmusic.com/products/apps/animoog](http://www.moogmusic.com/products/apps/animoog)

Below is the OnSong app I use for my lyrics. This app is indispensable and has made my life a lot easier. Hundreds of songs at my fingertips, page scrolling, and sticky notes while lyrics can be output to a TV screen or monitor – a great deal for under \$10. [www.onsongapp.com](http://www.onsongapp.com).

Finally, here is the hugely-anticipated Mackie DL1608 digital 16-channel mixer featuring full integration with an iPad for comprehensive control of your live sound. That's not the coolest part, though; you can un-dock the iPad to take it anywhere around the room to do the mix! [www.mackie.com](http://www.mackie.com).



iRig plugged into AmpliTube



iRig Mix



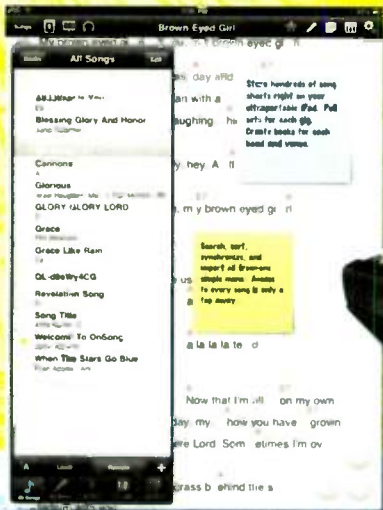
Propellerhead's Rebirth



Hohner Squeezebox



Moog Animoog



OnSong



Mackie DL1608 digital 16-channel mixer

# BENEATH THE

## Tips For A Successful Festival Season

### Get out your shorts and polish up your Wayfarers; it's summer festival season.

I often find myself referring to festival time as "summer camp." It's that time of year when the sun shines, you see some long lost road-warrior pals, and hotel pool decks become lakeside docks during much-prized downtime.

Festivals can be some of the hardest events to play or work, but also the most enjoyable and memorable. Whether you're playing for a packed house or handling the gear that makes it all possible, knowing the ins-and-outs of how summer festivals operate will ensure you're able to make the most of the opportunity. So pack the van or tool kit, buy some sunscreen, and fill the cooler with ice; it's time for us glorified carnies to hit the road.

### SAFETY FIRST

Everyone from the talent and their teams to the local technical crew needs to remember that festival sites can be extremely dangerous – we're talking heavy equipment, high-voltage cabling, rigging, tens of thousands of pounds of steel, and possibly even high explosives. It's vital that the crew is sober and rested at all times to focus on the task at hand.

If you're working, you're expected to show up rested and ready to work with the proper safety equipment for your task. At the bare minimum, that means steel-toe boots, work gloves, and hearing protection. You should always be aware of your surroundings, take notice of where high-voltage lines are run, and keep these areas clear. Use cable mats in areas that will see a lot of traffic. Clearly mark off pathways and hazards to avoid, like guide wires, edges, or drop-offs with florescent coloured gaffer tape. Keep an eye on weather patterns and forecasts. Rain and high winds can kill, so know when it's time to call a hold, or shut down. No concert is worth the cost of injuries or fatalities.

### ADVANCING

Producing a festival of any size is a hectic process. From professional performers to technicians and administrators, everyone has to co-exist. Long before anyone has stepped foot onsite it's important that everyone involved has been in contact and advanced all production requirements. Festivals are hard enough; flying blind will not help anyone.

The production manager is the liaison between artists and production companies and ensures that once everyone gets onsite, they have all the required equipment and info prepped and ready to go.

Artists: your set can go awry without the proper preparation. The production manager is your friend. Ensure you've submitted a production advance, show up on time, and bring any vital pieces of equipment with you just in case. If you decide to pass on advancing, then you get what you get and have no right to be mad when your set is cut because changeover took too long.

### LOADING IN

The true art of loading in for artists or technicians is to use your time efficiently. Find the balance between getting your rig up fast enough to leave plenty of time for testing and tweaking and taking time to make sure it's done safely and properly. For crew, there will be resets each night, but if you plan your in with caution and care you can set up in a way that will result in the least amount of headaches throughout the festival and during load-out.

A common saying I hear from my older colleagues is: "It's all about the out." When installing your rigs, keep in mind how you are going to take them out. Artists, lighting, audio, and video are all going to be in a rush to get their kits out and get to the next show so think ahead and make plans so that everyone can co-exist.

# OPEN SKY

## – Whether You're Backstage Or Onstage

### BACKLINE

Festival dates are often one-offs for artists, meaning they're without their usual touring gear and are reliant on a rented backline. This requires a good backline tech and a good selection of equipment. The catch is if you don't have opening acts on the same drum kit or amps or keys, the more you swap during changeovers, which adds up to lost time.

During sound check, the backline tech should be making cheat sheets on what each artist requires, where on the stage they need it, and what it's going to take to make that happen. The backline tech should be working with the patch tech to ensure that everyone is on the same page about what equipment is used for each set, and artists should be willing to share and make compromises – it may mean a few extra minutes of stage time.

By Mark Desloges

### STAGE MANAGERS & CHANGEOVERS

Some of my best friends are stage managers. People in this position are often labeled as arrogant, abrasive, or irritable. But however you slice it, a good stage manager can be the backbone of a festival's success. Stage managers look at the bigger picture and make calls based on time management and technical requirements. They aren't there to give you a hard time; they are there to make sure that everyone is doing what they're supposed to, when they're supposed to. Being a stage manager may not make you popular, but a good stage manager isn't there to make friends. Respecting the responsibilities that come with the position and the people brave enough to take it on can go a long way in making for a painless experience.

As I mentioned before, planning changeovers can save you a lot of time and hassle. I like to have pre-changeover meetings with the stage manager, patch tech, backline tech, and local hands so that everyone who will be resetting the stage knows exactly what's happening. This will not only improve changeover times but it also can help reduce the risk of mistakes. You will be amazed at how much smoother your changeovers will go if you take the time to talk them out.

### PREPPING PRODUCTION KITS

Once you've determined the festival's technical requirements and the production manager has reserved the kit, it needs to be assembled and tested before leaving the shop. Test each speaker, run signal down the snakes, and make sure that your lighting fixtures are working before any piece of gear makes it onto the truck.

When it's time to pack, think things through; pack your kit in a way that it can ship easily, assemble with little effort and time, and be easily serviced in an emergency. You can't fix everything and you can't pack two of everything, so it's important to pack what has to work carefully and pick your spares with caution.

### SOUND CHECKS, LINE CHECKS & PATCH BOOKS

Each day of the festival, audio crewmembers should all receive a small booklet from the production manager outlining that day's technical requirements and running time schedule; however, everyone involved should have already discussed this in advance. The book should just confirm it.

At the top of the day while the headlining act's crew is setting up, the crew should be planning for the opening acts. This is the time to get ready for a hectic day, so eat breakfast early and get to work.

As each artist performs sound check, it is crucial for the patch tech to be making patch sheets; these will eventually get turned into day books for the rest of the audio crew. You can't risk miscommunication or make mistakes. Keep your patch sheets handy and ensure the front of house and monitor engineers have copies. Keep extras so when one gets misplaced (yeah, it happens, and can be terrifying) you don't ruin the entire day.

Crew's Corner



## BACKSTAGE WITH: Jenn Grant

Halifax's Jenn Grant will be playing the Canadian summer festival circuit in support of her last full-length effort, 2011's *Honeymoon Punch*, while also previewing songs from her upcoming release, *The Beautiful Wild*. The quirky pop songstress checked in with *CM* just prior to heading off to Spain to perform at Barcelona's Primavera Sound Festival.

**CM: Why are festival slots beneficial for you at this stage in your career, and what's been your best festival experience to-date?**

**JG:** Mostly I like festivals because I love to sing outside. I think it's also special for the audience to hear the music

outside. There is hopefully always a connection between the music and the audience, but if you add a beautiful environment, especially a natural one, that can be a pretty sacred experience.

A few summers ago, I played a solo set in a yurt (circular tent) at the Evolve Festival in Nova Scotia. My dog Charlie was sitting behind the stage. It was just one of those shows where I wasn't sure what to expect and ended up feeling captivated by the audience and the feeling of the show. But anytime I can sing looking up into the trees or mountains or water, I always feel just so lucky to be a part of it.

