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The Appeal of Making Children's Music

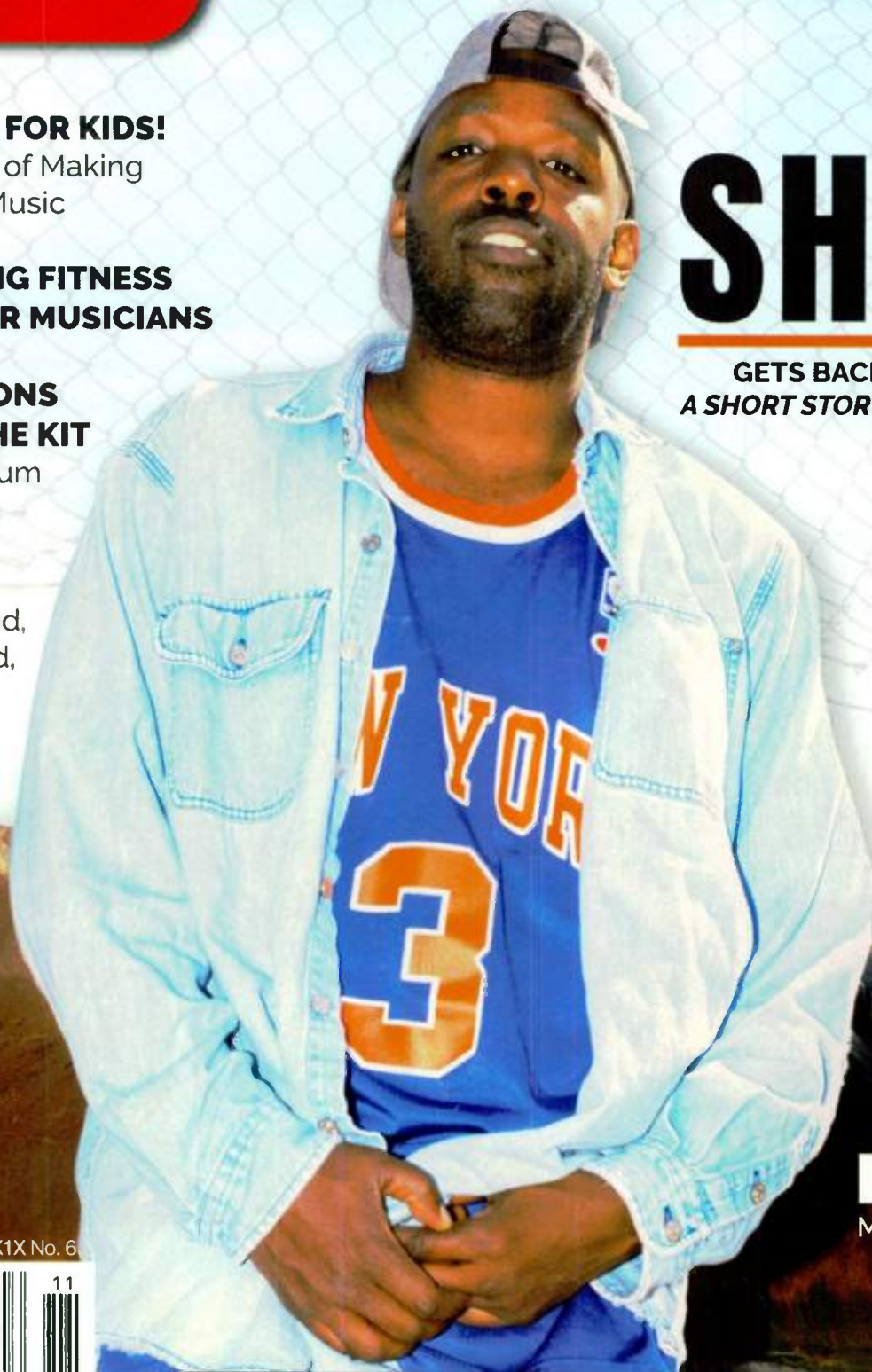
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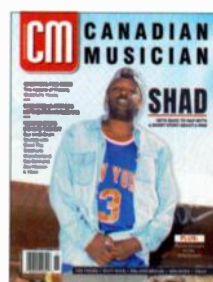
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Valuable tips from a music-oriented lifestyle tech on what it means to be fit, why fitness is crucial for musicians, and ideas for maintaining fitness on the road.

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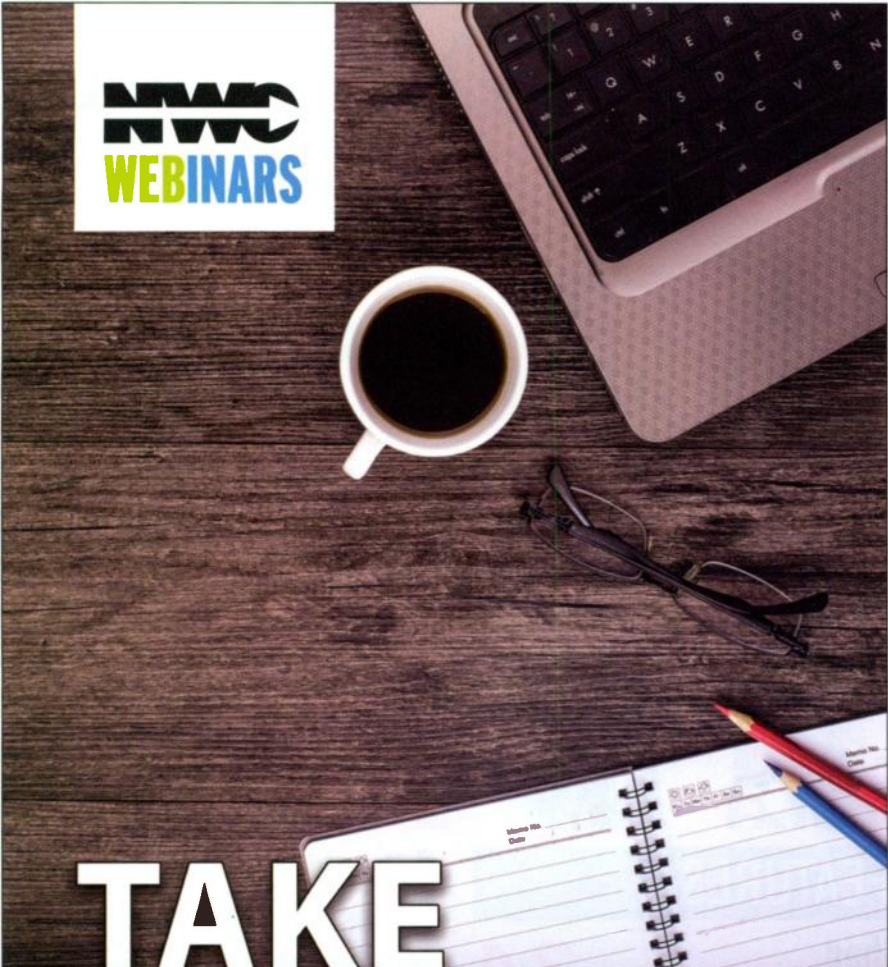
If variety is the spice of life, then this could be our punchiest drum and percussion special to date, with players for projects from jazz to metal, world music to rock, and far beyond.



Jeremy Fisher & other songwriters & performers discuss venturing into kids' music, Pg. 38



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By Andrew King

Music Industry Summer Camp

Catching up with old friends year after year, days full of fun and educational activities, and maybe a bit of mischief when the sun goes down...

While attending the 2018 edition of BreakOut West in Kelowna, BC, I overheard someone describing the annual event as "basically summer camp for music" and all I could do was smirk and nod in agreement to nobody in particular. Save for the fact that the event doesn't happen during the summer, it's an apt comparison.

Of course, BreakOut West is far from the only event that fits the description. The fall months are ripe with Canadian industry gatherings that combine learning, networking, and performance opportunities in various combinations – Pop Montreal, the Halifax Pop Explosion, Indie Week Canada, M for Montreal, the Alberta Electronic Music Conference... The list is a long one, and then a few months into the new year, the "spring season" starts and the calendar fills up fast once again.

The point of this piece isn't to beat you over the head with an elaborate metaphor (as was the case last issue); rather, it's to encourage anyone still on the fence about investing their time, money, and resources into these types of events to give it a go. You're investing in yourself, your career, and your industry, as all stand to benefit from your participation if you're serious about it.

First and foremost, there are the interpersonal connections you'll make. One of my first events as an industry delegate was the 2010 edition of East Coast Music Week in Sydney, NS. I sat on a panel with Allan Reid, who was then the GM of

MapleMusic. We hit it off and reconnected every few years at various events. Now, he's president and CEO of CARAS and The Juno Awards, and immediately following his keynote interview at BreakOut West this year – when dozens of people were competing for his attention – he was kind enough to sit down for an interview with *Canadian Musician*.

What's more, a musician in the audience approached me after that initial panel in Sydney with some kind words about some of the advice we'd shared. He introduced himself as Rich Aucoin, and I gushed about how much I enjoyed his set with The Weakerthans and Constantines a few months prior. He has appeared in these pages a few times since then, which, to be clear, had a lot more to do with his art and dedication to his craft and career than it did our meeting, but still...

I met a local musician at a Manitoba Music event in Winnipeg in 2016 and saw him at nearly every single panel or workshop on offer, then caught him again at BOW in Regina later that year doing much of the same. The next year, when BOW was in Edmonton, he was there as a delegate, presenting his own panel.

Beyond the networking and learning opportunities with the invited delegates, these events are equally – if not more – important for the connections you can make with fellow attendees. Book shows together, collaborate on design projects. I know at least a handful of people who've landed jobs through connections first made at a music conference.

So yeah, it's fun making friends at camp and then reconnecting every year to see how people have grown person-

ally and professionally. Then there are the activities.

At summer camp, you learn about problem solving through strategy games, concentration through archery, nutrition through meal prep.

I remember an NXNE panel back in the day with Carole Pope from Rough Trade, a pre-MMA Robin Black, Dave Foley from *Kids in the Hall*, and one of the guys from White Cowbell Oklahoma. The panel was basically just them trading (mostly hilarious) horror stories from the road, but laced throughout that hour-plus of comedy were countless tips for artists looking to start touring.

It's learning that doesn't feel stuffy or overly formal – the good kind, as far as we creative types are concerned. The songwriting challenges, demo critiques, online asset reviews – all are great means of having fun and socializing while adding to your artistic and entrepreneurial skill sets.

I've tried to zoom out a bit and not base this entirely on my own experiences, but that's admittedly hard as I'm such a big fan of these kinds of events. I've benefitted from them substantially on a professional and personal level, and hope that's been reciprocated through advice I've given from the stage or connections I've made in crowds or giving coverage to artists who've blown me away with their showcase performances.

As with anything that requires some preparation, commitment, and hard work, you'll only get out of these events what you put into them, but I strongly encourage you to give it a try.

I'm looking forward to being back at camp in 2019. Roll call!

Lessons from a STAR-MAKER

In Conversation with Invictus Entertainment Group's Louis O'Reilly

By Michael Raine

During CCMA Country Music Week in September 2018, *Canadian Musician* sat down for a wide-ranging conversation with Louis O'Reilly – one of the most influential figures on the business side of Canadian country music.

O'Reilly is currently the VP of Invictus Entertainment Group, overseeing the firm's artist management, record label, and publishing divisions. He also manages artists such as Brett Kissel, George Canyon, Aaron Pritchett, and Corey Marks. Prior to joining Invictus, he founded his own artist management company (O'Reilly International) and record label (On Ramp Records) that represented The Johner Brothers, Patricia Conroy, and other top Canadian country artists.

To watch the full interview, where O'Reilly discusses additional topics like A&R, cross-genre promotion, major labels versus indie labels, country's changing fan demographics, and more, go to CanadianMusician.com/YouTube.

Canadian Musician: Are you using streaming's data analytics to inform decisions in your artists' careers, such as where to tour?

Louis O'Reilly: We certainly do. What a lot of people don't know is that I'm a computer programmer on the side and I've programmed software related to the music business. When I first got into the business, at the time, there were only 12 radio stations that made up the country panel. So I programmed something called Trax Report, where every country music station in Canada reports to it. There are now 65 stations that report to Trax Report. I programmed that 100 per cent myself. I've been tapping into those analytics in terms of radio play and where my artists are hot – a heat map is what I call it.

When I was at O'Reilly International, we had this dashboard that I built and now Invictus has it. I'm starting to pull data from the Spotify and Apple Music and Amazon APIs to enhance this heat map. Now, it's good but we don't necessarily say, "This artist is hot in Brandon, Manitoba, so we're going there." We're going there regardless. When I manage artists, I say, "You want a career in Canada? That means Brandon and that means Montreal and Quebec City and Newfoundland, and it also means Iqaluit and Inuvik. All these places."

If you look at Brett Kissel's next tour, we're going up and playing

the north in a smaller capacity because there are fans up there, but it's not because Spotify tells us they're there. We want to play every nook and cranny of Canada and bring fans out. That's always been my strategy is to tour, tour, tour – especially when you have an entertaining artist. They will build fans through radio and their music, but they will also build fans through their live show.

CM: Thinking of artists like Brett Kissel, Dallas Smith, Lindsay Ell, Tim Hicks, Whitney Rose, and others, it seems there is a star-making machine in Canadian country that maybe wasn't there to the same degree 15 or 20 years ago. How did the Canadian country industry become more efficient at creating our own homegrown stars?

LO: I think a lot of it has to do with the quality of the music. Hit songs make hit artists. About 15 years ago, I would get calls from country radio programmers and they'd say, "Hey, I need more Can-Con country music." I was lucky that someone like Patricia Conroy or Brad Johner or the Johner Brothers had the quality of songs that could possibly compete with the Americans, so they were in the in-club. But now, young artists have amazing producers and have access to amazing songs. When I listen to a Canadian playlist on Spotify or Apple Music or Amazon, I go, "Wow, this is just as good as the Americans." I call it the "inflation of excellence" ...

A song that was a hit song in the 1980s they don't think is a hit today. So, they have to work so much harder to develop a hit. Their ears and everything are tuned better, the production is so much higher, and they won't settle for anything less than that. So when a young artist comes out with music, it's incredible. They can't get away with crap that we could. And they are so much more intelligent and the ability to produce high-quality sound, as you know, with technology today, that is a huge factor. You hear people producing Grammy-winning albums in a closet. How great is that?

Also, you had to get yourself on television before. Everyone pinned to get an interview on CTV or *Canada AM* or [*Open Mike with Mike Bullard*]. I am not saying "Who cares about that?" now, because it's still important, but now it's direct access to the consumer. You can create amazing video content that millions of people can see. How wonderful is that?



LOUIS O'REILLY

CM: Of course, most artists out there aren't going to reach the level that Brett has. But what would say are the most efficient strategies for artists to reach a level of sustainability where they can live off their music?

O'Reilly: All my artists will know that I teach them about two or three things – that's it. My whole management philosophy is broken down into two or three things. That's why I am in this business, because I am not the smartest guy but I figured out the music business, I think [laughs]. So, I'll give you one of them.

There are four things that create a career for an artist: wow songs, wow talent, wow show, and a wow brand.

It all starts with the wow song, and what is a wow song? It is when somebody hears it, they go "wow" enough that two things happen: the listener cares and they share. That's it. I'll give you an example. When Daniel Caesar came out with that song "We Find Love," the same day, my wife came back and my kids came back and said, "Did you hear this song?" "Oh yeah, we heard that song. Who is it?" So, my wife cared enough to find out who sang that song and enough to find out who Daniel Caesar is and subscribed to his music. But what is equally important is that she shared it with me. So, a hit song is a "wow" where cares are shared.

The second thing is wow talent. The reality is that a lot of artists don't have wow talent. It is good, it's sufficient, but when artist A sings, it has got to be pleasing but it's not Celine Dion where they

open up their mouth and it's like, "Oh my gosh." I'll put Justin Bieber in that category or Shawn Mendes. Their voice is really nice and it's pleasant, but Shawn Mendes doesn't hold a note for 30 seconds.

So, let's forget about wow talent. You've got to have wow songs and a wow show. Over and over you hear of people who are asked to go to a concert by somebody and they're not really a fan but afterwards they go, "Wow, I loved it and I didn't know I would." Again, they care enough to become a fan and they care enough to share about it. The next time they'll invite people to the show.

The last thing is the wow brand and that is where there is something about the song, there is something about the show, but they either like the artist or they don't. I don't like the way they look, they don't like what they're all about, or they don't like their political leanings. Or it's that they like their political leanings and it's all about what they stand for.

So, you really only need to have two out of the three of them and typically it's wow songs and a wow show. You still have to work on the talent and you can always do these incremental improvements. And then the wow brand, it's hard to predict how the public is going to react to an artist. So, I focus on the songs and the show. That's it, primarily.

CM: In country, there is a lot more openness to artists not writing their own songs and an entire songwriting and publishing industry based around that in Nashville. So how do your performing artists get matched with the wow songs?

O'Reilly: Well, we're lucky that our artist roster is a bit differentiated. A song that would be great for Brett Kissel wouldn't be on-brand for Aaron Pritchett and vice versa, and same thing for George Canyon.

Someone like Brett, I'd like him to write at least 50 per cent of his album. I typically sign artists that have two things – they have a great heart and they can create great art. So, if an artist comes to me and they can't sit down and play a song on their guitar that they wrote and wow me, I won't sign them.

I want them to be able to be at a radio station in front of a radio programmer and play a song that they wrote and this radio programmer think, "You are a real talent." If they go into the office and can't play the song on a guitar or piano and it's an outside song that the radio programmer knows, in their mind they're thinking, "This guy is a bit manufactured and anybody can do this." I want them to have a leg-up on the competition. Not that someone who cuts outside songs isn't a real artist, but I want that legitimacy that they have a point of view and a perspective and they can write about it and then we can, around the edges, add other songs.

You're right that in Nashville there is a writing community there that is the best in the world and the quality of songs that Brett gets pitched are amazing. But I wouldn't want Brett's album to be all written without him. So, if you look at Brett's radio history and all his top-10 songs, I would say about half are his own pitches and half are outside songs. That is about the way I would like it for all my artists.

CHANGES

Canadian Music Industry Applauds USMCA Trade Deal

Canada's music rights industry, including the leaders of CIMA, SOCAN, and the Canadian Music Publishers Association, are applauding specific protections maintained or expanded in the new United States, Mexico, Canada Agreement (USMCA), which will replace NAFTA.

Among the aspects of the USMCA being met warmly by the music industry is the continuation of Canada's Cultural Exemption in the trade deal, which will, among other things, allow Canada to maintain music support mechanisms, such as Canadian Content regulations and the Canada Music Fund, without challenges from its trading partners.

The new agreement also extends the term of copyright for performances and sound recordings to 75 years, from the minimum standard of 70 years, after the release date of the recording. It also extends protections for musical works from the life of the author plus 50 years to 70 years, bringing Canada's copyright terms in line with those in the U.S. and Europe.

The draft USMCA must still be approved by the federal governments in Canada, the United States, and Mexico, which is expected to be completed by the end of November.



CANADIAN MINISTER OF FOREIGN AFFAIRS CHRYSTIA FREELAND & U.S. SECRETARY OF STATE MIKE POMPEO

PHOTO: FLORENCE S. DEPARTMENT OF STATE

Toronto Star & CBC Investigation Exposes Ticketmaster's Deceptive Sales Practices & Scalper Program

Ticketmaster is now facing a class-action lawsuit and scrutiny from governments in North America and Europe following a joint investigation by the *Toronto Star* and CBC that exposed deceptive sales practices and its cooperation with professional scalpers.

Among the revelations is that Ticketmaster created a professional reseller program and software called TradeDesk, which is an inventory management system for scalpers. As well, repre-

sentatives for Ticketmaster told CBC and *Toronto Star* journalists disguised as scalpers that, contrary to the company's

public assertions, Ticketmaster would not prevent scalpers from using ticket-harvesting "bots" or punish them for doing so.

Also, by analyzing the availability of tickets on Ticketmaster to Bruno Mars' Toronto concert over the course of months, the reporters also revealed sales practices that misled fans by manipulating the perception of ticket demand.

"Within the course of the last decade, they've gone from outspoken denouncement of the secondary market scalpers and resale to gradually embracing it. It was just clearly an example of a company figuring out that if they can't beat them, they should join them," Cribb tells *Canadian Musician*. "What struck us about that is the obvious juxtaposition between [Ticketmaster's] former statements publicly and what was happening with very little fanfare behind the scenes."



MusiCounts Celebrates 2018 Scholarship Recipients in Toronto

Canadian music education charity MusiCounts hosted the 2018 recipients of the MusiCounts Scholarship, presented by The RBC Foundation, in Toronto in late September. The six recipients from across Canada were treated to tours of SiriusXM studios, iconic venue Roy Thomson Hall, Roland Canada, record label Dine Alone Records, plus info sessions at eOne Music, Coalition Music, Spotify, and several music industry workshops.



The 2018 MusiCounts Scholarship recipients are: Jenna Bjornson (Fanshawe College); Agneya Chikte (Humber College); Kassia Edwards (Nimbus School of Recording and Media); Julien Henry-Leblanc, (Musi-technic); Sergei Kofman (Wilfred Laurier University); and Jack Thomas (Nimbus School of Recording and Media).

In addition to a \$4,000 financial award, the students had the chance to attend multiple networking events in Toronto with notable music mentors. For more information, go to www.musiccounts.ca.



Listen to the Oct. 10th episode of the *Canadian Musician Radio* podcast to get the behind-the-scenes story of the Ticketmaster investigation from *Toronto Star* investigative reporters Robert Cribb and Marco Chown Oved. Stream at CanadianMusicianRadio.com or wherever you get your podcasts.

CMRRA Reaches Licensing Agreement with Amazon Music

The Canadian Musical Reproduction Rights Agency (CMRRA) has reached a licensing agreement with Amazon Music to ensure that its music publisher and rightsholder clients, which together represent more than 80,000 music catalogues, will receive royalties for the use of their works on the service. The deal corresponded with the Canadian launch of Amazon's premium on-demand music streaming service, Amazon Music Unlimited. Terms of the deal are not being disclosed, but the rates apply to the reproduction of songs on Amazon Music Unlimited.

For more information, contact the CMRRA: 416-926-1966, www.cmrra.ca.



Re:Sound Collected \$53.4M in 2017, Setting New Record

Re:Sound, the Canadian not-for-profit music licensing company that collects and distributes performance royalties for performing artists and record companies, collected \$53.4 million in revenue in 2017, the highest ever since its incorporation in 1997, according to its 2017 Annual Report. It represents a 16 per cent increase over the previous year and an 86 per cent increase since 2008.

In total, Re:Sound's distributable revenues were \$45.9 million, and the PRO processed 9.7 million claims by rights holders. It moved from 28-day to 365-day radio log reporting, resulting in a higher volume of data that leads to greater accuracy in its distributions, according to the organization. Re:Sound also worked closely with industry organisations like CONNECT Music Licensing and Bell Media to implement 100 per cent compliance on ISRC (International Standard Recording Code) data.

Re:Sound's five latest tariffs – sporting events, comedy and magic shows, concerts, and theatrical dance – yielded a 17.5 per cent increase in revenue over 2016 by licensing nearly 3,000 new businesses. At the end of 2017, Re:Sound had licensed nearly 76,000 businesses across Canada.

To read the full report, go to: 2017.resound.ca.

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CHANGES



PHOTO: KELLY MERCER/FELCKR

THE BEACHES' JORDAN MILLER & KYLIE MILLER

Fender Study Shows Equal Number of Men & Women Picking Up Guitar

Fender Musical Instruments Corporation (FMIC) released the results of a survey it conducted in conjunction with Egg Strategy detailing the current state of guitar playing in the U.S. and U.K.

While the "Illuminating the State of Today's Guitar Players" research revealed a number of guitar playing's educational benefits, one of the key insights is that women continue to define the emerging guitar market, accounting for 50 per cent of all beginner and aspirational players. As well, the growing diversity of players expands beyond gender. Both African-American and Hispanic consumers now represent a significant and growing share of new players, with African-Americans accounting for 19 per cent of aspirational players, while Latin players make up 25 per cent of beginners.



PHOTO: DUSTIN RABIN

SNOTTY NOSE REZ KIDS AT THE 2018 POLARIS GALA

Polaris & Music Canada Partner to Improve Equity & Access for Canadian Music Community

The Polaris Music Prize and Music Canada have partnered on a new initiative called the Polaris Community Development Program. Launched in advance of the 2018 Polaris Music Prize Gala, the program will partner with 10 Canadian not-for-profit music organizations each year to support and develop the music community by eliminating barriers to access for engaged music creators, entrepreneurs, and change makers.

This year, each participating organization received tickets to the Polaris Music Prize Gala to distribute to individuals who directly impact or participate in the organization's music programming, courtesy of Music Canada. The program also includes additional opportunities for participants to connect with Polaris staff, board members, and other community members on the night of the gala.

For more information, go to www.polarismusicprize.ca.

SOCAN Launches New Music Services Division

SOCAN has launched a new services arm called Dataclaf following a number of large moves by the music rights organization in recent years, including the acquisitions of Audiam, MediaNet, Royalty Guru, and SODRAC, as well as its expansion into Los Angeles, Seattle, and New York.

According to SOCAN, Dataclaf has created an authoritative global music services platform designed to empower customers with a fully-customizable service suite that simplifies complex back-office and technology tasks.

"Dataclaf is a milestone for SOCAN and the music industry on a global level," says SOCAN Group CEO Eric Baptiste. "For the first time ever, organizations can go to one place for state-of-the-art license administration, worldwide reporting, and intelligent royalty tracking and delivery, improving their efficiency and bottom-line to return superior results."

Led by COO and Head of Sales Janice Scott, Dataclaf will operate at arm's length from SOCAN's core business teams and on segregated systems in order to ensure privacy and confidentiality with clients.

For more information, go to www.dataclaf.com.

Music Canada Launches Non-Profit to Promote Benefits of Music to Society

Music Canada has established a new non-profit called Music Canada Cares, an affiliated national organization that will lead Music Canada's corporate social responsibility efforts. The new non-profit is focused on highlighting the benefits of music to society and will work to promote equitable access to music education, and strive to improve the connection between Canada's diverse music industry and communities.

Music Canada Cares' first initiative is The Three Rs Music Program, which will improve the inventory of musical instruments in Ontario schools by restoring gently used instruments to a fully-functional condition.

For more information, contact Music Canada: 416-967-7272, www.musiccanada.com.

MARK YOUR CALENDAR...



PHOTO: DENNY KEDLEY

QUIJJE ESCAMILLA AT FAI

Folk Alliance International Announces 2019 Showcasing Artists

Folk Alliance International (FAI) has announced the official showcase artists representing 23 countries for the 31st annual conference, which takes place from Feb. 13-17, 2019, at Fairmont The Queen Elizabeth in Montreal.

Over 1,000 artists from 28 countries applied – a 30 per cent increase over the previous year – for 180 official showcase slots. Among the Canadian artists selected are Dave Gunning, David Myles, Alex Cuba, April Verch Band, Good Lovelies, Harrison Kennedy, Hawksley Workman, Jenn Grant, Jordan Officer, Lennie Gallant, Les Poules à Colin, Lydia Persaud, Maddie Storvold, Madeleine Roger, Madison Violet, Matt Andersen, and more.

Returning to Canada for the first time in five years, the FAI conference's 2019 theme, "The Spirit of Creativity," is an exploration of the artistic process from inspiration to vocation and a collective conversation about innovation, collaboration, and spirituality in art.

For more information, go to www.folkconference.org.



GANGSTAGRASS AT FAI



MILK & BONE PERFORMING AT SXSW

SXSW 2019 Announces Featured Speakers & First Round of Showcasing Artists

South by Southwest (SXSW) has announced various details, including featured speakers and the first round of showcasing artists, for the next edition of the music festival and conference happening in Austin, TX, from March 8-17, 2019.

Among the featured speakers at the SXSW conference are: Joseph Lubin, founder of ConsenSys and co-founder of blockchain platform Ethereum; VP of Amazon Web Services Sandy Carter; multi-platinum songwriter Ross Golan; musician Wyclef Jean; Churches' frontwoman and activist Lauren Mayberry; and Garbage singer Shirley Manson.

As well, the first round of showcasing artists has been revealed, which includes six Canadian acts: Ellis (Hamilton, ON); Forever (Montreal, QC); Gypsy Kumbia Orchestra (Montreal, QC); Kandle (Victoria, BC); Twist (Toronto, ON); and Viva Non (Winnipeg, MB).

For more information as it becomes available, go to www.sxsw.com.

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BLEEKER AT CMW

CMW 2019 Accepting Artist Showcase Submissions

Canadian Music Week is accepting submissions for artist showcases for its 2019 edition, which will take place from May 6-12 in Toronto. The application deadline is Jan. 7, 2019. Performing artists will receive complimentary registration to CMW's Music Summit, as well as a two-year membership to the Canadian Association for the Advancement of Music and reduced hotel rates.

Each year, the CMW festival and conference brings together thousands of industry insiders from Canada and around the world, including talent buyers, booking agents, festival programmers, music publishers, A&R reps, managers, music supervisors, and more.

For more information, go to www.cmw.net.

THE AWARD GOES TO...

Jeremy Dutcher Wins 2018 Polaris Music Prize

Jeremy Dutcher won the 2018 Polaris Music Prize for his album *Wolastoqiyik Lintuwakonawa*.

"Psiw-te npomawsuwinuwok, kiluwaw yut. All my people, this is for you," said Dutcher, a member of the Tobique First Nation in New Brunswick, at the gala. "I do this work to honour those who have gone before and I lay the footprints for those yet to come... Canada, you are in the midst of an Indigenous renaissance. Are you ready to hear the truths that need to be told? Are you ready to see the things that need to be seen?"

On *Wolastoqiyik Lintuwakonawa*, Dutcher used 100-year-old wax cylinder recordings of traditional Wolastoq songs, a nearly-extinct Indigenous language, combined with his own operatic and orchestral musical interpretations.

The prize, presented by CBC Music, goes to the best Canadian album of the year based on artistic merit without regard to genre, sales history, or label affiliation. Dutcher's victory came with a \$50,000 reward while the nine other Short List nominees each received \$3,000 courtesy of Slight Music.

For more information, go to www.polarismusicprize.ca.



PHOTO: JUSTIN RABIN

Shania Twain Leads CCMA Award Winners

Canada's country music industry celebrated its best and brightest in early September with the CCMA Awards in Hamilton, ON.

The televised show on the CBC saw host Shania Twain awarded with Top Selling Album of the Year, Top Selling Canadian Album of the Year, the CCMA Generation Award, and the Apple Music Fans' Choice Award. Other major winners included Jess Moskaluke winning Album of the Year for *Past the Past*, Meghan Patrick winning Female Artist of the Year, Dallas Smith winning Male Artist of the Year, and The Washboard Union winning Group or Duo of the Year. The Reklaws won the Rising Star award and James Barker Band's "Chills" was named Single of the Year.

For more information and a full list of winners, go to www.ccma.org.



PHOTO: COURTESY OF CCMA

WCMA Brings BreakOut West to Kelowna

The Western Canadian Music Alliance brought its 16th annual BreakOut West industry conference, showcase festival, and the Western Canadian Music Awards to Kelowna, BC from Oct. 10-14, 2018.

Awards honourees included Terry Jacks, who received the 2018 Heritage Award, and CARAS President Allan Reid, who was presented with the 2018 Kevin Walters Industry Builder Award. Attica Riots were awarded Recording of the Year. Kelowna-born rock band Grapes of Wrath were inducted into the Western Canadian Music Awards Hall of Fame while "Home for a Rest" by Spirit of the West was inducted into the Canadian Songwriters Hall of Fame.

This year, BreakOut West featured 70 Canadian speakers, presenters, and mentors, 41 international delegates – the highest number of international delegates to date – 25 conference sessions, 600-plus one-on-one meetings, 65 showcasing musical acts, and three networking events. Additionally, in partnership with the Keychange Initiative, the event achieved gender parity this year across its festival and conference speaker programming.

For more information, including a full list of award winners, go to www.breakoutwest.ca.



LITTLE DESTROYER PERFORMING AT BREAKOUT WEST

PHOTO: AARON DESIVA

THE AWARD GOES TO...