**CM: Behind the scenes, how do you ensure your festival shows go off as smoothly as possible considering their rather unique nature?**

**JG:** I have been starting to get a grasp on how to simplify some of the technical aspects, since there are always such short changeovers between acts. Simplicity and confidence in what you are about to share is the only way you can hope to go into a show. I find that means that you can let yourself go, and that seems to be – for me, anyway – what makes for a good and unique performance.

**CM: In terms of working together with technicians, other artists, etc. for a smooth experience, what advice would you give to other artists entering the festival circuit?**

**JG:** Any opportunity to share gear with other bands like drums or amps can be helpful, but maybe more than anything, to be open to the fact that it might not be perfect. It's probably true that no one will be listening quite as closely as you yourself are, so if you can let go and have fun playing the music, that is the most beneficial thing you can ever do. People are there to hear music but also to take from whatever energy you are giving off, so I try to ground myself beforehand, feel connected to who I am playing with, and then just let whatever will be, be.

## BACKSTAGE WITH: DJ Brace

A JUNO winner with a number of DJ competition titles, Montreal's DJ Brace has performed on the international festival circuit while also maintaining regular club gigs in and around his home city and beyond. He's got a number of current releases making waves, including several remixes, an EP with *Kabanjak*, and *Apatheia*, his third solo album.

**CM: Why are festival slots beneficial for you at this stage in your career, and what's been your best festival experience to-date?**

**DJB:** All of the festivals I've performed have been equally great experiences and each has had special meaning to my career, namely through meeting and discovering new artists, having my peers and heroes alike watch my performance, and being invited to play other festivals. Festival slots are beneficial as they help me boost my fan base and offer exposure to record labels, promoters, and festival heads.

**CM: Behind the scenes, how do you ensure your festival shows go off as smoothly as possible considering their rather unique nature?**

**DJB:** Being on time to sound check – early, in fact. Also, knowing what my needs are and asking for them clearly in writing prior to the festival and to the sound technician and crew during sound check.

**CM: In terms of working together with technicians, other artists, etc. for a smooth experience, what advice would you give to other artists entering the festival circuit?**

**DJB:** Be as self-sufficient as possible by bringing as much of your own equipment as possible in an effort to make it easier for the sound crew by requiring as little of their equipment or cabling as necessary.



## BACKSTAGE WITH: Tariq Hussain of Brasstronaut

Weaving together hints of jazz, electronic, pop, and rock music, Vancouver's Brasstronaut has become an in-demand festival staple over the last few years. This summer, they'll be back on the road in support of their latest release, 2012's *Mean Sun*.

**CM: Why are festival slots beneficial for you at this stage in your career, and what's been your best festival experience to-date?**

**TH:** I think everyone in the band will agree that one of our most memorable Canadian festival experiences so far has been the Hillside Festival in Guelph, ON. I've never seen audiences get into music the way the crowds at Hillside do. Everyone in the band was soaked in sweat by the end of the set. Still, the vibe in there was so magical, we could have gone up and played the set all over again.

Festival slots are great for us – great for any band, I suppose. Festivals offer an opportunity to reach a large audience in one shot and also perform for people who might not know of your band and suddenly, they're digging your show. I think audiences are in a different mindset at festivals. Audiences are more committed to the "event" of a music festival and, as a performer, you can definitely feel that energy.

**CM: Behind the scenes, how do you ensure your festival shows go off as smoothly as possible considering their rather unique nature?**

**TH:** You have to be extra efficient in terms of set up and take down. In most cases, there are no sound checks at festivals; there's a 15-minute changeover between acts in which time you set up, perhaps do a quick line check, and then you have to be ready to go. At all the festivals we've played so far, the stage crews have been extremely efficient and professional, so there's no need to stress.

It's best to show up at least a half-hour before your set time, if not more, to get instruments and gear ready to go and check in with the stage manager or a festival volunteer – they feel better knowing that you're around.

**CM: In terms of working together with technicians, other artists, etc. for a smooth experience, what advice would you give to other artists entering the festival circuit?**

**TH:** Be sure to advance an updated and accurate tech rider to the festival so that the sound and stage crew know, in advance, what they're dealing with. This has proven especially important in our band because there are six of us with very specific needs.

Also, festivals are usually running on a fixed schedule so sets have to begin and end at the agreed upon time. It's important to stay within the allotted time otherwise the whole night gets thrown off.

If a band is just starting off in the festival circuit, I suggest they get their applications in early for summer festivals – I'm talking before Christmas. Also, there are a lot of really excellent small festivals open to newer, lesser-known artists that are a blast to play.




Photos: Megane Voght

# DESOLATION



[CHARVEL.COM/DESOLATION](http://CHARVEL.COM/DESOLATION)

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## CALLING IT A DAY

When the last band has played the last encore and it's time to pack up, everyone is ready to get some rest and go home. That makes for a volatile period where tempers can flare and errors in judgment are more likely. I understand that after a week of 18-hour days you are cranky and just want to get the load-out over with but this is the time when it is perhaps most important to stay cool and work as a team.

You should have spent the week planning for this load-out, and at this point, everyone on crew should be working like a well-oiled machine. Take the time to explain to your crews exactly what will be happening and how they can best be of help.

When it's all said and done, shake each other's hands. Just like in athletics, even if you didn't get along, you worked together and probably couldn't have done what you did without one another, so a round of thank-yous is in order.

## SURVIVAL

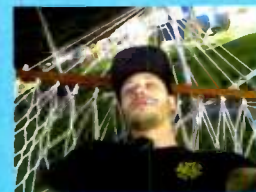
People often underestimate the toll that a summer full of festivals can take on a person. Whether you're working on the crew or driving from site-to-site in a van, 15- to 20-hour days, long distances, crammed hotels, and catered food can be quite demanding.

It's essential to look after your health and take care of yourself when you aren't feeling your best. This isn't like your job making pizzas where you could call in sick and wrap yourself in bed sheets. When you're miles away from home and there is no one to replace you onstage or behind it, you have to work, so be sure to stay hydrated and make sure you get as much rest as possible; you're going to need it. And keep in mind that a few comforts brought from home can make the long days more enjoyable and livable.

## STAY GOLD

It's often easy to blame a bad day on something or someone else; however, the determining factor for how your festival season will go depends on one single thing: your attitude. These are the shows that you will remember for the rest of your life; why spoil them by being angry or upset? Your day will go smoother and your memories will be fonder if you wear a smile and do what you do because you truly love being there.

So smile, love life, embrace the outdoors, and have a good festival season! ■



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

# Versatile, Compact, Scalable Array for the Masses

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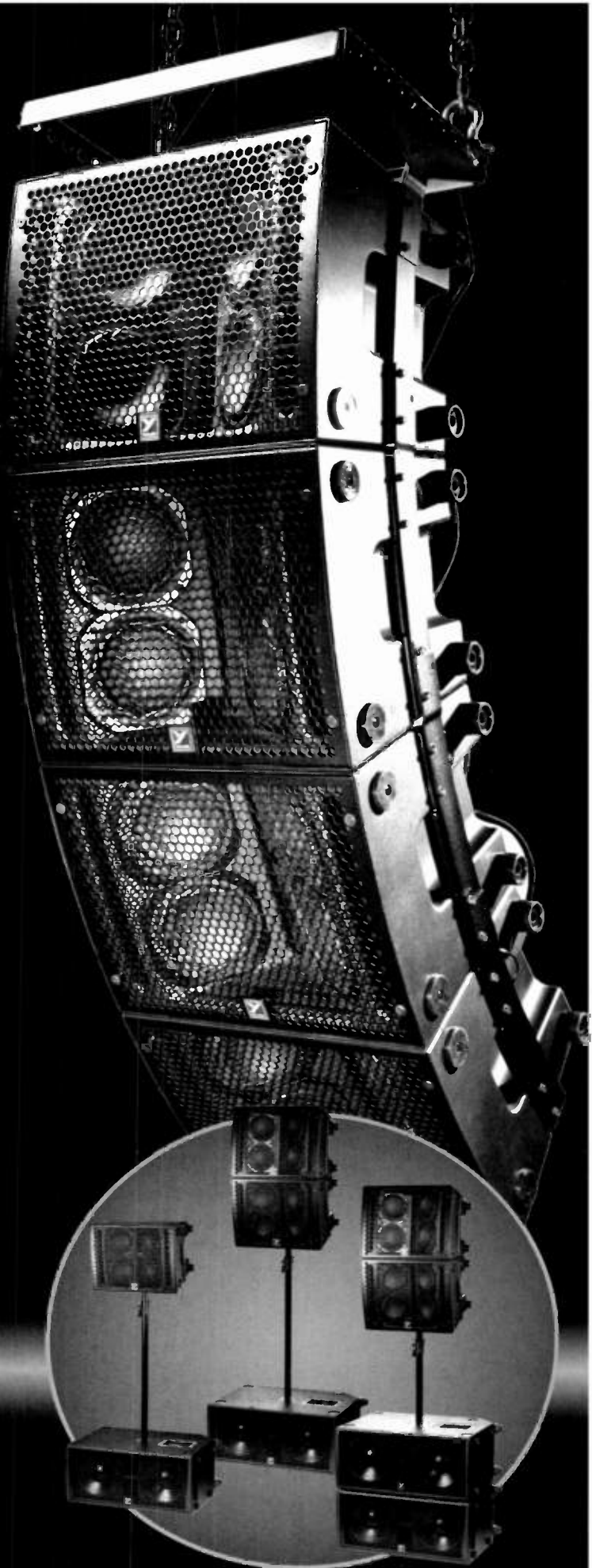
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# ByTheNumbers