2018 Allan Slaight JUNO Master Class Winners Announced

The four winners of the fourth annual Allan Slaight JUNO Master Class are: Haviah Mighty from Brampton, ON; Port Cities from Cape Breton, NS; smrtdeath from Winnipeg, MB; and Halifax, NS's Aquakultre, who was also the 2018 winner of CBC Music's Searchlight competitor.

The winning acts will receive an all-inclusive trip to Toronto for an intensive mentorship week hosted by Canada's Music Incubator at Coalition Music with industry leaders and Canadian artists, which includes a music industry showcase night in Toronto, along with various other prizes.

For more information, go to www.junomasterclass.ca.



CLOCKWISE FROM TOP LEFT: AQUAKULTRE, HAVIAH MIGHTY, SMRTDEATH & PORT CITIES



LU

Pop Artist LU Wins RBC Emerging Musician Program Grand Prize

Pop singer-songwriter LU of Ajax, ON, is the grand prize winner of the sixth annual RBC Emerging Musician Program, as part of Canada's Walk of Fame Emerging Artists Programs and Scholarships. The program, valued at more than \$100,000, provides musicians with the opportunity to grow and develop their skills and industry connections, and take their budding music careers to the next level.

For more information, go to www.canadaswalkoffame.com.

SOCAN's Michael McCarty & Live Nation's Steve Herman to Enter Canadian Music & Broadcast Industry Hall of Fame

Canadian Music Week has announced that SOCAN's Michael McCarty and Live Nation's Steve Herman will be inducted into the Canadian Music & Broadcast Industry Hall of Fame. They'll both be honoured for their contributions to Canada's music industry at a gala dinner in Toronto during CMW on May 9, 2019.

McCarty is SOCAN's chief membership and business development officer, where he is responsible for leading a department of 40 people across Toronto, Montreal, Vancouver, Los Angeles, and Nashville and building its roster of songwriters, composers, and music publishers. Prior to joining SOCAN, McCarty spent over 25 years in the music publishing business, serving as president of EMI Music Publishing Canada and ole.

Herman is the senior VP of touring at Live Nation and has been involved in the music industry for decades as an agent and promoter. He is one of Live Nation's leading tour promoters and, most recently, Herman helped successfully reunite Guns N' Roses for one of the highest grossing tours in history. From 2002 to 2009 he served as the North American CEO for The Agency Group and, prior to that, was the founding president of Clear Channel Canada. In the 1990s, Herman served as the SVP of Universal Concerts.

For more information, go to www.cmw.net.



SOCAN'S MICHAEL MCCARTY

RBC & The Canadian Academy Launch New Music Video Production Program

RBC and the Academy of Canadian Cinema & Television (The Canadian Academy) have launched a joint initiative called the Music Video Production Project (MVP Project) to support and promote emerging Canadian artists and filmmakers in the creation of music video content. The Canadian Academy has officially acquired the Prism Prize, which will be fully integrated into the national organization.

The MVP Project is open to recording artists and/or directors who identify as "emerging artists." Over two rounds of funding, support for artists and storytellers will be offered through music video production grants valued between \$5,000 and \$15,000. Each round will also include a curated component, which aims to foster an existing director/recording artist relationship. In addition to the grants, successful candidates will receive mentorship and networking opportunities.

For more information, go to www.mvpproject.ca.



MATT MAYS

For the full interview, listen to the Oct. 17, 2018, episode of the podcast



PHOTO: LINDSAY DUNCAN

CM: You've been with Sonic Records for almost 20 years. What's been the secret to that seemingly successful partnership?

Matt Mays: The way I feel is there's a lot of honesty and a lot of love. It's very family-oriented and there is a lot of trust. We try to push each other on both ends and whether it's management or label, I know I have a really good team in my corner because we've been through

a lot and there's been a lot of stuff proven on both sides – from them to me and me to them. That is nice to have. During such a weird and tumultuous time in the music business, to have something that is, to me, more family-oriented and you know they've got your back no matter what, that feels good.

Also, they've been changing with the times and very on top of the changes, to the point where I could call and be like, "OK, what's an MP3?" [laughs]. Things are forever changing and evolving, but they always seem to be one step ahead of it.

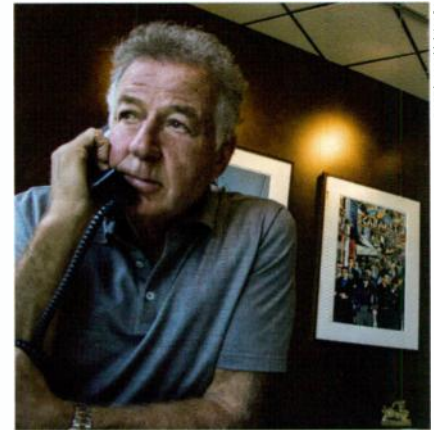


PHOTO: JAMES O'HARA

The Feldman Agency's
SAM FELDMAN

For the full interview, listen to the Sept. 19, 2018 episode of the podcast

CM: You began your legendary career as a doorman at a club, making connections, working hard, and moving up in the music business. Over the years, has the barrier to entry changed significantly?

Sam Feldman: You know, not really. Obviously, technology has changed things a lot, but at the end of the day... if you're passionate about something – like say baseball is your thing but you can't hit the ball but you want to be in the baseball business and there is only one job available and that is selling peanuts in the park, take the job. You've just got to get close to the action where your passion is and if you've got what it takes and you're willing to work hard, then I think things will happen.

I do think that integrity and reputation count for a lot, whether it's online or personal. Every person you talk to in this business is a marketing opportunity because it is a very gossipy business. So, word of mouth and reputation count for a lot but there is no doubt about it, you've got to work hard. It's almost beyond work. Like, when I was doing it, I didn't even find it work, I was just so into it, so passionate about it, that it consumed every waking hour when I started. It was 10 years straight with no holidays and 15 or 16 hours a day. That's what you did but it never felt like work.

Record Producer & Engineer
MARK HOWARD

For the full interview, listen to the Sept. 12, 2018 episode of the podcast

CM: You were a very young and very green engineer when you recorded the *Oh Mercy* album with Bob Dylan and a then-burgeoning super producer in Daniel Lanois in the late 1980s. Were you just tiptoeing between these two strong personalities?

Mark Howard: Well Dylan was kind of in his own world and Dan, you know, he was hot on his trail just coming off of Peter Gabriel's solo record and then the U2 record, *Joshua Tree*. So, he was high on his horse [laughs]. So Bob would be goofing off, sort of thing. You know, I'd put the microphone on Bob and he would turn this way, and so I'd put the microphone up here and he'd turn that way, and I sat in front of him and would just follow him with a mic.

So, one day it just pissed Dan off, like Dylan was just strumming sloppily and stuff, and Dan had this metal dobro. Dylan wouldn't wear headphones, so I had two EV wedges in front of him, like you see in a live concert, and I would just pump his voice through those. Dan just kind of flipped out one day and smashed that metal dobro over the monitor and Bob just went completely white. I kind of just got up from the console and walked outside...

It was kind of a freaky thing but it woke Dylan up and nothing was ever said about it again, and then he said my name [for the first time!] He walked over, asked if I could get him a motorcycle, and we'd talk about bikes and all kinds of stuff. It was kind of nice but sad it took such a thing. Something similar happened on *Time Out of Mind*, too, but nothing got smashed [laughs]. But there was a tension in the air.



EVENTS

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PHOTO: JEAN PHILIPPE SANSFAÇON

INDIE WEEK TORONTO CONFERENCE



PHOTO: FOLK ALLIANCE INTERNATIONAL/JANINE TOOTHY

FOLK ALLIANCE INTERNATIONAL



PHOTO: DANICAN WICKIE

JULY TALK AT SXSW

NOVEMBER

M for Montreal
Montreal, QC
November 14-17, 2018
514-925-0050, FAX 514-925-0056
info@avalancheprod.com,
www.mformontreal.com

PASIC 2018
Indianapolis, IN
November 14-17, 2018
317-974-4488, FAX 317-974-4499
percarts@pas.org, www.pasic.org

Canadian Folk Music Awards Weekend
Calgary, AB
November 30-December 1, 2018
844-763-2362
info@folkawards.ca,
www.folkawards.ca

JANUARY

Eurosonic Noorderslag Music Conference & Festival
Groningen, The Netherlands
January 16-19, 2019
www.eurosonic-noorderslag.nl

The NAMM Show 2019
Anaheim, CA
January 24-27, 2019
760-438-8001
info@namm.org, www.namm.org

FEBRUARY

Blues Summit 9
Toronto, ON
February 1-4, 2019
416-538-3885
info@torontobluesociety.com,
www.torontobluesociety.com

Folk Alliance International Conference
Montreal, QC
February 13-17, 2019
816-221-3655
fai@folk.org,
www.folkconference.org

MARCH

KoSA Cuba
Havana, Cuba
March 3-10, 2019
514-482-5554
info@kosamusic.com,
www.kosamusic.com

South by Southwest (SXSW)
Austin, TX
March 8-17, 2019
512-467-7979
www.sxsw.com

Mobile Beat DJ Show & Conference
Las Vegas, NV
March 11-14, 2019
www.mobilebeatlasvegas.com

JUNO Week & Awards 2019
London, ON
March 11-17, 2019
416-485-3135, FAX 416-485-4978
info@carasonline.ca,
www.junoawards.ca

MTNA National Conference
Spokane, WA
March 16-20, 2019
513-421-1420
www.mtna.org

MUSEXPO 2019
Burbank, CA
March 24-29, 2019
323-782-0770
www.musexpo.net

Worldwide Radio Summit 2019
Burbank, CA
March 27-29, 2019
323-782-0770
www.worldwideradiosummit.com

MAY

East Coast Music Week 2019
Charlottetown, PE
May 1-5, 2019
902-423-6770, FAX 888-519-0346
ecma@ecma.com,
www.ecma.com

ASCAP "I Create Music" Expo
Los Angeles, CA
May 2-4, 2019
800-278-1287
www.ascap.com

Canadian Music Week 2019
Toronto, ON
May 6-12, 2019
905-858-4747, FAX 905-858-4848
www.cmw.net



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QSC KS112 & KS212C Powered Subwoofers

By Jon Matthews

As live sound professionals, I think it's safe to say we're all constantly searching for new and effective ways to lighten our loads and make our gigging lives easier, while at the same time maintaining the quality standards of the audio experience we deliver. The folks at QSC have recently unveiled two new entries in their low-frequency arsenal that seem purposely designed to help us with those very objectives: the KS112 and KS212C powered subwoofers.

Overview

After unboxing, I was instantly struck with the quality fit and finish of both units, with a handsome black paintjob covering the solid-feeling enclosures, and well-placed cast aluminum handles. Both the KS112 and KS212C are tricked out with sturdy-looking "silent" heavy duty casters, a welcome and useful feature, along with some chunky slip-resistant rubber feet on both the bottom and side and matching feet cups built into the cabinet to allow for stable stacking. Both units also feature M20 threaded sockets for standard 35 mm speaker poles, one of which is included with the KS212C.

Both models share the same rear controls and connections, with two separate female combination XLR and 1/4-in. inputs, and a pair of pass-through male XLRs. Note that these output connections provide the same signal as the inputs and are not passed through a crossover in the subs, so you'll need to engage high-pass filtering on your chosen top speakers. There are back panel LEDs for "Power" and "Signal," a red LED indicating limiter engagement, and a gain knob allowing adjustments of plus or minus 10dB to the internal amplifier. Both subs feature DSP controlled via a digital display menu, offering selection and dialing of features such as crossover frequency, delay, and saving or loading "scenes."

In Use

Let's start with the compact KS112, which serves up 2,000 W of class-D peak power in a sixth-order bandpass 15 mm birch enclosure and weighs in at a lower back-friendly 62 lbs. Inside, you'll find a 12-in. excursion driver capable of handling a maximum peak SPL of 128dB at 1 m. QSC quotes the unit's frequency response (-6dB) at 41 to 108 Hz, with a frequency range (-10dB) of 38 to 121 Hz – impressive for a single 12-in. subwoofer. The



enclosure, including casters, measures 24.5 x 15.5 x 24.25 in., making it very attractive to those who need big performance in a compact package.

Fortunately, the KS112's performance belies its size. I took it out for a test drive paired with my favourite powered 10-in. full-range speaker and was quite pleased with the results. I set the subwoofer crossover point at 100 Hz and ran the system flat while auditioning a variety of program material, from folk to pop rock to bass-heavy EDM. I found the KS112's sound to be deep, clean, and even with decent throw. I think a pair of KS112s would be quite suitable for most small to medium DJ, club, or live music applications, with the added advantages of easy lifting, transportation, and placement.

Now, the KS212C is an entirely different beast altogether! QSC touts this product as "the world's first-in-class single-box powered cardioid subwoofer solution," meaning it is designed to provide a degree of bass attenuation to the rear and sides. (More on that later).

The KS212C is spec'ed to deliver 3,600 W of peak power to its dual 12-in. drivers inside an 18-mm birch plywood enclosure. This unit is capable of handling 132dB of peak SPL at 1 metre, with a quoted frequency response (-6dB) of 44 to 104 Hz and a frequency range (-10dB) of 39 to 118 Hz. As you would expect, the KS212C occupies a larger slice of real estate than the KS112, measuring 24.5 x 15.5 x 33.5 in. including casters.

The main advantage of a cardioid subwoofer setup is in enhancing directivity and minimizing the buildup of bass energy in unwanted areas like the stage, where it could potentially interfere with musicians' monitor mixes or amplifiers.

Typically, this is achieved with multiple subs in a front-back-front configuration, but now, the advantages of this kind of setup are accessible to those of us running more modest systems thanks to QSC's K Cardioid Solution. The KS212C is quoted to provide a significant 15dB rear reduction at 70 Hz, and in practical testing, this welcome effect was easily noticeable.

Upon swapping in the KS212C with the same trusty 10-in., full-range top speaker used earlier, I was again struck by the fullness, clarity, and push of the low end it produced. As expected, the KS212C had plenty of headroom on offer, and as such, would be an optimal choice for a single-subwoofer solution. The added benefits of the rear attenuation make the KS212C an even more attractive prospect for this role, though it would work just as well in a multi-unit configuration.

QSC's K and KS Series have become trusted standards in the pro audio world, and these strong and innovative new subwoofer offerings should continue to uphold the company's well-earned reputation – particularly in highly portable entertainment and installation applications.

Jon Matthews is an acclaimed producer and studio and live sound engineer based in Charlotte-town, PE. He is the owner/operator of The Sound Mill and a 2018 East Coast Music Award nominee for Producer, Studio Engineer, and Live Sound Engineer of the Year. For more information, visit www.thesoundmill.ca. Facebook: www.facebook.com/thesoundmill Twitter & Instagram: @redmudmusic or @thesoundmill.



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UNIVERSAL AUDIO

Royer Labs R-10 Ribbon Microphone

By Adam Gallant

The Royer R-10 is a compact, passive ribbon microphone designed for use in the studio and in live performance settings. Hand-built alongside the rest of the Royer arsenal in the company's Burbank, CA factory, the R-10 represents the lowest-cost entry point into the Royer family of ribbon microphones to date.

Overview

The R-10 comes in a sturdy, foam-lined hardshell case with a swivel-mount and a cloth storage pouch. The microphone is hefty in weight and has an attractive shape and finish. It has a compact size that makes it easy to position, and the included mount is rugged with quality threads on both the mount and microphone.

Royer ribbon mics are an industry-wide staple on guitar amps, and the R-10 is no exception. It captures low end and midrange warmth with amazing attack times, all the while dodging abrasive high end and harshness. The R-10, like all mics in the R line, handles aggressive EQ really well and the resulting sound in a mix tends to be controlled, rich, and natural.

In Use

On drums, I found the sound to be full-bodied and realistic. The R-10's figure-eight pattern does a great job with direct drum sounds while offering ambience and depth. A single, compressed R-10 in front of the kit sounds lively and can be mixed in aggressively without feeling harsh or stepping on vocals in the centre channel.

On voice, during our tests, I used the back side of the microphone. This side of the mic has a slightly brighter sound and outputs a little more volume, as per the offset ribbon design (more on that in a moment). I did notice that the proximity effect (a boost in low end when moving closer to the sound source) is less apparent on the R-10 when compared to our studio's Royer R-122.

On strings and brass, Royer ribbons tend to produce the most pleasing and realistic sound on playback, as far as I'm concerned. I find that with condenser mics, the top end on strings and brass comes across as brittle and often takes up

too much space in the high-end where I prefer the vocal to sit. I compared the R-10 to our R-122 on violin, viola, and upright bass. In my opinion, the R-10 beat out the R-122 for long, padded violin sections though the R-122 did a better job of handling the low end on upright bass and plucked viola.

The R-10 can handle close-miked trumpets, trombones, and other brass instruments with no overloading and presents a very pleasing sound on playback.

Musicians, especially string and brass players, tend to comment on the Royer's sound on playback more than any other microphone that we use at our studio. I suspect this is due to its natural and inviting sound. A lot of string and brass players are used to hearing their instrument in the room with its full-bodied sound and feeling and Royer ribbons, the R-10 included, are able to reproduce that feeling on playback.

The R-10 contains the same patented offset ribbon transducer as the ever-popular R-121. The aluminum ribbon is positioned toward the back of the microphone, which allows for high SPL handling (up to 160dB @ 1 kHz) on the front side as well as the option of a brighter response when recording lower SPL sources (acoustic guitar or vocals) on the back side. The transducer is also internally shockmounted, isolating the ribbon element from shocks and vibrations and increasing its durability. The R-10 utilizes a David Royer custom-designed transformer for high overload threshold, which minimizes saturation at extremely high SPLs. All this to say, the R-10 makes a great microphone for recording loud rock instruments at close proximity. If used on low-level sound sources, a nice preamp with lots of clean gain and a high impedance will offer the best results.

Summary

The R-10 is unprecedented in its value. At its core, it shares the same handmade transducer as the costlier R-121 and R-122. Manufacturing costs were lowered by having the body and internal frame made in China (at the same factory that produces parts for the Mojave line of micro-



phones). With that said, the R-10 is of the utmost quality and produces results that are comparable to our more expensive R-122 MkII.

The R-10 is available in matched pairs, and in my opinion, that would be a perfect solution for drum overheads, drum room mics, and stereo acoustic guitar.

If you record a lot of electric guitar, drums, strings, or horns, then an R-10 (or a pair) would be a wise investment and a great introduction into the world of Royer ribbon mics.

Adam Gallant has worked in all facets of digital audio production, from music composition to location and post audio for television and film. He currently owns and operates The Hill Sound Studio in Charlottetown, PE.

Electro-Harmonix 95000 Performance Loop Laboratory

By Kevin Young

If you've been on the hunt for a high-functioning, user-friendly looping device, you may want to pull the trigger on the Electro-Harmonix 95000 Performance Loop Laboratory.

Overview

The 95000 allows the user to record six mono or three stereo loops (or any combination in between) and one stereo mix-down track per loop number. The provided 16 GB microSDHS Card will hold 100 loops or roughly 375 minutes of audio in WAV format, so there's a fair bit of space to play with, though the unit's rear slot accepts cards from 4-32 GB. For backup, the unit's USB port allows you to transfer and store loops on a computer easily and restore selected loops to the 95000 as needed.

In Use

About 10 minutes after unpacking the 95000 and cracking the manual, I'd mixed down my first six-track loop and was moving on to see what else it could do. From there, time – as it does with any device that inspires creativity with a minimal learning curve – passed very quickly.

Plug your instrument of choice into the combination 1/4-in./XLR inputs (phantom power is provided), adjust your input level using the individual L/R knobs (each has its own clip meter), and set your dry output level for playback via the stereo outs and/or headphone jack and you're set to record. Each dry out has a dedicated pan knob, as does each of the individual/stereo tracks. Click level, headphone/monitoring, and master out are all controlled via individual knobs.

You can record in quantize mode to a click track (CLIX) or free form. Click tempo is set using a tap button or slider. Also handy are two LEDs just above the tempo controls, the right displaying beats and the left lighting up at the beginning of each bar. Hitting record in quantize provides various options for count-ins, which are set using the LED display in one of the 95000's three primary page modes, so if you want a loop with a non-standard time signature, no problem.

In quantize, if you finish recording within the first half of the next bar, the 95000 will round down to the previous bar; if you finish within the last half, it will round up to the end of that bar. If quantize isn't enabled, recording begins and ends when the record stomp switch is released. Only the monitor and headphone outs reproduce click;



the L/R master outs do not.

Individual tracks or full loops can be erased simply and permanently, but there's also an undo/redo stomp switch that will allow you to erase or restore one layer of recording, whether it's a mono, stereo, or mix down track. Additional stomp switches are as follows: the track switch (to advance through tracks and mix down), a play/stop switch, and dedicated loop up/loop down switches.

These switches, in addition to their main functions, may be used singly or in combination to erase an individual track or entire loop. Individual tracks (or stereo tracks) and the mixdown track can be selected via the footswitch or dedicated buttons above the corresponding track level fader. If you hit record after pressing the new loop button, all pre-existing information will also be erased.

While capturing your performance, once you hit record after first recording a new loop, you can overdub on the same track (or the others) simply by hitting record again. This is ideal for creating complex textures or just working out which sonic, harmonic, and melodic elements you want for a given track. As an example, for a quick drum loop, record your bass drum on track one, drop out and then back into record, and layer up the rest of the kit.

Utilizing the 95000's entire feature set is extremely easy primarily because there's nothing arcane or tricky about interpreting the LED screen's messages or the page layout in general. The default display (LOOP/DUB) indicates (from left to right) loop number and the overdub feedback level of the chosen track. A dot between the two numbers indicates a loop exists in the location already. Cycle between this and the other two primary modes – BARS/BEATS and MIDI CH/SYNC – by pressing the page button. To enter the secondary modes, hold the page button down until it blinks, then use the VALUE knob/button to

select either: CX (click), TM (tempo), CT (count-in), FD (loop fadeout), and to adjust the parameters in each mode.

While there is a learning curve to adopting a fluent and seamless workflow, it's not terribly steep, and each step along the way makes perfect sense after you've run through it once.

In addition to the previously mentioned tempo fader/button, there are other useful onboard controls: punch-in; octave switching (allowing for speed/tuning up/down in a two-octave range); and reverse (which affects the entire loop, not individual tracks) – each with a dedicated button.

As a practice tool for fleshing out or learning tricky bits, say by looping a section of a recording, or for composition, choosing instrumentation and crafting hooks and solos, the process is pretty much hands-free. Granted, you can accomplish the same things in your DAW of choice, but unless you're blessed with a high degree of "toe dexterity," not by stepping on your computer.

In MIDI CH/SYNC mode with the two rear MIDI ports (IN and OUT/THRU) you can also operate the 95000 by using or syncing to an external MIDI device. Additional control can be applied via a rear pedal-in jack.

Summary

User-friendly, heavy on features, compact, and sturdy, the 95000 is an extremely useful device regardless of your past experience with loop boxes or the sheer amount of duty you need it to handle.

All that said, you could easily find a cheaper looping solution, but: unlikely one as easy to use and feature rich as the EHX 95000. Given its versatility, at approximately \$700 CAD, the 95000 is worth every penny and then some.

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

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By Peter Serravalle



Keeping in Shape

What's the first thing that comes out of your hands when you pick up the guitar?

For me, it's the guitar part for "Cool" from Leonard Bernstein's *West Side Story*, and for good reason. That part has it all.

Keeping your hands in shape when you're busy gigging should be a priority (with rest being equally important as well). Let's face it; sometimes we are going to be doing gigs that we are over-qualified to do, and hey, that's great! But in that case, it's especially important for us to keep inspired, motivated, and to feel like our hands are so strong we can rip a phone book in half.

Here's a short list of material that I like to keep in rotation, regardless of which gig(s) I might be playing at any given time. It's comprised of different styles serving different purposes.

1. Bach (Single line, with the pick)

I mean, c'mon! Does this really need any explanation? It's all there. Bach's sonatas and partitas for solo violin in particular offer many challenges for the guitarist to conquer: fingering, phrasing, awareness of single lines moving through chord changes, compound lines, counterpoint, etc. They are well worth the time cultivating, and if you want to kick it up another notch, play them in a couple

of different keys to really get your brain working. There's something about Bach, and this goes for all music of course, but when you're playing it, you're learning (and hearing) so much at the same time. As an improviser, the devoted study of his single-line works are an imperative component of our development.

2. Classical Guitar

I don't care what anyone says – nothing gives your hands a better workout than classical guitar. Dust off that old nylon string that's been sitting in the corner, or if you don't have one, go pick up an inexpensive one from your local music store. I assure you that you won't regret it.

Honing some skills on this instrument is a different bag altogether. It's just you and an acoustic guitar. That's it! It really focuses us to get our coordination together as well as the most important skill of all: listening! Tone production, phrasing, squeaks, presentation of both hands, left and right hand development... I owe a massive amount of my development to classical guitar, and I don't regret any of it for a second. Aside from the run of the mill kitchen sink scales and arpeggios, check out the etudes of Heitor Villa-Lobos and Leo Brouwer. It's also worthwhile to have some repertoire in the bag, too. Have at least 10 pieces that you find enjoy-

able to perform and can play relatively well (enjoyable being the key word).

3. Solos

Remember when you were 16 and you learned the solo to "Foxy Lady"? Do you still remember it? Having a compendium of solos under your hands in different styles is a great investment and something well worth cultivating. Sometimes it's easy to get caught up in one style, and in fact, this is important. It's important to go through phases where we are focused on one thing for a while, as this is one of the best ways to get the most out of said style. But it is also nice to maintain those solos from when we first started playing the guitar or took a deep dive in a particularly obscure genre, which reminds us of why we picked up the guitar in the first place! I didn't come to jazz and classical music seriously until I was 20 years old; I started off with rock music and all of its sub genres like many players of my generation. All those tunes are still a big part of me and it's a good feeling to know that they are there when I need them.

That's the beautiful thing about music: it becomes a part of us, and the great thing is that we can always add more to the stock.

By Jeff Heisholt



Rock 'n' Roll Organ

I got my first organ when I was 17. After hearing the Hammond riff on "The Only One I Know" by The Charlatans UK, I headed straight down to Morrow's Music and snatched up a hefty Hammond L-121 with a Leslie 225 speaker. As soon as I got it home and heard the sound literally being spun around the room, I knew I was hooked.

The organ is still my favourite keyboard instrument to play on stage or in the studio. Rock 'n' roll has hosted many different kinds of organs, all with their own unique tones and qualities – Farfisa, Actetone, Vox, and even Lowrey made strong impressions within the genre – but it was the Hammond that emerged at the top.

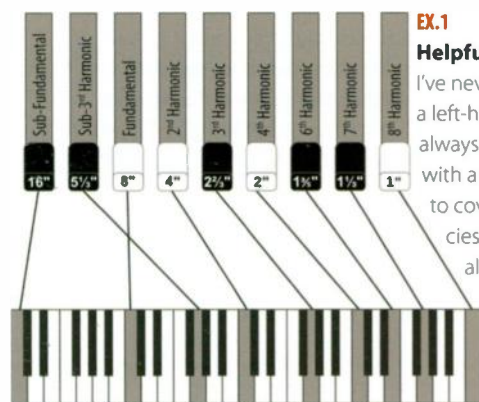
Billy Preston's solo in The Rolling Stones' "I Got the Blues"; Jon Lord's Marshall-driven Hammond assault with Deep Purple; Greg Rollie's blistering solo on Santana's "Soul Sacrifice" in the Woodstock movie; and knowing that Al Kooper's whole career was kickstarted by sneaking into a Bob Dylan session and playing the organ lick on "Like a Rolling Stone" all help validate its legacy.

Sometimes the organ is the glue in the background as well; you might not notice it, but you'd definitely miss it if it was gone.

What makes the Hammond so great? It's easy to just select a sound and play the same setting through the whole song, but the Hammond lets you do so much more with that sound.

Drawbars

For me, the drawbars on the organ are the secret weapon. I was always jealous of guitar players having the ability to change their tone so drastically with only their fingers. Drawbar organs offer the keyboardist this kind of control. Drawbars are derived from the stop system in pipe organs, where the physical length of the pipe corresponded to the pitch produced. By pulling different combinations out, you can create octaves and chords within one note! Spread that into more notes and the sound can be massive.

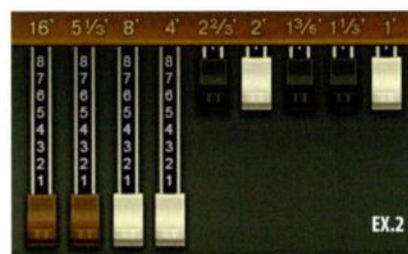


EX.1 Helpful Settings

I've never been much of a left-hand player. I've always played in bands with a bass player around to cover those frequencies. My left hand is always on the drawbars, constantly working them up and down as I play.

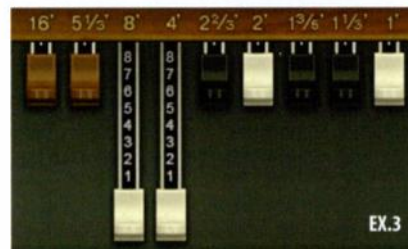
While most organists use the volume pedal to control their swells and levels, I've always used the drawbars. I can push them all in and then pull out on just a few to get a totally unique sound coming back in.

I remember asking one of my favourite organists back in the '90s what his best drawbar settings were. He said he didn't really know...that he just moved them around until it sounded right. I was admittedly a bit disappointed, as I was hoping for some kind of insider secret as to how to make my organ sound like the greats, but there are a few classic settings you can start with. Here are a few of my go-to positions:



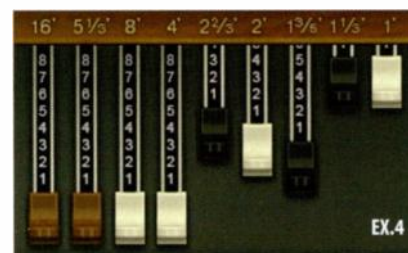
EX.2

This is my power chord setting. When the song is getting heavy, I'll use this. It doesn't have too much whistle, and with some drive, it can chunk up any groove. This is what I use on "Rise in the Wake" by The Trews.



EX.3

This is my whistle setting. I found this sound after digging the organ on The Wallflowers' track "One Headlight." The organ always stuck out as such a cool part of that song. When using this setting, I'll alternate between having the 8 and the 4 all the way out. I used this setting on "Wall of Fire" by Peter Elkas.



EX.4

I use this setting for shots as it'll cut through the whole band. It works especially well in soul music with the Leslie on fast.

The Clones

It's not easy to carry around a real Hammond and Leslie to your gigs. The old Hammonds used tonewheels to produce their sound. Modern organs are cleverly referred to as "clonewheels." The first serious clone-wheel organs appeared in the early 1980s, and they've been steadily improving since then. They all featured drawbars and some kind of onboard Leslie effect. Leslie pedals have been around just as long. You can get a great sound from basically any clonewheel organ by bypassing the onboard Leslie and combining it with a decent Leslie pedal.

There are lots of options out there, but I highly suggest choosing one with actual drawbars on it. They're so much more fun.

While I don't bring it out to shows anymore, I still have my first Hammond, and if I were to turn it on today, I'm sure it would still sound as good as it did when I bought it in 1992 – or when it was made back in 1964.



By Joe Firstman

Your Bass Has A Voice

My approach on bass isn't really from the perspective of a bass player; it would be more from the perspective of a producer or a person in an audience. When I'm thinking about the song, I'm thinking about the overall picture, and all of the instruments are being considered in the same way. What best serves the musical situation? What makes the most compelling vibe? Maybe it's a repeated part, maybe we never repeat the same thing. Vibe dictates what we should do.

Consider the Song

The song matters. We can't save a bad song, but we can use playing bad songs as practice and make them as true as we can. Then, if we stick with it and allow our friends and open space to be constructively critical, we will eventually arrive at truths – that meaningful art life, through music, that you never retire from, that will be everlasting. Not, "How fancy can I be?"

If I wanted bass on my country bar band's song, I don't think it would serve the situation very well for my band to play it really straight and keep on the root note and to worry so much about the bass lining up with the kick. I prefer to hear a bass player make melodies happen, take chances, and create vital melodies that we want to hear repeated – well placed melodies and parts. This approach is certainly

more attractive for our songs. Maybe yours, too.

That is a good way to look at it – to step back and make sure that you're not just being the bass player, but that you're being the producer. Produce yourself constantly and mix yourself constantly. (Take the cymbals away from the drummer!) Know that you can get that volume nice and hot and then let your hand do the work and play a little softer. Always be sure to enrich your music and your performance of each song with as much dynamic as possible. And nothing matters more than emotion.