By Kevin Young

## *CM's 2012 Keyboard Special*

Regardless of the genre of music you play, over the course of writing and recording any given piece, you'll encounter hundreds, if not thousands, of decisions. For this year's Keyboard Special, *CM* assembled a panel of players and asked them to give our readers an inside look at the process they took to writing and/or recording a specific song. In the end, their responses suggest that while there's value in taking a methodical approach to making music, in creating unique sounds and expanding your musical boundaries, being open to the kind of happy accidents that happen when you're operating purely on instinct is equally important.



## "(Get Your Kicks On) Route 66"

**Player:** Carol Welsman

**Album:** *Journey* (2012)

**Originally Recorded By:**

Nat King Cole (1946)

**Gear:** Yamaha C7 Acoustic Piano

"With *Journey*, the idea was to record travel songs and 'Route 66' was just screaming to be on the record," Welsman says. "The first arrangement I did went from 5/4 to 4/4. Live, it got a rise out of people, but it didn't fit the album. We originally recorded it with drums, but I thought it would sound more original without them.

"While I wouldn't call this the most original arrangement in the world, we did play with the turnarounds. After the first verse, I'm keeping a common note on the top, a B $\flat$ , and underneath the progression B $\flat$ 13 – A13 ( $\flat$ 9) – A $\flat$ 13 – G13 ( $\flat$ 9) G $\flat$ 13 – F7 ( $\flat$ 13). It gives you a little bit more pizzazz than going I – IV – II – V.

"Then there's the line that takes you from the first chorus into the solos, which is from my 5/4 version and is very typical of what I do: a chordal fill that sounds like a shout chorus and goes E $\flat$ min7 – D $\flat$ maj7 – C $\flat$ min7 (add 11) – B13 (#11) – B $\flat$ 13.

Carol Welsman



Photo: Lori Stoll

That leads into a solo section in which Welsman trades fours with the guitar and bass. Live, she says, they'd likely trade eights or even lengthier sections of the song. "But in some ways, it's more of a challenge when you're under the gun to make something happen in just four bars," she says.

"Improvisation is a language," Welsman continues. Correspondingly, when you're trying to decide what statement you want to make in four bars, eight bars, or more, you should consider how well-versed in that language you actually are. "It's like saying 'I speak French.' Well, do you speak French fluently, or just enough to get by in a restaurant? With a solo, when you're creating a new melody over a set of chord changes that somebody's already written a beautiful melody for, I suggest calling the melody up every once in a while or starting your solo with a line that involves the melody. I also suggest recording your solos, listening, and being constructively critical about them.

"Don't let the cat out of the bag too early. If you do, where do you go from there? If you have a lot of technique, great; just save some of it and, whatever groove you're playing in, make sure you're really in the pocket.

"Practice motifs. Take a great line and move it through all the chords – chances are people are actually more likely to hang their hat on that and remember the solo more than if you're just playing a bunch of (different) lines."

Finally, she says, consider space: "Like Ahmad Jamal – he played a note and then it seemed like he'd gone out for a coffee, but the silence is beautiful."

## "Second Hand News"

**Player:** Rob Shapiro of Hey Romeo

**Album:** *Hey Romeo* (2007)

**Originally Recorded By:** Fleetwood Mac (1977)

**Recording Gear:** Yamaha C7, Roland VK7, Leslie 147 & Vintage Traynor Amplifier

**Live Gear:** Yamaha CP 300, Roland VK 7, Neo Instruments Ventilator rotary cabinet simulator

"I used a Roland VK7 with this old Leslie 147 and put it through a Traynor head I got off of eBay for \$200, so it was kind of a custom-Frankenstein-chop job, but it gave the track a vibe," explains Shapiro. "I pulled the bottom and top three drawbars out. In the verses I'd back off the top drawbars and use the first and third drawbars on the bottom, which made for a nice, smooth sound. With the piano, I just tried to stay out of the way of the organ. The Hammond takes up a lot of room, so the solo at the end of the song is where the piano could speak the most."

## Putting A Signature Stamp On Classic Covers

### "I Wanna Dance With Somebody"

**Player:** Matt Vink of These Kids Wear Crowns

**Album:** *Jumpstart* (2011)

**Originally Recorded By:** Whitney Houston (1987)

**Gear:** Roland Lucina AX-09, Roland Gaia SH-01, Korg R3

Undeniably, the keyboard parts on this track are integral to capturing the unrestrained joy of the original song and putting a modern twist on it. One of the choices Vink has to make in recreating TKWC's lush brand of electropop/punk live is sorting out which of the multiple layers of keyboards he, bassist Alan Poettcker, and producer Matt Squire laid down in the recording process he can accurately reproduce with the tools available.

To do so, Vink's used various instruments, including a Korg R3 triggered by a Roland Lucina AX-09 Keytar and, more recently, Roland's Gaia SH-01 Synthesizer. "Basically, we go through the parts, build the patches on my keyboard, and match them as closely as we can, but we also have tracks in the background. Sometimes we'll have a song with 96 tracks, and it's like, 'How in the world do you recreate that?'" To meet that challenge going forward Vink is considering adding more gear – including an Arturia MiniBrute – to his live set-up and, perhaps, adding another keyboard station onstage for other members of the band to use when necessary.

Matt Vink

Rob Shapiro

# KEYS



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# ByTheNumbers

## At The Keys With: Amin Bhatia

**Compositions:** "Flashpoint Theme," co-written with Ari Posner (2008) & *The Interstellar Suite* (1987)

**Gear:** *The Interstellar Suite*: Roland MC-500 Microcomposer, Roland SBX-80 Sync Box, Moog Minimoog, Roland JX-10, Oberheim Xpander, Yamaha TX-216 (with two additional TF-1 modules)

Coming up with the theme for the CTV/CBS crime drama *Flashpoint* was a complete fluke, Bhatia says. "I came up with a simple loop and some friendly chords, went home for dinner, then came back, added in the piano line, and submitted it as a cue. But not only did they like it as a cue. Bless their hearts – they said, 'Why don't we make this the theme?' To make it more theme-friendly I added the sound of a gunshot and reversed it at the top of the piece. It's simple, but it's become a signature for the show.

"Some of the most successful things in life happen by accident," he adds. At other times, however, you have to work like mad and plan each step ahead of time, as was the case when Bhatia recorded his 1987 debut record *The Interstellar Suite*.

"I wanted to have my own little orchestra, and synthesizers were the next best thing," he shares. "I didn't use samplers because I thought it was a cop out, so recording was a process much like animation – going layer by layer, element by element. But that was the fun of it. I had a few synthesizers, a Roland Microcomposer, and a multi-track recorder, but I couldn't cue all the sequences at the same time. I had to go section by section, then mix them all together and hope it worked."

That process has since impacted his career as a film and television composer substantially. "Because of those restrictions I had to truly understand orchestral instruments to emulate them. Over the years, I've had the privilege of working with real orchestras and having that knowledge – knowing what instrument does what to create a good chord in the woodwind section, for example – has really made a difference to my compositions."



Amin Bhatia

Since he began remixing *The Interstellar Suite* in 5.1 to celebrate his 25th anniversary as a composer, Bhatia has begun using analog synths for *Flashpoint* when possible. "Despite the tight deadlines, any time I can, I'll fire up the Voyager or the Arp and try to work them in."