Again, nothing can save a bad song. Not all the booze in the dressing room or the best mother of pearl. Make the highs and lows, dynamically speaking, as far apart as possible to make it a nice roller coaster of volumes. Don't be afraid to have the bass harmonize with a vocal part. Be innovative. Be unique, and at all costs, be original. There are endless ways to go about it. The best thing is to manage the fundamental core of the material – the song, the arrangement, the overall execution, and a strong ending or transition.

Get Creative

Lastly, my favorite thing to do is to reharmonize. If the song is in G, that G is the root, C is the fourth, and D is the fifth, so maybe we play B instead of

D – the relative third. Maybe we play A minor instead of C. Maybe we play E minor instead of G. But we should also explore what C over G sounds like, what D over G sounds like, what those little substitutions could add to the music.

Paul McCartney did it all the time. Early Elton John records have plenty of it, too. Obviously, all the Joni Mitchell records... It goes on and on. Make it a less-than-boring part – not busy, but inventive and heartfelt. Just the right amount of heart and soul and the subtle revelation into the stone-cold brother or sister that you are deep down.

Only the rugged choose this job. Don't fake it. You are the real thing if your approach is sincere. Just go down that path, follow that muse, pursue that story. Hail your errors. Celebrate your mistakes. Sing THAT on your bass. Make plans. Map out an entire narrative for the "voice" of your bass. Tell a story with every note, chorus, run. Think about your rock band as a little orchestra. Don't unnecessarily stack things, but make sure you account for as many octaves and as much range as possible. We don't need three guys and a keyboard all playing the low G note. Also, volume is not going to make our song better! Preparation, good arranging, dynamics, and execution are going to make the song better. Then all we have to do is drive safe.



From Drummer to Writer

We all know that having “more arrows in your quiver,” as they say, is a positive thing. As a freelance musician, I am so happy to be able to play many styles of music and to have an open mind to always be learning new things.

In music, just like in related aspects of the music industry, we may explore different avenues in order to hone our artistic skills and business acumen. For example, some avenues could be: teaching, recording in studios, promoting our bands, doing clinics, presenting at conferences, and many others.

Here, I want to focus on and encourage you to develop one additional skill, and explain how this has served me well. I am talking about developing transcription skills and working with software applications to present your work professionally.

Types of Charts

Learning to transcribe drum parts is amazing. I divide the types of charts into three categories:

First, a transcription is a note-for-note writing-out of a song or solo. This is a great way to study what your favourite drummers think, how they phrase their playing, and what subdivisions and placements they use around the kit. When I studied with John Riley at the Manhattan School of Music, he was always having me transcribe solos from great jazz drummers. Some were extremely difficult to transcribe, but it made me understand much more about what I was playing.

The second type of chart is the drum chart format. This is most widely used by freelance drummers and what I use often for gigs. Charts give us the form, main grooves, and the places to fill in. If you want a great example, look at volumes one and two of *Groove Essentials* by

Tommy Igoe. (I use these books to practice sightreading as well.) What I like about these kinds of charts is that they make you develop your improvisation skills and allow you to infuse your own ideas. Having less information on the paper, you must listen and figure out the best parts possible to play in the moment.

The third type of transcription involves the use of the music charts for bass or piano. Look at the well-known *Real Books* series of jazz improvisation books. They are tremendous tools to have in your toolbox. I always recommend that my students get together with other musicians and work on their real book skills. There are no drums on these charts; only the form, chords, and melody. It will very likely motivate you to learn some piano and musical theory to be able to better follow what other musicians understand and are reading. These are probably the most challenging charts for a drummer because we must read and process something beyond how we write, or perhaps think, about our own instruments.

Personal Stories

Having charting skills for reading, transcribing, and organizing a clear music sheet is a must. Many years ago, I was asked by my mentor, Dom Famularo, to write some ideas for a book he was working on. I was so excited that I went home, bought a music notation program, and started learning it through tutorials. After about a month, I was able to put all my ideas into the program and we had started to write our first book. I didn't know at the time that this would lead to writing *The Weaker Side*, *Pedal Control*, and *Drumset Duets* with Dom Famularo and Joe Bergamini for Wizdom Media and the opportunity to formalize charts for many other books such as *Elements* by John Favicchia and *Drum-*

set for Beginners by Paul Hose and Jim Farey in London. I also had the immense privilege of writing the new editions of George Lawrence Stone's *Stick Control* and *Accents and Rebounds*. I work on educational posters and write articles for many magazines all over the world, too. I mention this not to show off but to encourage you to learn these skills in order to push your career to the next level.

Using Technology to Create & Read Charts

Now the question you may be asking is, “Where do I begin?” Well, I always recommend that you find a great teacher who will be able to help you develop your transcription skills. With my first drum teacher, Vincent Marchessault, I was always bringing in new try-outs of transcribed songs and grooves. He helped me by making me aware of my mistakes and showing me how to write properly. Then, get a good program for your computer or tablet. Google all the music notation programs and you will surely find other great ones to suit your tastes. Once you know how to write charts, you can export them in various formats to use in a chart reading app.

Create, Share & Learn

Can you imagine being able to write your own professional charts for your band or students, or even for clinic reviews or for personal notes? From education to practical application, you will definitely benefit from learning more things connected to your drumming passion. It only takes a little bit more to get to the next level. Learn a little more every day on a consistent basis. Everything is at the tip of your fingers. It is just a question of believing in yourself, acquiring the skills you need, practicing, improving, and learning from your mistakes.



A Creative Approach to Chords & Scales

The most common theoretical study a jazz saxophone player will engage in is that of which scales go with which chords, learning the proper chord/scale relations unique to each style of jazz. But the problem with this kind of study is that a significant number of teachers and students treat the basic rules as iron-clad and “right,” making any deviation automatically a de facto mistake, no matter how good or interesting the music sounds.

For example, I once heard saxophonist Michael Brecker play a dozen choruses of a C blues in the key of C#. Now according to the usual rules of jazz theory, this is about as “wrong” as it can get, as every note is in the wrong key (save for B#), but it sounded absolutely fantastic, and when Michael returned to the “proper” key, the effect was thrilling. What made this technique work can be summarized by two important ideas that will take you beyond “rules” into a zone where you are not actually breaking rules but playing both inside and outside the rules simultaneously.

Chromatic Intentionality

When first learning scales and chords, we study how to fit them together like a jigsaw puzzle – discovering which of each work best in standard songs and chord progressions. But at the advanced level, the professional jazz player is actually creating and developing scales and chord relationships through texture and colour choices. Certainly, some genres require a certain set method of connecting scales and chords, which is fine. But to create art is to create new visions and perspectives, and in Brecker’s case, he found a way to play with power and sophistication by utilizing the first idea: what I

call chromatic intentionality – a fancy way of saying “playing one highly contrasting thing over another thing to create a single overall effect,” making two things sound like one thing.

To illustrate this, let’s use the example of a C dominant seventh chord (C7: C E G B \flat) played on the piano. Now the regular rules of music theory say that the correct choice of scale to play over this chord would be a dominant scale, and this choice is certainly correct in ordinary circumstances. But if you arpeggiate an E \flat 7 chord (E \flat G B \flat D \flat) over top of it on your saxophone, it sounds like you and the piano player are creating a C7 chord with a flat and sharp ninth note added, what is known as a C7 \flat 9 \sharp 9 chord. You can also create this same effect if you arpeggiate a G \flat 7 or A7 chord over a C7 as well.

Another excellent example is how one can use a major seventh chord with a flattened fifth note in it to colour and contrast. For example, if you arpeggiate a concert F major 7 \flat 5 chord and hold down the D on the piano, you are now creating the sound of a D minor 6/9 chord, because the F now becomes the 3rd of a D chord while the remaining notes spell out the 5th, a 6th, and a 9th. Even without the 7th, it still sounds like a solid minor chord. Moving on, if we arpeggiate the concert F major 7 \flat 5 chord again, and this time hold down a G on the piano, we are now creating a G dominant 13 chord. The F is now the 7th of G, the A functions like a 9th, the B is the 3rd, and E functions like a 13th. This is why memorizing standard scale/chord relationships like they are ironclad rules will only deny you the opportunity to hear these aforementioned sounds, as well as the ability to play with greater harmonic power and beauty.

So when Brecker played long phrases and arpeggiations in C# over chords related to the

key of C, he was using chromatic intentionality to create an overall sound containing a lot of tension, which would culminate in a beautiful release and return to the conventional chord/scale sound. He could do this because he was totally comfortable with complexity and such intentionality, which brings us to the second idea related to understanding scales and chords: what I call the Shitajiki Effect.

The Shitajiki Effect

In traditional Japanese calligraphy, it is standard practice to put a shitajiki (a felt or paper under-sheet) underneath the writing paper to absorb extra ink and provide stability. Many artists and graphic score composers who use ink also use old pieces of paper as a shitajiki under our creations to avoid staining the table or desk. After several hours or days of work, these papers end up looking like abstract artworks themselves, and can be quite interesting to look at.

Like a shitajiki, when one studies scales and chords for years and years, one begins to notice that though scales and chords come and go, we tend to gravitate towards certain sounds, chords, scales, and rhythms, much of the time unconsciously until we actually sit down and analyze what we do. Thus, the cumulative effect of studying scales and chords colours our mind, our musical personality – the unique “creative shitajiki” underneath our studies.

Studying a huge variety of scales and chords and then exploring them as the shitajiki foundation for chromatic intentionality means that we are exposed to a greater amount of potential creativity, and provides for us greater opportunity to become original artists. It is fun, and it really works.



The Role of the Section Player

Part 3

Taking Direction

If the lead player has to point out something you did not catch while playing through something the first time, that's okay. Make sure to listen to the direction and make the changes asked of you.

Most of the time, the lead player will ask you for a change once or twice. The first time is strictly a musical request, so do not take it personally and make the change. If you are asked twice for the same change, it starts to get a little frustrating for the lead player. If it goes beyond two requests, it starts becoming personal and will appear the section player either does not care to follow or do a good job, or is showing disrespect by not making the adjustment.

When I play lead, I try to make everything so obvious that I am easy to follow. If there is something that I hear that needs to change in a section part, I assume it is because I was not clear enough in my playing. When I make the request of the section player, it is not a personal criticism but a musical request. Sometimes I hear excuses or reasons why something did not happen with me. These may be valid but it is not necessary to explain or come up with an excuse; just make the adjustment. On occasion, after as many as six times addressing the same spot in the music without any change or seemingly without any attempt to adjust, I have had section players who repeatedly give excuses or reasons why they have not played the part correctly. That is extremely frustrating and not a fun scenario to play in. It is a sure-fire way to get a reputation as a difficult person to play with and that certainly will not help your career. If you approach the music with respect and musicality and show respect to the lead player by following and blending, you will earn a very good reputation and be asked back. I have had a number of section-mates with whom I love playing, and when a contractor or band leader asks for my recommendations for a section, I will always ask for these players. It makes my job as a lead player so much easier and en-

joyable, and ultimately, the section and band sound better as a result.

Respect the Role

In regards to respecting the music, the lead player, and the other players in general, you need to respect the job and all that it entails. Show up on time and with a positive attitude. Make sure your instruments are in good working order and that you look like a professional ready for work. Be sure to bring all the mutes, especially if you do not know what is going to be needed. It is better to have more than not enough. If you have the time to get a good night's sleep and be fresh to play, make sure you look after yourself. Sometimes travel and playing schedules take precedence, but make sure you get yourself together and focus on the job. Not many will be sympathetic if you come in after a heavy party night hangover and playing poorly as a result. The priority is to the work, so make sure you are prepared on all levels and approach it giving everything you can. Nobody wants to hear you complaining about the music, the job, etc. If you really dislike the players you are working with or the type of music you have been asked to play, it is much better to turn down the work than to come in and be miserable, which in turn makes the people around you miserable. A good positive attitude and approach to the music will result in more work down the road.

Focus

Concentration is a very important part of the job. You don't want to be the one losing concentration and causing a recording session to go long, or stepping in holes in a live performance. Of course, sometimes this is unavoidable; we're all human, but you need to come to the job firing on all cylinders. Most jobs only require intense concentration for short bursts, but try to immerse yourself fully in the moment and job at hand. An average Broadway-type show only lasts about two-and-a-half hours

with an intermission, and likely has sections of dialogue where you can momentarily relax your concentration. Doing the math here, you can see that the length of concentration is really not that taxing in most cases. A trick I use to keep my concentration up after I have been in a long run of a show is to pick a different thing to really concentrate on. Sometimes I really pay attention to the way the bell vibrates and I try to make the bell vibrate with the least amount of effort. Sometimes I focus my attention on the way the air feels as it passes through my lips and imagine how it spins through the mouthpiece and horn and out the end of the bell. These may seem like weird ideas, but after 50-plus shows playing the same thing every day, it really helps to keep your head in the game by bringing your intense focus to something a little different each show.

It is like really focusing on a small piece of bark, on the larger tree, in the much larger forest. It's all in the perspective. Respect of the music, the players around you, and the lead player, as well as focus and attention to those things, will make you a pleasure to work with and will have a definite and positive effect on your career.



This is based on a lesson from Paul's book, *Trumpet Voluntarily - A Holistic Guide to Maximizing Practice Through Efficiency*, containing more expanded information on this

subject as well as 19 chapters with music examples and exercises. The book serves as a guide to teach the player how, what, and when to practice. It is available now through qPress, www.qpress.ca.



By FWLR

Mixing in Three Dimensions

Mixing audio. It can seem like black magic mastered only by the most highly-skilled professionals, but in reality, it is an art form that anyone can learn. In this article, I'd like to share an analogy that I have developed over the years that helps me make informed decisions and achieve the desired mix.

When I think of a song, I picture it as a three-dimensional space. The x-axis (left to right) is panning and stereo width, the y-axis (up and down) is frequency range, and the z-axis (front to back) is volume.

Most troubles in a mix occur when too many elements are in the same location of this 3D landscape. This results in a lack of clarity and a cluttered mix. In theory, we want that landscape filled up evenly with elements that have their own place and complement each other. "Great! Now, how do we actually do that, Nick?" I'm glad you asked.

Stereo Field

Let's start with the x-axis and talk a bit about the stereo field. Our brains use the phase relation and amplitude of the signals from our two ears to determine the direction and width of a sound. If both ears hear the same sound with the same phase/amplitude, we perceive that as being centered directly in front of us. If the amplitude of one ear is higher, we perceive the sound as coming from that direction. OK. Enough of the nerdy physics talk. Let's discuss how this applies to music production.

When I am mixing a song, I usually place the supporting elements like keys, pads, chords, supersaws, percussion, etc. wide in the mix. It creates a nice harmonic bed for the main melodic elements to live in. But I also try to marry these wide chords/pads with a centered mid-bass to anchor the sounds – something that doesn't take up much real estate in the frequency spectrum (y-axis) but ties the super wide unison/reverb'd chords to the mono sub bass in the very bottom end to form a cohesive bond.

Now that the width of the track is established, the main melody/hook (vocals, synth, cat sample, etc.) has a nice spot on stage, centered and ready for the listener to focus on. Although your chords/guitars/pads may have a frequency range of, say, 100-20,000 Hz, which fills up almost all of the vertical space on our stage, we have pushed them to the side, leaving the centre open. This effect can be heard most notably in rock music, where the guitar tracks are almost always recorded twice and panned on either side. Since the guitar and vocals occupy a very similar frequency range, space is created by moving the guitars to the sides and allowing the vocals to sit in the middle. (We won't get into how to make things more or less stereo in this since that's an entire topic in itself.)

One of the most common problems I hear when people send me tracks is that they have stereoized almost every element in the track, making them super wide. It's not uncommon for me to hear only the kick and snare in the centre, while every other element is super panned (usually by using some phasey stereo enhancer plug-in). I think it's because having things wide is exciting and satisfying, but without any elements in the centre, the landscape has a big empty spot right in the most important place. It's all about contrast, and if everything is wide then nothing is wide. You wouldn't watch a movie without a lead character, right?