Given how tight those deadlines are and how swiftly the process of revising music for film and TV needs to be, relying on samples is absolutely necessary now, but Bhatia does maintain that something has been lost in the transition from pure analog to modern samplers and sequencers. "I've become sort of the Dr. McKoy of the synth community. When someone shows me how quickly they've put a song together by grabbing a few loops from GarageBand, I've been known to say, 'Go back and actually play something.' I understand there are deadlines to deal with and it's amazing what we can do with something like (Celemony's DAW) Melodyne, but I think people are going back to 'live' again, recording themselves on their iPhones bashing on tin cans or whatever, and personally, I think that's a good thing."



Player: Sonny Keyes

Artist: The Kings

Album: *The Kings Are Here* (1980)

Gear: Yamaha YC-10, BOSS CE-1 Chorus Ensemble Pedal, Yamaha Acoustic Grand, Moog Minimoog

Sonny Keyes

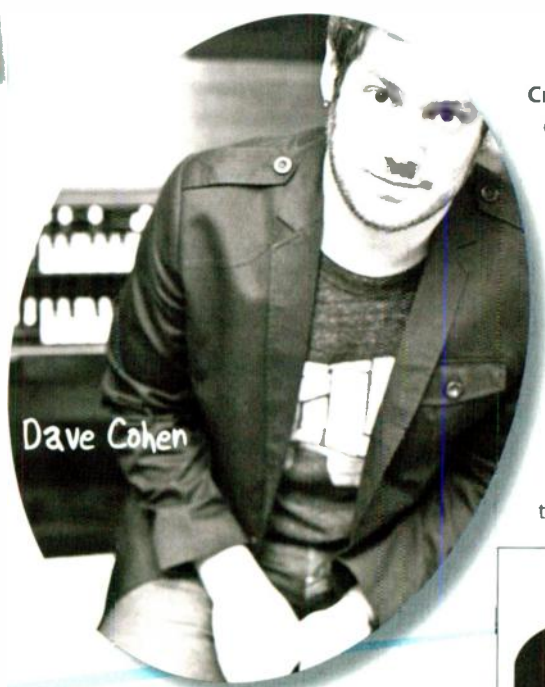
## Recording A Classic:

### "This Beat Goes On/Switchin' To Glide"

**Creating the Sound:** "There were two sessions for 'This Beat Goes On/Switchin' To Glide.' When we recorded ourselves, I played the intro on a Minimoog then switched to a Yamaha YC-10 for the album session with Bob Ezrin at Nimbus 9 Studios in Toronto. I toured with that YC-10 for years. I'd have liked to have had a B3, but it was the most portable approximation of an organ I could find and we were lifting our own gear.

"I always played the YC-10 through the CE-1 pedal, which was the poor man's Leslie. The organ sound was just everything as high as it could go. Our guitarist was really loud so I had to crank everything to be heard. So, if you get a YC-10 and turn all switches to the top level, that's the sound.

"I also used the Minimoog on the album session for the ring modulation bridging the two songs and for other synth parts. I got some kind of portamento sound using sawtooth waves on the first two oscillators, then used the third oscillator to modulate them."



**Creating The Part:** "It was actually one of my first Nashville sessions. I was 20 or 21 and everyone in the studio had a bunch of Grammys, so although I generally don't get stressed in musical situations, I was a little on-edge.

"Honestly, that part was born out of ignorance. I was used to, like, 'I'm going to give three totally different performances and then you can comp from those.' That's what I was going for, but that's not how they do things down here. You're expected to

nail what they want, and what you want, but not overplay. It's almost like you're not supposed to be heard; it's more of a texture, and that's precisely what I didn't do," Cohen says, laughing. "In the second verse I heard some space, so I filled it and answered the vocal with a B3 lick, which in retrospect was a fairly ballsy thing to do." ■



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

**Creating The Parts:** "The organ licks that introduce the song are actually an interpretation of the original Minimoog part - a melody our bass player and singer, Dave Diamond, sang to me. It was his song and that was how he pictured the beginning. When we made the album with Bob Ezrin, he wanted to thicken it up, so I switched to organ and two-part harmony.

"Another thing you'll notice in 'Switchin' To Glide' is a watery, 'echo-y' synth line. A sound I played at the end of the bridge fed into a tape delay so it tailed off into the verse. I think Bob cut the two-inch tape to swap verses and it ended up being a synth sound that just came out of nowhere at the top of the second verse."

Since then, in performing the song live, Keyes has used a variety of gear: a Hammond B3 and Leslie, Korg CX-3, Oberheim OB-8, Yamaha DX7, and Roland D-50. "Now I use a Korg Triton Extreme for the organ. I recreated the synth sounds using an Arturia Minimoog program, sampled them, and assigned them to keys on the Korg."

## Notes From Nashville: "Love Sweet Love"

**Player:** Dave Cohen

**Artist:** Johnny Reid

**Album:** *Kicking Stones* (2007)

**Gear:** Hammond B3, Leslie 122

**Creating The Sound:** "It's a setting I use a lot - something like 308200056, no percussion, but with Vibrato or Chorus 1. For the choruses, I pull out the bottom two drawbars to bring up the bottom end."

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By Dale Boyle

# A LESSON IN INVENTION

**In** order for inventors to acquire exclusive rights (a patent) to their inventions, they must demonstrate that their creation is novel, functional, and reflects “inventive ingenuity”; however, the inventor does not have to necessarily “re-invent the wheel,” and actually, most patents (90 per cent) are alterations and improvements to existing patents.

To illustrate with a musical example, the Bigsby guitar vibrato tailpiece, first introduced in the 1940s, has a limited range of movement and pitch, producing a subtle shimmering vibrato effect (think Merle Travis, Duane Eddy, or later, Brian Setzer). The Fender synchronized tremolo that emerged in the ‘50s featured a new vibrato design and extended pitch altering possibilities (think Hank Marvin, Jimi Hendrix, or Jeff Beck); and the Floyd Rose double-locking vibrato of the late ‘70s broke new ground by simultaneously resolving the tuning problems of previous designs and allowing for an even greater range of pitch (think Eddie Van Halen, Neal Schon, or Steve Vai). The point of this brief example is to illustrate that an invention does not have to be wholly new, and inventors routinely expand upon and alter the work of others.

Okay, so what could this possibly have to do with songwriting? Well, just as inventors often build upon and alter existing inventions, songwriters can adopt a songwriting approach where previously written songs serve as launching pads to discover, develop, and explore new songwriting possibilities.

Here are some strategies on how you can re-work known songs as a means to spark new ideas and “invent” new songs.

## Shifting Styles & Directions

If you are a punk musician, for example, why not take an acoustic country ballad and give it an up-tempo punk treatment? It may lead you down a dead end, and it may sound corny, but changing the style and direction of a song (which may include altering instrumentation, tempos, etc.) may present some seed of an idea that you can build upon to compose something new.

## Altering Arrangements & Chords

When re-working a song, feel free to drop a bridge, extend a chorus, and basically change the arrangement in any way that serves you to create something new and unique. Similarly, removing chords, adding chords, and selecting alternative chords can bring forth new tonalities and patterns that just might provide the basis for your new original song.

## Modifying Melodies

Remember: The point of this exercise isn’t to preserve the integrity of the original song, so feel free to experiment and take the melody to new and unrecognizable places. That’s where you may find a unique melodic hook for your own song.

## Re-Writing Lyrics

This can go hand-in-hand with modifying the melody. Similarly, while discovering that melodic hook, you might happen upon a phrase or lyrical idea that can be further developed into your new song.

While this approach can certainly serve to inspire experienced songwriters, it may be an especially helpful tool for novice writers, particularly those who may feel overwhelmed with the multi-

tasking role of composing music, writing lyrics, and arranging a song from scratch. The benefit of this songwriting approach is that songwriters have something in place from which to work and develop their songwriting skills and begin to shape what may turn out to be new original songs.

If the thought of writing songs in this manner seems a bit contrived, I’ll leave you with this to consider:

In 1991, Nirvana released *Nevermind*, and the opening track and lead single, “Smells Like Teen Spirit,” made its way into the mainstream and introduced the world to alternative rock. The sound was fresh and marked the beginning of a new musical trend. The opening power chord guitar riff of “Smells Like Teen Spirit” is played with F, B $\flat$ , A $\flat$ , and D $\flat$  chords. Now try playing the riff with G, C, Em, and D chords. Sound familiar?

Yep, it’s the main riff from the chorus of Boston’s “More Than a Feeling,” the opening track and lead single for the band’s debut album released in 1976, 15 years prior to the release of *Nevermind*. Of course, similarities such as these are quite common in popular music, so the resemblance of these two guitar riffs may be purely coincidental; however, the point of this Boston/Nirvana example is to illustrate that, potentially, tweaking existing music could result in the creation of new, exciting, and perhaps even groundbreaking music.

As songwriters, we are, to borrow a metaphor, “standing on the shoulders of giants.” Intentionally or not, to various degrees, the work of others can and will have an influence on what we do. So if we take a lesson in invention, we can embrace this reality and consciously rework previously-written songs as one approach to discovering and developing ideas and “inventing” new songs.





David J Taylor is an award-winning record producer/engineer who's been at it for over 20 years, in that time working on close to 100 recordings. He is also a prolific recording artist/songwriter with 16 albums released between 1990 and 2011. Alongside his musical endeavors, David also works in the film industry as a rerecording mixer, music supervisor, composer, and Foley recordist.

By David j Taylor

# DO WE NEED A RECORD PRODUCER IN 2012?

Yes!

"With home recording and the ability to do it all myself, do I still need a producer for my project?" This is a question I'm frequently asked on panels and during mentoring sessions; my response is always an emphatic "Yes!" The producer's involvement in the record-making process is critical, as the artist needs perspective and outside opinion about their art.

If you are a song-centric producer like I am your prime directive is to service each song individually within the overall sonic context and vibe of the LP, EP, or single, providing outside influence and perspective for the artist. The producer's role can be everything or nothing – musical sounding board, coach, cheerleader, runner, coffee maker, bringer of water to the vocalist, the "Yes, you're doing great" reassure-er, the purveyor of ideas in the moment, the voice of reason saying "Stop singing; you've nailed it," and so much more.

Your producer is there in pre-production and still there during mastering. If your producer is like me, he or she may move from producer, recording engineer, mixer, guitarist, bassist, keyboardist, and arranger on one production to simply producer telling the vocalist when they're flat or sharp on the next. The producer's role is critical to the process either way. If it wasn't for the great George Martin, The Beatles' story would have turned out differently. "Eleanor Rigby" is a prime example of his influence and outside perspective. Paul McCartney wrote a great song and Martin said: "Why don't we try this with string quartet accompaniment?" No one had done anything like that before (melding classical and rock). This action not only serviced the intent of the song perfectly; it also changed the trajectory of record production forever. Not bad for just one "idea" from the producer.

Modern recording has put the power of the multi-track record studio into the hands of every artist – easier than the Tascam Porta-5 four-track tape recorder I learned in the '80s, let me tell you! Therefore, some ask: "If I can record myself wherever and whenever, can't I just produce myself too?" I believe the

A year prior, Jasmine came to Twisted Pair to co-produce her album *Bandaid's* with Lin Elder. She recorded all bed tracks here, overdubbed everything else at various locales in Alberta, and brought me back at the end to mix. Despistado's 2002 album *The Emergency Response* I produced entirely at Twisted Pair whereas Sylvie's 2003 album *I Wish I Was Driving* had bed tracks recorded in one facility while overdubs and mixing were done in a house.

When I lived in Vancouver, I produced albums at Greenhouse and Crosstown Studios on tape but when my friend Sal Riley opened Bedlam Studios (the first hard-disk recording studio in which I'd worked) I saw the "digital light" as it were (non-linear editing and cost effectiveness). I produced Geoff Berner's album *Light Enough To Travel* and albums for The Radio and a few other groups there in the 90s. I have also recorded music on the side of a mountain and in many hotel rooms on tour using my mobile rig.

The reason I list all these disparate examples is to demonstrate a point. The one constant through all those albums (worked on in many locations and in many ways) was the producer. With computer-based recording there are endless ways to record an album. There are great record producers out there, so find the right one for your project and find a way to use great recording spaces in conjunction with home based recording if it suits the work you're doing, or lock out a major studio, or do it all at home – whatever your song requires.

If you're a producer/engineer like me, you celebrate new technology and innovation. That said, even with elastic audio, auto-tune, the ability to record anywhere, and fix anything your heart desires, you still need to remember that without a great song you have nothing and without a producer your great song may fall short of the mark.

answer is no. Here are a few examples of the variety of production landscapes I have worked on over the years.

Megan Nash's album *Tough Love* was recorded/mixed entirely at Twisted Pair in Regina save for Tex Emery's pedal steel tracks, which were recorded at his home. The Semko, Fontaine, Taylor album *Heartaches and Numbers* was produced in a living room with two mics – one close and one far) and was mixed in Regina. For my most recent album *Goodbye Hazel*, I brought my best pal Jasmine Whenham in as production consultant to help me with critical decision-making (song keys, tempo choices, etc.) as we tracked drums. Even though I've produced close to 100 albums, I needed outside opinion for my own music.



By Nathan Petrie

## *A Musician's Introduction To* **IN-EAR MONITORS**

**W**e're all familiar with the small rock dives that, though they may come with great vibes and great crowds, have less-than-stellar sound systems available. Having to play with limited monitor mixes, blown-out PA systems, and screaming feedback can make it very difficult for musicians to perform. There is, however, something you and your band can do to work around this frequently-faced problem: consider using in-ear monitors (IEMs). Professional musicians have been using in ear monitors for years now to help reduce stage volume and increase the clarity of their mixes and freedom onstage. There are many different kinds of in-ear systems available and finding the right set-up for you and your band is important.

Now before going out and buying a new in-ear system, here are some things to consider: do you want molded (custom-fit) or un-molded buds? Do you need multi or single drivers? Will you be running around on stage, or will you be stationary? Is a wired system acceptable, or do you need to be wireless?

The most essential part of your in-ear system is of course the earpiece. This is, after all, what will deliver what you're hearing throughout the performance.

Having something that fits well and stays in place is important. Musician earpieces are not to be confused with your everyday MP3 player earbuds. Your average everyday headphones are designed to allow external sounds like traffic noises, warning signals, and other sources into the ear. They do this by not having a tight seal on the ear canal which in turn allows audible external frequencies into the ear. This is not something you want with your IEM earpiece. Having something that has an airtight fit is important. Keeping stage noise and other sounds out of your ears will make it easier for you to hear what you really want to hear on stage without damaging your hearing.

Most manufactures of professional in-ears will make two different types: un-molded or molded ear pieces. Generally,

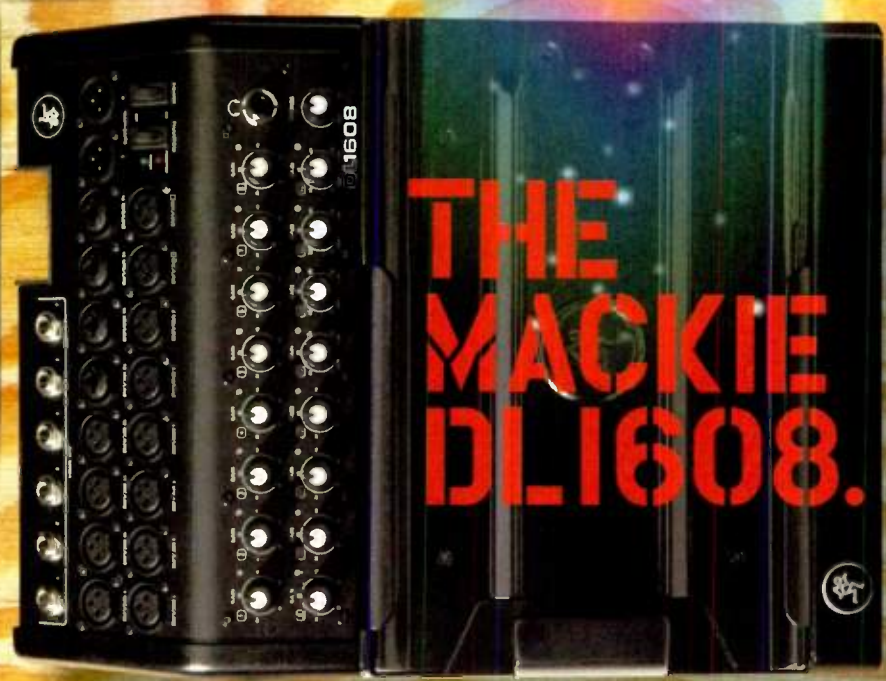
un-molded ears are not as expensive and come with foam or rubber inserts so that the earpiece can have a snug, airtight seal. Molded IEMs are custom-fitted earpieces that are molded to the shape of your inner and outer ear. Having this custom fit makes them a lot more comfortable to wear and gives you a better seal.