Frequencies

Next, let's talk about the y-axis. Sometimes finding places for elements on the y-axis is more of a production/sound design decision rather than a mixing one, but there are still some things we can do in the mix stage to help designate spaces for each sound. One thing that is very useful is high pass filtering everything in a way that gets rid of any unwanted bottom end. For example, if your snare drum fundamental is at 200 Hz, then just get rid of all the stuff underneath that. If your distorted lead has some weird rumbly frequencies a couple octaves below the notes that are being played, just lop them off. I will often use dips in EQs to carve out frequencies in one sound to allow those same frequencies to shine in another element. So, if the vocals are in the centre of the stereo field and live mostly in the 200-5,000 Hz range, I will dip those frequencies in any other element that is also in the centre of the track. This may seem like common sense to anyone who has mixed music before, but picturing the mix as a soundstage really brings this practice into context.

Volume

Last comes the z-axis, which is volume. This is used to place elements forwards or backwards on the stage. Although getting elements in the track to be at the appropriate volume is very important, this has the least obvious effect on cluttering a mix, especially since modern music is so compressed. Still, the supporting elements should be pushed to the back to allow the focal elements to take the spotlight.

Hopefully you'll now be inspired to consider your own mixes in this way. Is your track 100 per cent wide? Are a lot of the elements stacked up in the lower midrange? Did you forget to cast Brad Pitt for the centre role? Dig in and try to make full use of all three dimensions to give the listener an immersive experience.

Melanie Brulé is a singer-songwriter based out of Toronto. Her new album, *Fires, Floods & Things We Leave Behind*, features the single "Whiskey & Whine," and is out now across all music platforms. Melanie has shared the stage with Kathleen Edwards, is a recipient of Stingray Music's Rising Star Award, and has performed at renowned events like the Philadelphia Folk Festival and AMERICANAFEST. For more info, please visit www.melaniebrulee.com.

By Melanie Brulé



Steps for Success

When I saw the request in my inbox to write a vocal column for *Canadian Musician*, I must admit I was shocked. Me? But I'm self-taught... Was I even qualified to give people advice on singing?

Years of conversations with peers have led me to believe that each of us thinks we're a hack (and those of us who think we have nothing to learn could use the most help). Let's start at the basics: if you sing, you're a singer, no matter what level you're at. Remember *Sister Act 2*, and that scene where Whoopi Goldberg tells Lauryl Hill: "If you wake up in the mornin' and you can't think of anything but singin' first, then you're supposed to be a singer?"

I was 11 years old when this film came out but I didn't pick up a guitar until I was 21. Sick of sitting in a classroom and thirsty for experience, I worked in restaurants saving money for a science-based university degree that I still have yet to begin because I spent every last dime on a trip to Australia to "find myself." I met friends that taught me chords and lent me guitars and, despite my fingers feeling like they were going to fall off, it felt so fulfilling. I started writing songs, playing open mic nights, and busking on the streets of Byron Bay. Then, I began a new tradition: I would get up in the morning, dress myself, and slip a guitar pick in my bra by my heart with an intention behind it. "I'm a musician," I'd tell myself. Every single time. I had never been paid for a proper gig. I didn't own my own guitar. I couldn't play a barre chord. But I had plenty of determination, and that's maybe the most important ingredient in a career in music.

Lessons Learned

I run on instinct and energy, and although many people work best within the confines of a more academic way of learning, here are some steps to being a great vocalist without taking a single music lesson:

1. Remember: Stay in YOUR lane. It goes to YOUR destination. Everyone's path is different. My mentors have helped me pour more of "me" out into my music. Thanks to them I've realized that "How do I stand out?" is a much healthier question than "Where do I fit in?"
2. Not everyone is going to like your voice, songs, or style, and that's totally fine. When you question this, refer to #1. Be you. Put honesty in your performance. Make sure the voice that comes out is yours.
3. You must believe what you sing. Tell your story with every ounce of your being.
4. Drink plenty of water the day before, the day of, and 20 minutes before your set. While drinking water onstage may help a dry mouth if you're nervous, it won't hydrate your vocal chords. Like my desert-dwelling friend Sarah Burton says, "The best place to store water is inside your body."

5. A lot of health problems are derived from acidity and inflammation inside the body. Feel like you're getting run down? Try this recipe for my anti-inflammatory tea:

Brulé's Hippy Hippy Chai

- 6-8 cups water
- 1 cinnamon stick
- 1 lemon (juiced)
- 1 tsp. grated or chopped ginger
- ½ tsp. turmeric
- ½ tsp. black pepper
- Optional: 5 whole cloves, ¼ tsp. fennel seeds, 1 star anise, 4 cardamom pods
- Got a cough? Add ¼ tsp thyme

Bring to a boil and allow to steep for 15 mins. Leave it on the stove and reheat it repeatedly during the day. Add 1 tsp unpasteurized local honey to your cup and pour the tea over it. (Don't boil the honey.)

6. If you're on the road, playing long sets or using your voice a lot, invest in a vapor inhaler. Lavender oil is great if you're losing your voice. Soak a face cloth in hot water, wring out the excess, add a few drops of lavender essential oil, and put it on your neck. Lay the heck down, turn your phone off, and chill.
7. Learn to get 100 per cent of your voice out at 85 per cent. No straining and no over-singing. I talk a lot when I'm nervous so I tend to over-sing when I'm nervous, too, and it makes me sound fake. (See #3.)
8. To be more present onstage, focus on your feet. This sends energy downwards, allowing you to feel more grounded and less in your head, which is great for singing as the sound should come from your belly, not your nose.
9. Thanks to Twitter, I once had lunch with Bif Naked in Paris (long story). She gave me a great piece of advice that Jann Arden had once given to her: "Sing like you don't need the money." I think it's one of the most brilliant things I've heard and I think of it often.
10. Stay away from salt and booze the night before and the day of a show. Consider yourself "on shift" a few days before a tour. Load up on vitamins and sleep for illness prevention.
11. Last and perhaps most importantly, bring your own mic to your gig. Always. I shouldn't have to explain why.

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It seemed that, for years, Shad was on the cusp of his “big break.”

Canadian hip-hop had its share of luminaries, to be sure, but never its star – the type of artist that could couple critical acclaim and co-signs from high-profile peers with mainstream recognition on an international level.

To many, Shad was the contender. Emerging in the mid-aughts as a unique voice in hip-hop, he had it all: innovative and engaging lyricism, a universal flow, unique-but-accessible production, and a compelling live show to boot.

Right out of the gate with 2005's *When This Is Over*, he was turning the heads of hip-hop purists and the CanCon indie crowd alike. Like k-os before him and a few others after, he was our polymath MC with a sonic collage that somehow screamed “Canadian” through its left-of-centre eclecticism. His follow-up, 2007's *The Old Prince*, was basically the antithesis of a sophomore slump, earning the MC his first of several Juno Award nominations and coveted spots on the Polaris Music Prize's 10-album shortlist.

Then there was the a co-sign from a top-of-his-game Kanye West, who himself had proved that the aesthetics of underground and commercial hip-hop needn't be mutually exclusive.

Shad's stock was soaring, and even though Drake had come along and claimed his crown, lauded LPs in the following decade – namely 2010's *TSOL* and 2013's *Flying Colours* – made it seem like only a matter of time before he broke into the mainstream consciousness.

And then, he kind of did.

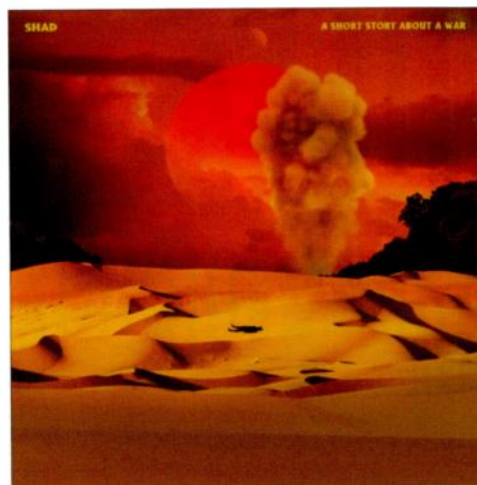
Following Jian Ghomeshi's highly-publicized dismissal from his hosting duties of CBC Radio One's flagship arts and culture program, *Q*, Shad was reportedly one of the frontrunners to take over the post. In March of 2015, he was announced as the one who would. Shad became a household name, at least in Canadian households, but that came with a pausing of his musical projects.

His stint at *q* lasted a little over a year, and how successful it was would depend on who you ask. Still, the artist seemed to treat it as just another stop on his artistic journey. He found a seemingly better fit as a host and interviewer with *Hip-Hop Evolution*, an acclaimed music documentary series that premiered on HBO Canada and went on to earn both Emmy and Peabody awards. Its latest four episodes just dropped in October 2018 via Netflix.

He also released new music, 2016's *Adult Contempt*, under the pseudonym Your Boy Tony Braxton, which found the artist ditching his dense lyricism and hip-hop beats in favour of an intentionally kitschy throwback to early '90s R&B.

But at long last, in the summer of 2018, Shad dropped “The Fool Pt. 1 (Get it Got it Good),” the first track from an upcoming LP, with the opening line, “Damn, it feels good to be back.”

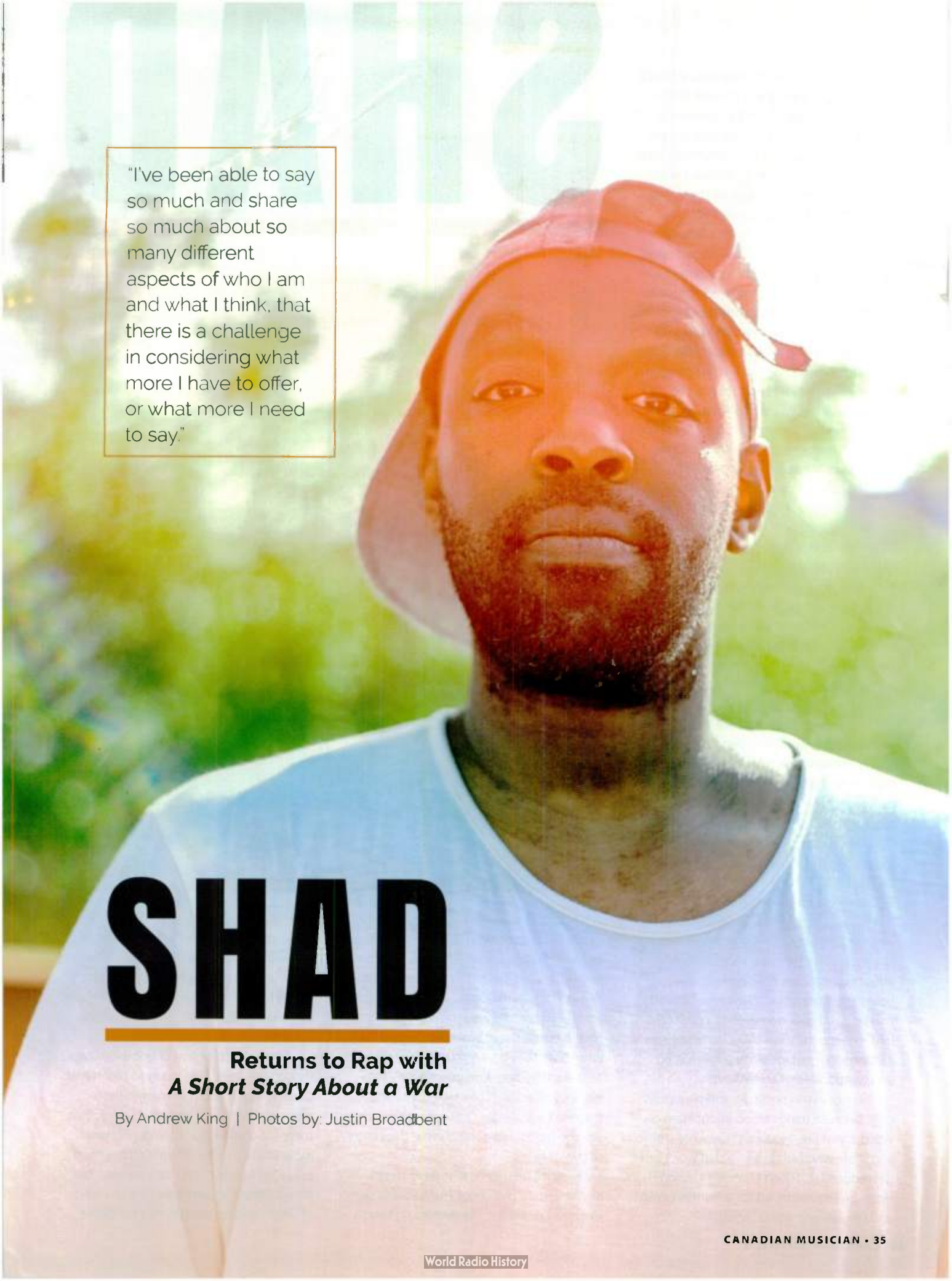
That sentiment was widely echoed, and then reaffirmed when the album, *A Short Story About a War*, dropped in its entirety in late October 2018 – his first formal hip-hop LP in five years.



A Short Story About a War is, as its title might imply, a concept album, and that was the case from the outset, before a single lyric had been penned.

“I’m not sure if I should call it a story or an image, but something from my imagination – a fictional world – came into my mind some years ago, and just stayed there,” the artist tells *Canadian Musician*. “It was this story that I carried around with me, and also kind of a lens through which I’d look at the world and think of the world, and specifically, think about, ‘What is violence, defined broadly? And what is peace, and what does it mean to live well in the world?’ It was like, this might be crazy, but let me try and make this story come alive in musical form.”

Not just a concept, but a grandiose one at that, it’s essentially the story of a world consumed by war and divisiveness, cliques and philosophies and ideologies at odds with one another. Yet in this fictional world are very real ideas and explorations of politics, race, migration, economics, spirituality, and of course, our most basic humanity. Think Orwell in a new medium for a new generation – call it 2084?



"I've been able to say so much and share so much about so many different aspects of who I am and what I think, that there is a challenge in considering what more I have to offer, or what more I need to say."

SHAD

**Returns to Rap with
*A Short Story About a War***

By Andrew King | Photos by: Justin Broadbent

SHAD

As it turns out, the concept album model fits Shad's signature style quite well. After all, his lyrics have always been laced with the spirit of academia despite their wide accessibility at the surface. This is an artist that's built a career on clever wordplay and double entendre, all wrapped in a sleek aesthetic that wouldn't be out of place on Hot 97.

"The Fool Pt. 1" was a perfect taste of what was to come. Sonically, it doesn't stray far from highlights of his back catalogue – the bouncy, eclectic backing track that juxtaposes some of the weighty ideas being lofted through the mic. "They keep on killing us / We just keep killing it / Mama said killin' is not where the healin' is," he raps in the first verse with the big, buoyant swag that's come to define him. It's a swirl of optimism, confusion, love, oppression, and more in sonic form, and ends with the question at the heart of the entire effort: "What are you afraid of?"

"The concept comes out of tension that I've been feeling," Shad says. "I lived in Vancouver, and the inequality is just palpable there; it's on the surface. And then traveling for *Hip-Hop Evolution* and being in America, even pre-Ferguson and things like that, you could just feel the tension and underlying fear."

Fear, he explains, was an emotion he'd spent a lot of time thinking about as a broadcaster in the years preceding the album's composition, and ultimately came to define the project.

"To me, the album is about fear, if I had to put it into a word," he offers, "and doing so much interviewing of people in the last three or four years, to me, was an almost daily exercise in how I can put aside my fear to let this stranger put aside theirs."

One of his biggest challenges throughout the process was framing these momentous – and particularly timely – subjects in a way that would encourage reflection and discourse.

"Before I set out to make this album, I was thinking about songs in my catalogue, like a song like "Fam Jam" that's ostensibly about immigration. At that point, it was heard as a story from a human being, and maybe not through so thick of a political lens," he reflects. "It felt more humble and inviting – not just ideology put in a song and weaponized or something."

"So just in this particular moment politically, because things are so fraught and divided, it was like, 'How can I say what I think and share who I am in a way that won't just get reduced to, I don't know, an ideology? How can I still be heard like a human being, and not just one side of a debate?'"



That's not to say all of the raw emotion it contains is dulled with clever wordplay or blanketed under upbeat rhythms; on "The Revolution/The Establishment," for example, he spits poison through a fiery flow. The lyrics – "They make wars, create wars / They have lots and they take more / From the have-nots, they'll take yours / They make borders, they hate foreigners / They hate life, they take life / They take rights and they ain't right" – are delivered with force, like the bullets from the guns at the centre of the story.

After all, he says, "I don't think there's anything nuanced about Trump being president, so I didn't feel like everything had to

be approached delicately, but I also didn't want anything to come off like a hashtag."

And so an artist with a career defined by his lyricism found himself struggling with where to take it this time around. He knew what he wanted to say, but wasn't totally sure how to say it.

"It's really a problem of good fortune, though I've been able to say so much and share so much about so many different aspects of who I am and what I think, that there is a challenge in considering what more I have to offer, or what more I need to say," he opines. "And that's content, but then stylistically, there's also the challenge of what captures people. As a fan of the

music and an amateur historian, I can track the development of lyricism and wordplay and technical sophistication and mastery of styles, but unless you're doing that at a super, super expert level, it's almost not interesting anymore. It's like, what can you do with words that people haven't heard?"

That was the malady, and ultimately, a concept album was the cure. Weaving between the real world and his manufactured one, it's hard to tell where one ends and the other begins – and that was kind of the point.

"In my own mind, after [2013's] *Flying Colours*, it felt like the end of something creative to me, and I think that was that there were three or four [rap] albums that tell my story, and I'm feeling more inspired now by these other projects that, like, with *Your Boy* Tony Braxton, I was trying to capture this very specific thing and present it in a specific package, and I think this is a similar work. It's still me, but not what I was trying to do with those other rap albums."

Despite being a very personal and introspective project, it's also a communal one. Shad is no stranger to collaboration, with a diverse slew of guests gracing his past albums and he himself lending his voice to other people's, from *k-os* and *Grand Analog* to *Lights* and *Said the Whale* to *Tanya Tagaq* and *A Tribe Called Red*.

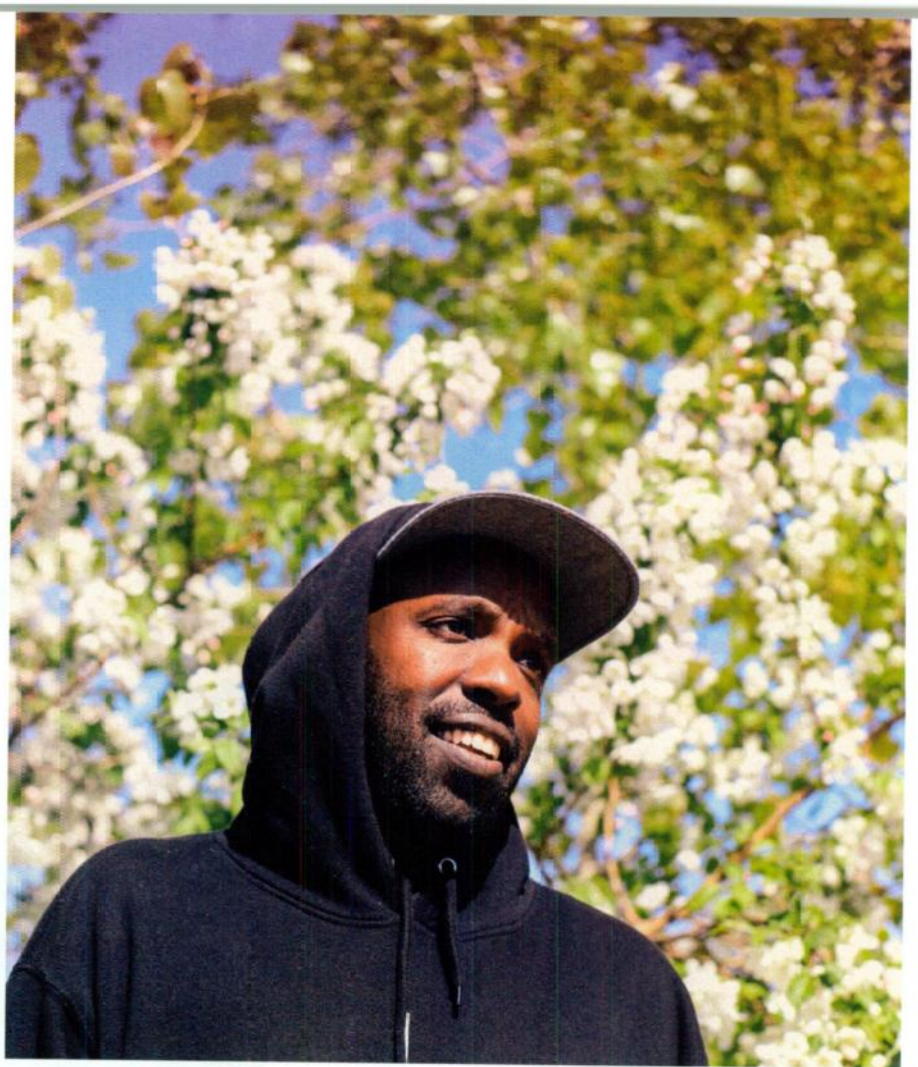
A Short Story About a War features dozens of musicians, producers, and engineers, including fellow Polaris shortlisters like Lido Pimienta, Kaytranada, and Zoolman of *A Tribe Called Red*. Then there are fellow MCs Ian Kamau and Eternia and the soulful vocals of Steven Mulcare. The closing track even features indie rock outfit Yukon Blonde. That's all in addition to more frequent associates like DJ T.Lo, Ric Notes, and Ian Koiter.

"The process for me was the same as it usually is in that regard," Shad says. "I have my guys that I always work with, and then I try to bring in new people that I think are great and want to work with."

Some of the new guests are people he's known for awhile, like Tribe's Zoolman, though others, like Lido Pimienta – who Zoolman actually brought into the fold for their track "Magic" – were more recent acquaintances.

The Yukon Blonde track, "All I Need," was particularly unique. "It was funny how that one came together, because their producer sent me a song they were working on for their album that they couldn't quite crack, and sent it to me without their knowledge," he explains.

The idea was to have Shad add a verse as an experiment and send it back, though



"How can I say what I think and share who I am in a way that won't just get reduced to, I don't know, an ideology? How can I still be heard like a human being, and not just one side of a debate?"

he and T.Lo ended up chopping it up, sampling it, and making a song of their own.

At its core, *A Short Story About a War* is an album that's quintessentially Shad, and yet it still feels like something new, something fresh from an artist whose résumé has grown significantly in the years since *Flying Colours* saw daylight in 2013.

Of course, his first formal release in five years gets immediately followed by his first tour and promo cycle in the same time-frame, and the question of where this work will take him re-emerges.

"I guess we'll see," says the artist rather nonchalantly. "I haven't toured the States in a long time – it's been a few years – and it's easy to lose touch with the vibe and energy and what the people are into. That's always

hard to gauge." Even in his homeland, similar questions surround him, but he doesn't seem overly concerned.

The "big break" may never come, at least not the way it has for some Canadian artists since, but then again, Shad is a different type of artist – a multi-faceted creator that seemingly thrives on new challenges and an ongoing artistic evolution.

Still, *A Short Story About a War* deserves whatever recognition it will get and more, because while Shad is indeed a talented and award-winning interviewer and broadcaster, even a more-than-capable R&B singer, his latest album proves that as a rapper and songwriter, he's still unparalleled.

Andrew King is the Editor-in-Chief of Canadian Musician.



Creating FOR KIDS!

THE APPEAL OF MAKING CHILDREN'S MUSIC

By Ryan Granville-Martin

When I arrived at the Hillside Festival outside of Guelph, ON, via the makeshift ferry that takes performers from the mainland to the artist arrival dock, I was met by an enthusiastic volunteer who had a story to tell. I asked how her festival had been going so far. She listed with bright eyes all the CanCon stars and indie rock legends-in-the-making with whom she had been interacting throughout the weekend. But it wasn't until she saw Fred Penner stepping past the weeds by the ferry that she realized what star-struck felt like.

All the hipster, indie-coolness at the festival in 2015 was no match for the musical voice of her childhood – and make no mistake about it, Fred Penner's cool was very real that afternoon when he included

a mashup in his set of his ubiquitous staple "The Cat Came Back" and k-os' "Crabuck-it" – two songs that share the same iconic bass line.

Well, of course everyone knows Fred Penner. But how about Joe Raposo or Jeff Moss? No? Do "Rubber Duckie," "I Love Trash," "C Is for Cookie," and "It's Not Easy Bein' Green" ring any bells? Or the *Sesame Street* theme song, perhaps?

If a hit is defined by its universal recognition, then children's songwriters must be included amongst the greatest songwriters of all time. As long as we keep having kids, children's performers like Penner will continue to thrive and new ones will continue to emerge. But as a boon to this shorter-in-stature demographic, the children's entertainment industry has seen an increasing number of traditionally

adult-oriented artists branching into the genre as an additional component of their livelihoods.

Over a few hot days in August, I decided to talk to three such Canadian musicians whose childish ways are beginning to pay dividends.

IN A CIRCLE

Canadian pop-rock troubadour Jeremy Fisher is now a kindie artist. For the uninitiated, the term kindie rock has existed since the early-to-mid aughts and describes those artists who combine singer-songwriter, indie-rock, and modern music sensibilities with themes and imagery aimed at children under 10. They create music that is consciously intended to entertain both the kids and their parents alike (or at the very least not to drive the latter to drink). The



JEREMY FISHER

genre's biggest names, such as They Might Be Giants, Dan Zane, and Lisa Loeb, all came from and continue to balance their kids' music with their grownup music careers, and Fisher is no different. He has released six studio albums (two of which earned him Juno nominations) bouncing between folk, pop, and rock, and is known for such singles as "High School," "Uh-Oh," and "Cigarette."

Jeremy Fisher Junior, on the other hand, has released one record called *Highway to Spell* (Get it? That's for the parents...) that was released in early 2018 and definitely contains no single called "Cigarette." But Jeremy Fisher Junior does sound very much like the familiar folk side of Jeremy Fisher people have come to love. It even looks like him, with a cartoon avatar on the cover sporting his signature big hair.

Like a true indie artist, he's made an album with mom and dad in mind, "with little winks and nods to parents that kids won't even get," he says over the phone from his Ottawa home. "I want to be like the Pixar movie of family performers; the parents come to the show and there's just as much in there for them." So how does an indie artist become a indie artist?

For Fisher, it was part strategy and part reality. "When I knew my girlfriend and I were having a kid, I took three months off from performing cause I didn't want to be on the road and miss the birth of my first child. In that time, I had planned to make a children's album because that's what I would be thinking about, and I sat down and just stared at a blank page for three months. Then we had our daughter and she started sitting up and cooing and smiling

and I started entertaining her with my guitar and the songs just came out. After taking more time off to look after her, I found that I had an album's worth of material, so I recorded it."

That was the reality part. Now comes the strategy part: "I've made this plan to sort of map along with her childhood and make five kids' records – an album a year, to be released over the next 10 years. And that'll be the chapter in my life where I'm observing childhood. Honestly, I don't know what else to write about right now."

Of course the reality of being a professional musician means you're often required to be away from home, sometimes for extended periods. To balance career and home needs, Fisher has come up with a plan to "work twice as hard, half as much." That means doing Junior shows during the day and grownup shows in the evening whenever possible. More shows over fewer days and less time away from his family. Smart math.

So reality has Fisher down on the carpet these days, and his strategy is all about embracing it. It turns out it's a process he really enjoys. "One thing that's been interesting from a creative point of view is that the Junior stuff really satisfies my folk side. It satisfies my need for going out with an acoustic guitar, talking to a crowd, and working a crowd as a solo act. And it's giving me leeway to experiment more with heavier band stuff or more electronic stuff in the regular Jeremy Fisher thing."

He appears to see the value of this new facet of his musical persona as something that will grow with him. Fisher, now 41, has been reexamining some of the songs in his grownup set that he'd written in his late teens. "I'm a completely different person physically and emotionally than I was at that time. I never thought about being 60 years old when I started out," he states as he contemplates Jeremy Junior becoming a senior. "Now it doesn't seem that far away. And doing some of those songs at that age would be a tough sell for me. I'd just be going through the motions, whereas with the kids' stuff, I could be singing these songs when I'm a grandfather and they'll still work."

Fisher sums it up this way: "If I can still go out and play circle time at the public library as a 60-year-old a couple of afternoons a week, that makes sense to me. I love doing this, and I want to do it forever. I don't ever want to retire. I just want to keep playing music."



ON THE SCREEN

So does recent Toronto transplant Matt Ouimet know Joe Raposo and Jeff Moss? "That sounds familiar... Uh, no," he sighs into the phone from his apartment in Liberty Village.

Yet when I mention the songs they wrote, he laughs. "Oh yeah, of course! I actually listened to that yesterday – *Sesame Street Fever* and the album that starts with the theme."

It makes sense that Ouimet (pronounced wee-met) has those on his playlist as he is now employed by the same company, Sesame Workshop, that hired those early pioneers of children's television music.

Ouimet claims his new career in TV music for kids was all an accident. In 2015, he had been working at Dave's Drum Shop in Ottawa and a regular customer who he was friendly with popped in and asked, "Hey, could you write some songs for tomorrow for this show I have?"

It came as a surprise, since nobody at the shop knew he was in the TV industry. Ouimet said yes, of course – "Because that's what you say," he laughs. As it turns out, he was saying yes to writing music for the pilot of a new Nickelodeon show called *Pig Goat Banana Cricket*. He ran home, faked his way through some legal documents, and wrote and recorded three songs for the next morning. Three weeks later, the show was picked up and he was the official songwriter. Two years later, his work on the program would earn him an Emmy nomination.

Creating FOR KIDS!

Ouimet is one of those annoying musicians who is really good at a number of instruments – drums, bass, guitar, piano, lap steel, and hopefully not much more. It seems there are few he won't take a stab at. He even called me once to record him playing tuba. "Have you ever played a tuba before?" I asked.

"Nope," he replied. This spirit of adventure, along with an over-developed sense of humour, high degree of creativity, and the ability to turn projects around quickly, has made him a fast success in the world of kids' music on TV.



And word has spread. His current projects include the aforementioned *Sesame Workshop* show, *Esme and Roy*, and the new Disney offering, *Go Away Unicorn*, both of which premiered in the latter half of 2018.

Understandably, this breakneck career shift has come at a cost to his career as a performing sideman. Ouimet was a regular player in the Ottawa and national scene and had to start turning people down once his Nickelodeon schedule sunk in. He even had to decline an invitation to join Hawksley Workman's touring band. "I'd rather play more shows," he laments. "It just takes a lot of time to do the scores. With the Disney show, for example, for every 11 minutes of footage, I have seven to eight minutes of music happening. That's a lot of music. And there are certain projects where a minute of music can take a day to create."

So as it turns out, the notion of striking a balance within his current career configuration is more of a conceptual distraction than a viable reality. Yet I'd be remiss not to say that for many people, this would be a nice

problem to have. As for drawing a comparison to the old guard in his industry, Ouimet points out that, "What the old guys had the luxury of was that when they recorded a take, it was done. They just walked away, because if they had to come back [to make a change] it would be so expensive."

In an age where there's a computer in everyone's pocket, we can all attest to the reality that technology has not lived up to the promise of more leisure time. "Just because there's a washing machine doesn't mean that you can't find more housework to do. You just make a different mess, 'cause that thing's going," Ouimet adds. "They also had much more time to compose, because as the technology improves for us, so does the speed of everybody's roles," referring to today's editors, writers, and producers, all emailing and texting demands to each other and expecting results yesterday.

But he still looks to the past for creative inspiration or, more accurately, for reference as a comparative benchmark to his own work. Considering the orchestral scores of Carl Stalling and Raymond Scott in *Looney Tunes* (which he studied for his work on Teletoon's *The Bagel and Becky Show*) or the music of the Toronto-produced *Spiderman* cartoon in the '60s, or the pleasantly high-brow Disney music of the *Fantasia* era, Ouimet doesn't like the idea of dumbing things down just because it's music for kids.

"The producers are very strict about things and they have a very defined mandate, so I always try to sneak in a few gems of either chords or odd notes that you wouldn't normally hear," he laughs.

As someone who grew up with *Bugs Bunny*, *Schoolhouse Rock!*, and *The Muppet Show*, I see no point in aiming any lower.

OUT IN SPACE

"How many songs do you have about pants?" I ask over a pint of beer with Ian Goodtimes, bandleader for Toronto-based party band The Mercenaries and founding member of children's space rock outfit Space Chums.