Un-molded and molded ears can have multiple drivers. This means that the earpiece has a crossover and more than one speaker loaded into it. For example, a triple-driver earpiece will have three speakers in it – the first reproducing low frequencies, the second the mid-range, and the third reproducing the highs. Having multiple drivers will give you better clarity and bass response.

Now that you have an earpiece that will work well for you, it's time to set everything up. Your first step is to figure out how you will be getting a stage mix to your IEMs. Take a look at the mixing console that will be providing your mix. Check how many AUX sends it has, the output connections available, and if any of these are stereo. Generally, stereo mixes will sound better than mono because you or the operator will have more flexibility with creating space in your head. This can be achieved by panning instruments so they aren't fighting one another to be heard or by adding stereo reverbs to vocals or drums.

After ensuring the mixer will be acceptable for your needs, you can start setting up. Your IEM system can be hooked up just like traditional floor wedges. The signal will come out of the board and be wired directly to your body pack or wireless transmitter. In a scenario where the soundboard is placed away from the stage, you can run your mix through the snake using a return line. Adding things like graphic EQs wired inline with your mix will give you the freedom to shade and colour what your hearing. Compressors and limiters will help protect your ears from loud spikes that might come though your earpieces and sub woofers can be added to the stage as compensation for musicians like the drummer who might be missing that low-end punch from the kick drum or a bass player missing the low rumble from their lowest note.

Once you've done your research and tried things out to see what's best for you, it's time to rock out and enjoy the freedom of not having loud feedback-filled wedges at your feet. Before performing, remember to take the time to properly check your mix. Make sure you're completely satisfied with how everything sounds. If not, take the time to resolve the issue, whatever it may be. A good monitor mix is critical to a good performance. Most importantly, have fun and remember that louder is not always better.



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By Terra Noble

# Recording Agreements

## Part 2

### Introduction

The first part of this article reviewed some of the basic terms of a recording agreement, such as record royalties, mechanical royalties, advances, and recording costs. This one will address touring, merchandise, and publishing in so far as these areas of business have come within the major label's domain. Dwindling record sales have forced labels to diversify their businesses. Unable to rely solely on revenue from recorded music to finance their costs, labels have expanded into what are now the industry's more lucrative markets.

Today, record labels participate in their artists' touring, merchandise, publishing, and sponsorship activities, and record contracts capture a greater share of their artists' rights and revenues.

From the labels' perspective, this expansion is justified. Record companies invest substantial money into building their artists' brands and businesses. They advance the funds needed to produce, manufacture, distribute, and market a product that, while no longer very profitable, is still in high demand and vital to their artists' careers. In exchange, they ask for additional rights and/or a share in their artists' non-record income streams.

These arrangements can be mutually beneficial. They incentivize labels to take a longer-term and more comprehensive approach to artist development and can increase the artist's overall earning potential. Still, it is often wise for the artist to limit the extent to which a label can participate in non-record revenues. Artists often rely on income from these outside sources to compensate for small earnings from record sales, and labels do not always have the expertise or capacity to effectively service so many facets of their artists' careers.

### Touring & Sponsorships

It is now common for major labels to ask for a portion of an artist's gross income from touring, ranging from 5 to 25 per cent. This usually applies whether or not the label takes an active role in the artist's touring business. Because touring is unaffected by piracy, it can be a lucrative business. That said, it takes time for an artist to begin earning income from live shows, and new artists frequently lose money on their early tours.

When negotiating tour participation clauses, the artist should be mindful of the high costs associated with tour production. For a headlining artist, expenses can include transportation, equipment, hotel costs, and fees for opening acts and tour managers. On top of that are management and booking agent commissions that collectively range from 20 to 30 per cent of the artist's gross income. Wherever possible, the artist should negotiate deductions for some or all of these expenses. Alternatively, he or she should request that the label's commissions not apply until a base level of income from touring has been generated.

Sponsorships and endorsement deals are another facet of the business in which labels want to participate. These are arrangements where an artist agrees to endorse, promote, or be publicly associated with a product or service in exchange for a fee for services or a percentage of profits ranging between 5 and 25 per cent. Sometimes a label will go so far as to acquire broad, exclusive name and likeness rights from the artist, thereby enabling it to derive income from any activities that require a license for these rights. This limits artists' freedom to negotiate sponsorships on their own terms and often entitles the label to a double payment from sponsorship income – one from the fee for services and one from the name and likeness license.

### Merchandise

When it comes to merchandise, record labels often want either exclusive rights or, at a minimum, the right to participate in the artist's income stream. Today labels regularly act as their artists' exclusive merchandisers, manufacturing the products and overseeing their distribution and sales. If the label assumes this role, it will pay the artist a royalty from the products it sells, usually 15 to 25 per cent of the wholesale price or 50 to 75 per cent of its net income from sales, as well as an additional advance.

If the artist is accustomed to relying on tour merchandise as a source of income, he or she should try to retain the non-exclusive right to sell merchandise "off-stage" at live shows. In other words, he should ensure he can either produce his own merchandise for this purpose or buy it from the label at cost. When negotiating the terms of an exclusive merchandise deal,

the artist should bear in mind that not all labels are equipped to run a merchandise business. Often a label will acquire the artist's exclusive merchandise rights and then license these rights to specialty companies, taking its share of revenue after the licensee takes their fee. This leaves the artist with less revenue than he would receive through a direct deal with a merchandise company.

Regardless of the specific arrangement with the label, the artist should retain creative approval rights over all designs, photographs, and artwork. In addition, the artist should ensure merchandise royalties remain separate from the record royalty account so the label cannot use merchandise income to recoup recording advances.

### Publishing

Labels increasingly expect to participate in their artists' publishing business, either by taking a passive interest in the artist's revenue from publishing or by stipulating that the artist sign to its affiliate publishing company. The former is the preferable arrangement for the artist. It gives the artist freedom to solicit offers from outside publishing companies that may be better-equipped to exploit a specific genre of music.

If the artist cannot retain publishing, he should negotiate an administration agreement rather than a full publishing or co-publishing agreement. In this type of arrangement, the publisher acquires the exclusive right to administer the artist's songs, usually for the duration of the recording agreement while the artist retains ownership of copyrights. The publisher retains a fee of 10 to 15 per cent of the gross revenue for its administration services. Co-publishing agreements, on the other hand, assign a 50 per cent ownership interest in the artist's catalogue to the publisher, often for the life of the copyright. The terms of any co-publishing or long-term administration agreement should be carefully negotiated.

For a more detailed look at music publishing and deal terms, see *Music, Money and Success* by Jeff and Todd Brabec, the leading entry-level book on the subject. As with other non-recording income, the artist should make sure record advances are not cross-collateralized against publishing income.

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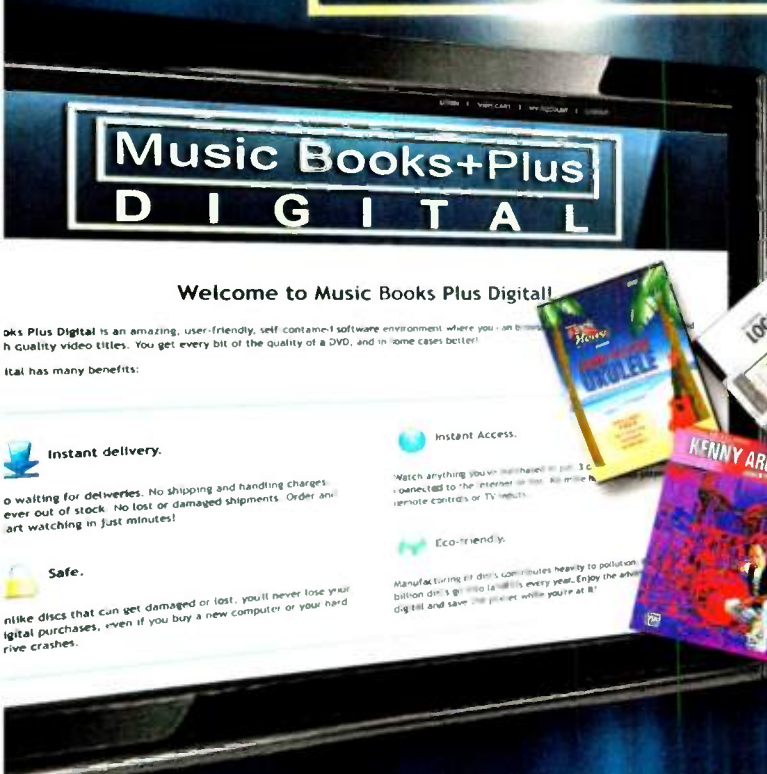


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## Egnater Armageddon Amp

■ Egnater has released Armageddon, a 120-watt, 3-channel, fully MIDI capable metal amp with the company's ISP Decimator built in.

Armageddon is outfitted with four 6L6 power tubes and six hand-selected 12AX7 preamp tubes.

The three distinct channels range from open clean to extreme

high-gain. Egnater's signature Tight and Bright voicing switches on each channel custom tailor the low and high-end response. The ISP Decimator G-String offers complete noise reduction and can be activated via the footswitch. The master midrange controls fine tune the mid cut or boost while reverb can be adjusted independently per channel.

The Armageddon is designed to integrate seamlessly into any MIDI rig. A 7-button footswitch that connects via standard XLR cable and heavy-duty cover are included.

For more information, contact Blaze Music Inc.: 403-630-2381, sales@blazemusic.ca, www.blazemusic.ca.



## Kun Bravo Collapsible Shoulder Rest

■ Kun has unveiled its Bravo collapsible shoulder rest. The Bravo's bent hardwood laminates alternate in grain structure to provide maximum strength with some flexibility. As a result, this rest maintains an ergonomic shape, easy attachment, and stability in use.

Handcrafted in Italy from European flamed maple, the Bravo features polished brass ends that are fully adjustable and incorporate Kun's patented locking device.

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

## DuncanAfrica Selah Orchestral Model Acoustic Guitar

■ DuncanAfrica is highlighting its Selah OM acoustic guitar. Hand-built in Africa, the Selah's rich tone is suited to fingerstyle, strumming, and single-note playing. Its upper bout, measuring 12" across, provides a complex array of overtones.

The Selah is built with a sitka spruce top and offers the choice of rosewood, mahogany, or mugavu for back and sides. The mahogany neck features an African ebony fretboard and jumbo frets. A satin finish, Gotoh tuners, and bone nut and saddle come standard along with a hardshell case. Electronics options include an LR Baggs dual source system.

For more information, contact the DuncanAfrica Society: www.duncanafrika.com.



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## Fender Revamped Pawn Shop Series

Fender has introduced new additions to its Pawn Shop series of guitars: the Pawn Shop Offset Special, Pawn Shop Jaguarillo, Pawn Shop Fender Mustang Special, and the Pawn Shop Reverse Jaguar bass.

The Pawn Shop Offset Special features a semi-hollow double-cutaway body with f-hole and offset waist. It's outfitted with a pair of JZHB humbucking pickups with three-way toggle switching and an Adjusto-Matic bridge with vintage-style floating tremolo tailpiece.

The Pawn Shop Jaguarillo guitar features an HSS configuration in which all three pickups – two standard Stratocaster single-coils and an Atomic humbucking bridge pickup – are angled for enhanced bass and treble response.

The Pawn Shop Mustang Special features a three-colour sunburst finish, a rosewood fretboard with 9.5" radius and medium jumbo frets, pickup toggle switch, three-way coil selector slide switch for each humbucking pickup (enabling 15 different tonal

options), mint green pickguard, '70s-style hard-tail Stratocaster bridge, vintage-style tuners and strap buttons, and deluxe gig bag.

The Pawn Shop Reverse Jaguar bass features a "reverse" body and "reverse" headstock, new pickguard shape, two Reverse Jaguar humbucking pickups, and a streamlined control layout of a single three-way pickup toggle switch and two knobs (volume and tone).

For more information, contact Fender Musical Instruments Corp.: 480-596-9690, [www.fender.com](http://www.fender.com).



## Casio XW-P1 Synthesizer

Casio Canada Ltd. has unveiled the XW-P1 synthesizer, a 61-key performance synthesizer featuring the company's Hybrid Processing Sound Source (HPSS).

The XW-P1 offers features that allow users to create a wide array of sounds from many preset tones, including Solo Synthesizer, Hex Layer, and

Drawbar Organ tones, as well as numerous types of internal PCM and Synth waves.

Weighing 5.4 kg and with a slimly designed body, the XW-P1 can be powered with dry cell batteries, making it possible to be played in a wide range of live settings. Additionally, MIDI devices, microphones, audio players, and other equipment can be connected using the various input and output terminals.

For more information, contact EfKay Music Instruments Ltd.: 514-633-8977, FAX 514-633-8872, [howard@efkaymusic.com](mailto:howard@efkaymusic.com), [www.efkaymusic.com](http://www.efkaymusic.com).





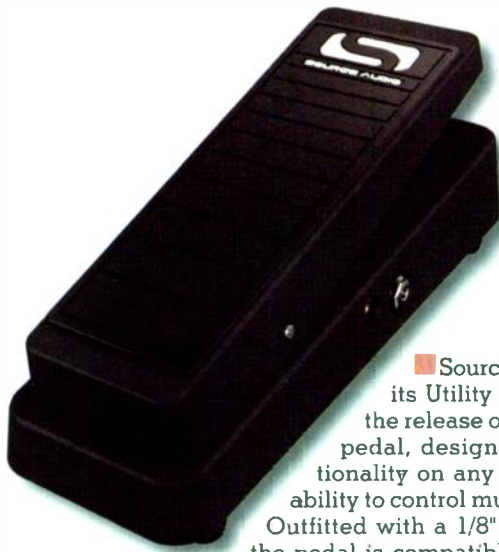
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## Source Audio Dual Expression Pedal

Source Audio has expanded its Utility line of products with the release of the Dual Expression pedal, designed to enhance functionality on any pedal board with its ability to control multiple pedals at once. Outfitted with a 1/8" sensor-out function, the pedal is compatible with any model or brand of effect that features a TRS expression input, adding effects functions like morphing, LFO speed control, filter modulation, volume and mix control, and more. The Dual Expression pedal is housed in cast aluminum and features an adjustable range knob, enabling users to optimize its performance.

For more information, contact Source Audio: 781-932-8080, [www.sourceaudio.net](http://www.sourceaudio.net).

## Levy's Leathers Gig Bags

Levy's Leathers Ltd. has introduced its new line of polyester gig bags. These new gig bags feature: 1" multi-layered, triple-density foam padding and end-pin suspension padding; side gusset; nylon lining with polyester string protector; an adjustable neck stabilizer; leather handles; double zipper pulls; 2" cotton webbing adjustable back-pack shoulder straps; a leather neck handle; and zippered accessory pouch with hook-and-loop closure pocket.

Pictured is model CCG120 for acoustic guitar, available in black only. These gig bags are also available for electric guitar (CCG118) and electric bass (CCG119).

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



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## Planet Waves Pacato Hearing Protection

Planet Waves has released its Pacato hearing protection, a reusable, universally-sized audio filter designed specifically for musicians and music enthusiasts. The Pacato filters are manufactured to provide full frequency audio at safe listening levels. The design offers an open-air passage to the ear, minimizing occlusion effect (low frequency emphasis), while keeping the ear ventilated for comfort.

The Pacato hearing protection has been rated to provide 19dB average sound reduction and comes with a protective carrying case.

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

## Arturia Wurlitzer V Electric Piano Emulation Software



Arturia has made available the Wurlitzer V, a software recreation of the classic Wurlitzer EP 200A electric piano.

The Wurlitzer V emulation uses an embedded physical modeling engine that readily reproduces the agreeable acoustic properties of the Wurlitzer EP 200A's musically distinctive reeds, key action, and amplification combo by constructing played notes in real time.

Additionally, Wurlitzer V lets users choose between three output modes: Studio, where Wurlitzer V and associated effects are connected to a virtual DI box with reverb thereafter; Stage, which offers a guitar amp simulator, multiple mic and speaker options, and a spring reverb at the output stage; and Rotary, which features a rotary speaker simulator to create musical movement.

For more information, contact PAG Canada: 866-333-6843, www.pagcanada.com.

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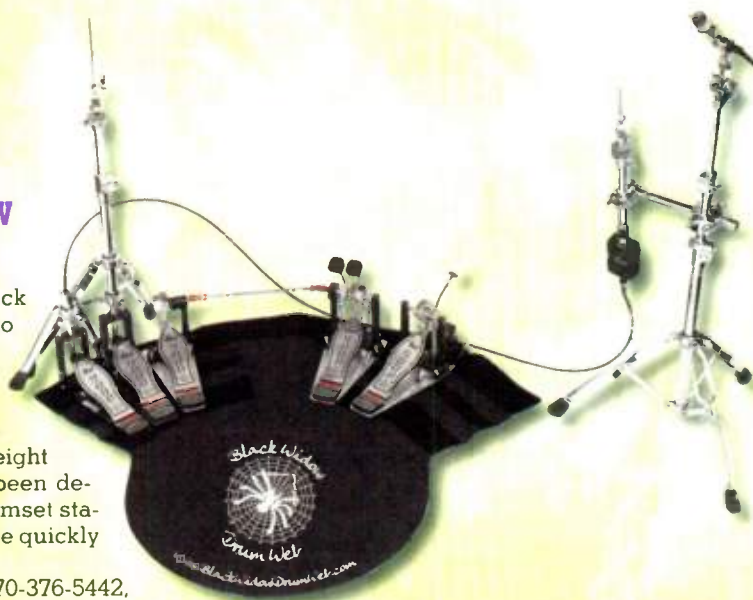
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## Pahu International Black Widow Drum Web

■ Pahu International has begun shipping its Black Widow Drum Web. The Black Widow is designed to prevent any drumset from slipping, sliding, or moving while being played.

The Black Widow Drum Web combines a net-like configuration of hook-and-loop material with 600-denier nylon fabric and is anchored by gravity and the weight of the drummer. This combination of features has been designed to keep any acoustic, electronic, or hybrid drumset stationary and secure. Additionally, the Drum Web can be quickly folded into a 12" x 15" carrying case.

For more information, contact Pahu International: 970-376-5442, [www.pahuinternational.com](http://www.pahuinternational.com).



## Alfred's MAX Series Ukulele Method Book & DVD

■ Alfred Music Publishing has released Alfred's MAX Ukulele Method book and DVD package for self-teaching by authors Ron Manus and L. C. Harnsberger.

Meant for beginners, Alfred's MAX Ukulele Method starts with the basics such as holding the ukulele, reading standard music notation and TAB, playing chords, and strumming patterns. Styles covered in the lessons include blues, rock, jazz, classical, folk, and more. The included DVD allows students to hear and watch every example performed by a live ukulele player.

For more information, contact Alfred Music Publishing: 818-891-5999, FAX 818-830-6259, [sales@alfred.com](mailto:sales@alfred.com), [www.alfred.com](http://www.alfred.com).

## Allen & Heath Xone XD2-53s DJ Headphones

■ Allen & Heath has launched an updated version of its Xone professional monitoring headphones, the new XD2-53s. These headphones have several new features, including a detachable coiled cable with 3.5 mm connector and 1/4" jack adaptor and a gunmetal finish.

The XD2-53s are outfitted with 53 mm diameter drivers with a neodymium magnet design, 3500 mW of power handling, and high SPL capacity. They also have rotating earpieces for one-ear monitoring, an adjustable metal reinforced headband, and folding design for compact portability.

For more information, contact Erikson Pro: 514-457-2555, FAX 514-457-0055, [connie.fontanella@eriksonpro.com](mailto:connie.fontanella@eriksonpro.com), [www.eriksonpro.com](http://www.eriksonpro.com).





## Paul Reed Smith Guitars Stripped 58 Model

Originally offered as a limited run for Experience PRS 2011, PRS Guitars has made its Stripped 58 model available as part of its core lineup. The Stripped 58 is meant to offer a no-frills take on the company's SC 58 model.

Specifications include a curly maple top (with 10-top option), mahogany back, 24.5" scale length, 22-fret mahogany neck with rosewood fretboard, dot inlays (with bird option), 57/08 treble and bass pickups with volume and tone control for each pickup, and a 3-way toggle on the upper bout.

This guitar also features PRS' two-piece bridge, which has added weight and mass, creating more contact points that, in turn, create a more resonant musical instrument.

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

## TC Electronic Spark Booster Guitar Pedal

TC Electronic has begun shipping its Spark Booster guitar pedal. Spark Booster features 26dB of boost, designed to enhance existing sounds and highlight solo or rhythm parts.

For guitarists who are looking for tonal options, an active EQ consisting of a bass and treble knob provides precise tonal shaping, as well as extended lows and added top-end sparkle.

A gain knob allows for the addition of saturation and compression and a mid-boost switch adds mix-cutting clarity to sounds. Spark Booster is also true bypass to ensure maximum tonal integrity.

For more information, contact TC Group Americas Inc.: 519-745-1158, FAX 519-745-2364, [inquiries@tcg-americas.com](mailto:inquiries@tcg-americas.com), [www.tcggroup-americas.com](http://www.tcggroup-americas.com).



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by Ben Conoley



INDICATOR INDICATOR

**What:** Alternative Pop  
**Where:** Winnipeg, MB  
**Visit:** [www.facebook.com/indicatorindicator](http://www.facebook.com/indicatorindicator)  
Indicator Indicator is the solo project of Sandy Taronno, currently fronting Winnipeg's Quinzy. Though both are rooted in pop, his solo output boasts more of an electronic leaning than his main project. The result is a light, sometimes moody cross between Elliott Smith and The Postal Service with the power pop sensibilities of Spoon and Wilco thrown in for good measure. It's a great sound for cool summer nights spent in backyards, creating a similar vibe as The Postal Service's *Get Up* did upon its release.

Taronno's creativity recently caught the web by storm when he released a video for the song "My Love Don't Belong" of people around the globe singing along with the tune on their webcams — some seriously, some not so much. For a new project, the songs offered up by Indicator Indicator are surprisingly refined, with the only real criticism being that they're a tad uneven at times with Taronno not being sure if he wants to take an electronic or guitar-led approach. That said, a proper full-length just might lead him to an answer.



HEATHER GREEN

**What:** Acoustic Pop  
**Where:** Halifax, NS  
**Visit:** [www.twitter.com/heathergreenrox](http://www.twitter.com/heathergreenrox)  
Halifax's Heather Green plays under her own name and describes her music as acoustic pop, but the songs she's recorded demonstrate a far richer sound than such a description would have you believe.

Green is much more than a girl-and-guitar combo, playing highly-textural music with dense electro nods. Her 2008 debut EP, *One Last Year*, preceded her just-released offering *Your Last War*. The more recent shows Green with a ton of confidence, filling tracks such as "Salvation" with a strong, wandering voice that sounds as though it may have been carried in off a sea breeze. Though originally from California, the now-Haligonian sounds right at home within the artistic community that supports many of Halifax's artists such as Rich Aucoin. While the folkier elements of her songs might sound at home in Halifax, the electronic elements showcase her California roots. The two locales certainly make for an interesting mix and it's nice to see that Green has brought the sound and feel of two opposite coasts together.



MILES JONES

**What:** Hip-Hop  
**Where:** Toronto, ON  
**Visit:** [www.facebook.com/milesjonesmusic](http://www.facebook.com/milesjonesmusic)  
You can call Miles Jones many things, but one thing you can't call him is lazy. The Toronto hip-hop artist makes commercially appealing music with the playful lyrics that make artists like Shad so well loved while employing a DIY work ethic that would make the punk rock community envious.

Jones founded his own label and publishing company in 2004 and released his debut album, *One Chance*, two years later. *Runaway Jones* followed in 2009 and he's been busy doing everything he can to get heard since then. This includes performing shows with the likes of Raekwon, KRS-One, Souls of Mischief, K-OS, and more where he lights up the stage with his DJ, DJ Serious. Jones has been pushing his music into the mainstream as well with song placements on TV shows like *CSI* and *Rookie Blue*. He's played his positive and thoughtful jams on Olympic stages and watched his last album climb to number three on the iTunes Canada charts. Despite all that, he's still not a household name. Then again, the only thing holding him back from larger stages and headlining tours is a successful single, and the songs on *Runaway Jones* indicate that he has the potential to deliver.

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



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