"Twenty-five," he replies in his typical

deadpan. "There's 'Pants Situation,' 'Kung-Fu Pants,' 'Rock and Roll Trousers,' 'Have You Seen My Pants?'... Did I mention 'Pants Situation?'"

I suppose this is the kind of fruit born from a habit of writing a song a day while on the road with your wife as the tech crew for children's entertainment company Koba. "If you write a song every day, they're gonna be about pants, where's my keys, and farts," he adds nonchalantly.

Goodtimes is a hard-working Toronto bass player and singer with his thumb in many pies, as often has to be the case to make a living playing music. Primarily, he runs The Mercenaries, an eccentric band in the trenches of Toronto's bar scene that plays a combination of a few originals and a wide array of covers, with soul music from the '50s as a starting point. Obscure audience requests are always welcome. (Just try to stump them on TV show themes.) They play danceable (and funny) shows in Toronto on a regular basis, mostly at the Dakota Tavern, and also do weddings for anyone brave enough to book them after seeing one of their high-energy, antics-rich shows. "Did you like that?" he'll ask a prospective young couple in the Dakota's Ossington basement, "Cause that's what I'm gonna do at your wedding. I'm not gonna play 'Brown Eyed Girl.'"

Know thyself.

While the song-a-day habit was translated into a morning ritual with their two young children, Ian Goodtimes and his wife Lindsay Goodtimes (their chosen surname offers a glimpse into their shared philosophy of life) are no longer on the road facilitating giant mascot-headed *Caillou* and *Backyardigans* shows for tots; however, their years a decade ago running those shows made them realize they could create their own show for kids.

"But let's do something cool," Ian suggested as a starting point. So along with Koba cohort Kate Keenan, they invented Space Chums. "I would call it the Beastie Boys for kids," Ian claims. "We're from outer space. I'm a disco cosmonaut, my wife's a space ninja, and Kate is like a Bjork weirdo. We fly in from outer space and entertain kids with our outer space rock and roll. It's sample-based and heavy," he further explains, containing parent-targeted samples ranging from Phil Collins to Kraftwerk to Public Enemy.

And while they do have two albums out



IAN GOODTIMES (CENTRE) WITH SPACE CHUMS

(including 2018's energizing *Calling All Space Cadets!*), the ultimate experience is their live show. *Now Magazine's* four-star review of their 2018 Fringe Festival show noted, "The group excels at audience participation (while) weaving in tongue-in-cheek humour for adults." It seems clear that the concept of parental consideration is de rigeur for children's entertainers these days, and rightly so, as a cultural response to counter the inane Pablum of the Barney-like offerings of the '90s was inevitable and has been thoroughly embraced.

Goodtimes certainly has greater faith in his young fans. "They can listen to Slayer and Kraftwerk and A Tribe Called Quest, and they'll be fine," he offers. "If you accompany it with smoke and jokes and laser beams and rock and roll, you can get away with a lot," he adds. As for considering the parents, "That's who those little jokes are for," referring to the samples woven through Space Chums' albums and shows. "When you look in the audience and there's that guy who's like, 'Oh my god, they're playing Black Sabbath,' that's what makes my day."

Comparing what Goodtimes does with The Mercenaries to his work as a Space Chum, he sees no difference in his older and younger audiences, at least from a performer's perspective. Keeping in mind The Mercenaries usually play to a late-night bar or wedding crowd, he explains, "It's the same thing

entertaining drunk adults as kids: you get them onboard, make them clap right away, make them sing along with the easy chorus, and get them on their feet dancing. By the end you've got them and we're all having a party together. Hooray!"

Wisdom? Wisdom.

The Goodtimes recently pushed their concept of family entertainment a little further with their 14th annual Goodtimes Christmas Show in Toronto. Each year, they put on a variety show where they borrow a familiar Christmas plot to riff on (the nativity scene or Dickens' *A Christmas Carol*, for example). This year it's... *Die Hard*. Yup, *Die Hard* is a Christmas movie. "It's mostly swearing and smoking and murdering people, so we're going to do that," he says with a dry smirk that makes me laugh and at the same time assures me that a bunch of kids genuinely couldn't be in better, safer, more capable hands.

Whether musicians are taking turns at children's entertainment as new avenues in their complex livelihoods, or as reflections of where they're at in their lives, or simply because unnecessary boundaries and categories are being blurred, kids and parents seem to be the ones reaping the rewards. Even traditional stars of the industry like Fred



Penner are breaking new ground, as he did when he invited adult-oriented artists like Ron Sexsmith, Bahamas, and a host of other guests to appear on his 2018 Juno-winning album *Hear the Music*. Happy kids make happy parents, and happy parents (who are hopefully willing to cough up for some merch) make happy musicians.

It doesn't appear that a shortage of quality music for kids, be it on an album, on TV, or on a stage, will be on the horizon any time soon, so in the immortal words of Bruce Willis in *Die Hard* – sanitized, of course, through the Goodtimes' family Christmas show filter – "Yippee-ki-yay, mothers/fathers!"



RGM is a drummer, producer, songwriter, and arranger. His debut album, *Mouthparts and Wings*, was released to critical acclaim. These days he's been touring with Sarah

Slean, Jeremy Fisher, and *Classic Albums Live*. www.ryangranvillemartin.com.

DEBUNKING FITNESS MYTHS



FOR MUSICIANS

By Mike Schwartz



“Lifestyle tech”

is a relatively uncommon job title in the music industry (or anywhere else), and so I very often get the question: “What is it that you do?”

Simply put, I help artists maximize their creativity and performance by addressing aspects of their lifestyle like exercise, sleep, stress, and nutrition. I coach on movement, nutrition, and mindset techniques to really bring out the rock star in all aspects of their lives.

In this article, I want to clear up just what it means to be “fit” as it relates to you as an artist, industry member, or supporter of music. There are a lot of opinions out there and it’s my mission to help educate the industry and encourage people to embrace a healthier lifestyle.

Stick with me as I debunk three of the most common misconceptions surrounding physical well-being. They just started calling me the “Rock Doctor” in Australia, so I suppose I’m going to give you a dose of the medicine that’ll allow you to become the best version of yourself in no time!

First things first, let’s make sure we’re on the same page with our terminology: what does it mean to be “fit?” According to the top definition in the Oxford English Dictionary, it’s anything “Of a suitable quality, standard, or type to meet the required purpose.”

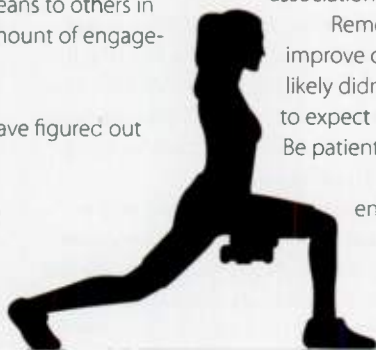
So out of the gate, it seems that what it means to be fit is entirely subjective. Fitness means more than just physical well-being. I conducted a Facebook poll, just to see what the general consensus was on what “fitness” means to others in the business. I was blown away with the amount of engagement. Here are some of the responses:

Deb Grasley: “Fitness means life to me. I have figured out that this body was meant to move.”

Ann Blackwood: “A higher quality of life.”

Teresa Cirillo: “Health and peace of mind.”

Joshua Whiteley: “A clear head.”



Justine Vandergrift: “Energy and mobility.”

Matt Burgener: “Aging gracefully.”

Monte Ashley Mader: “Fitness means stress relief, internal strength, and self-love to me.”

Olivia Street: “Being able to eat all the cheese I want.”

Kirby Sewell: “Fitness means my mojo to me.”

Sean Gallagher: “Squats.”

I think a lot of people get set in the “all-or-nothing” approach. If they can’t make it to the gym four or five times per week, eat “clean” (don’t get me started on that), sleep eight or nine hours each night, drink a few litres of pure, mineralized water each day, and enjoy an evening run and yoga class, some feel there’s no point in even starting.

Whether you believe this is true or not, you’re correct. Think about that for a sec...

What I recommend to maintain a healthy relationship with the word “fitness” is to focus on progress over perfection. When we compare ourselves to anyone, including ourselves (think middle-aged dudes wanting to be fit like they were in their college athletics days), we’re setting ourselves up to fall short of our expectations.

Anyone who has heard me present on this topic is likely familiar with one of my favorite phrases: “One per cent each day.”

When thinking about your well-being and making improvements in your life, concentrate on making one per cent progress each day. As a precision nutrition coach, this mantra is a staple in our coaching method to improve lifestyle habits of the folks we are working with in an effort to maintain a positive association with the idea of being “fit.”

Remove the expectations! For most of us looking to improve our lifestyle, let’s use weight loss as an example. We likely didn’t put on 20 lbs. of body fat overnight, so it isn’t fair to expect to correct those issues in that same time frame, is it? Be patient. This is a lifestyle.

Now let’s crack into some of the common myths I’ve encountered over the years.

DEBUNKING FITNESS MYTHS FOR MUSICIANS



Myth #1

"I'm not overweight, so I don't need to work out."

False. Sadly, this idea is way more prevalent than it should be.

It's not all about image. I'm sure we all know a ton of really skinny unhealthy people. Blame it on social media. Blame it on the entertainment industry. A rock star physical appearance is just one of many positive side effects of a healthy lifestyle.

There are many other well-researched facts about exercise to consider when determining if you're "fit" or not. Here are a few that don't get the attention they deserve:

Exercise Decreases Stress

Simply put, if you're an artist, you're likely dealing with a copious amount of stress. MusicTank and the University of Westminster conducted a study and found that those of us in the music industry are three times more likely to experience depression than the average person. Some of the contributing factors are listed as poor working conditions, lack of recognition, the physical impacts of a musical career, and being a woman in the industry.

It's generally accepted that proper exercise can be a stress buster. Ever heard of the "runner's high"? Pretty popular phrase used in the wellness world. Exercise is like a drug. Chemicals known as endorphins are released in the brain during and after exercise. They are the chemicals that turn on the happy button and keep us feelin' great.

But wait. There's more! A study conducted by the British Pharmacology Society shows that regular physical activity is an effective, non-pharmacological therapy for prevention and control of hypertension. Hypertension, or high blood pressure, is a serious side effect of high stress levels. Move more and reduce those levels!

Optimal Blood Pressure

Not sure what your blood pressure should be? An optimal reading is 120/80, and you can walk into many pharmacies or gyms or use some widely-available gadgets to check yours.

Regular Exercise Promotes Better Sleep Patterns

Tell me what your favourite thing in life is, then try not sleeping for two nights. Then tell me what your favourite thing in life is again. Sleep. Sleep is your favourite thing in life. Am I right?

As an artist myself, I can find myself up creating, writing, and arranging way into the wee hours of the morning. Then I'm a basket case for the next day, sometimes two. When we are super stressed, our mind is racing, our body aches, our thoughts run wild, and anxiety can set in. It's just not worth it. With a properly timed exercise regime, you can help manage stress and support the regulation of your own body clock (aka your circadian rhythm or sun cycle).

Now, herein lies the difference. Not all exercise is created equally. Actually, the C.H.E.K. Institute (through which I am a certified Holistic Lifestyle Coach) breaks down exercise as two different types: "working out" and "working in."

I could write a whole book on the difference, but in a nutshell, when you're working out, you're expending energy and breaking down tissues. You trigger your sympathetic nervous system (SNS), the control centre responsible for the "fight or flight" response in times of stress. This is also known as catabolic exercise and this type of exercise actually creates physical stress on the body.

Wait, what? I thought we wanted to

Circadian Rhythm

Our circadian rhythm, or sun cycle, is the natural sleep/wake cycle with which your body is auto-programmed, as regulated by the rise and fall of the sun each day. For more info on this theory, you can check out my first book, *The Musician's Guide to Surviving the Rockstar Lifestyle*, at MusicBooksPlus.com.

reduce stress!? Exactly. If we want to remove stress from our life, we have to find another way. Enter "working in."

Opposite to the SNS, the parasympathetic nervous system (PNS) acts kinda like the parents of the SNS. This system helps regulate the stress response, and tells the bratty teenager SNS to chill out. Activities that promote activation of the PNS include yoga, tai chi, energizers (a C.H.E.K. Institute system of functional movements matched with proper breathing techniques to energize the body), and some forms of active meditation.

If you're not able to do any of these, start with a "box meditation."

Myth #2

"You need a gym membership to work out."

False. Ask anyone who's worked out with me how their legs felt after a day in the park, out on the stairs, or with nothing more than a skipping rope and kettlebell...

Due to the nature of our lifestyles as artists, I've developed a minimalistic approach to wellness. Oftentimes, your workout involves nothing more than a pair of cross-trainers, maybe some dumbbells, and movements with just your own body weight.

Why is working with just the fundamentals key? When you start a new training program or are re-introducing yourself to exercise, there are a few key principles that you should follow in order to maximize your results and minimize your risk of injury.

Take control of your tone.



Vacuum Tubes



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Guitar Parts



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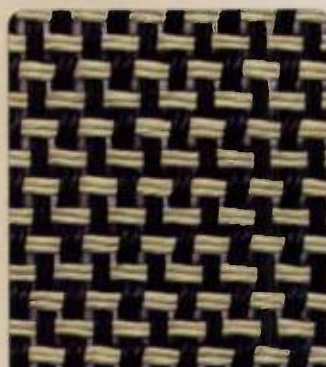
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World Radio History

Box Meditation

Carl Weston, a C.H.E.K Level 4 practitioner and Alpha Program director at Push!Fit Studio, describes box meditation as "a really easy way to get into meditating and breathing properly."

Tracing an imaginary box with your eyes, start in the bottom corner and draw a line up as you inhale through your nose for two seconds. Then, move across the top as you exhale for two seconds. Then inhale again as you draw the line back to the far bottom corner, and lastly, exhale as you connect back to the original starting point. This works really well every hour at work. Turn your computer screen off and literally trace the corners of the screen as you match your breath to the sequence.

The first one is a mastery (or at least advanced experience) of the primal movements. That's right – the movements we do day-to-day that go unnoticed (until we get hurt, that is). Part of my job is to make sure musicians move both effectively and efficiently in these patterns to seriously reduce the chance of getting injured on the road.

Want to try it out? Try E2MOM for a simple, effective bodyweight-only workout routine you can take with you on tour.

E2MOM

Here's one quick method that incorporates three primal movements. It's called an E2MOM (every two minutes, on-the-minute). Here's how it works:

Start a timer. Complete 10 squats, 10 lunges per leg, and 10 up-down planks. Every second minute, you will start the round again, so if it takes you 1:30 to complete the first round, you have 30 seconds before you start the drills again. Make sense?

Try this for 15 minutes, or if you have the extra time, roll it for 30. You'll be surprised with how many rounds you can complete efficiently and how good of a workout you can get from three simple body weight movements.

Note: for anyone with knee, shoulder, or any physical limitations, contact your trusted health professional before jumping in on these drills.

Myth #3

"To get great results, it's 80 per cent nutrition and 20 per cent exercise."

False. If you've picked up a copy of my first book, you'll understand that there are three basic pillars of overall well-being: Movement, Nutrition, and Mindset. Without all three, it will be much more difficult to achieve ideal results.

As a holistic practitioner, I examine the whole picture when it comes to improving the quality of life of the people I'm working with. That means checking into sleep patterns, emotional trauma and stress, as

well as the bio-mechanics and nutritional deficiencies. My coaching practice takes all elements of the lifestyle into account.

If you eat junk – burgers, fries, ice cream – and take down a belly-full of beer and wings on Wednesday night as a reward for hitting the gym five times per week, you can expect fewer results than you would without the garbage food. Seems simple, right?

Similarly, with the amount of stress we tend to experience in our day-to-day lives, be it with relationships, work, or even just disrupted sleep patterns, other areas of our lifestyle tend to also take the hit – performance at work, energy levels, mood, strength, sickness, etc.

This is why a truly whole look at the individual is necessary for a proper assessment and course-correction for the best quality of life possible.

Taking Action

If you're serious about maximizing your creativity and performance and improving your overall quality of life, I would like to hear from you. My goal is to help keep musicians playing music, and for our industry to start prioritizing the health and well-being of its members. As an artist myself, I would like to help make the task of taking care of yourself seem less daunting.

And hey, I'm just one dude; it's way bigger than me. We have a ton of awesome services available through many different organizations, but the one I'm most familiar with – and that I've found to be a literal life-saver – is the Unison Benevolent Fund.

Unison is a non-profit organization and my choice charity for all-things musician health and wellness. They support Canadian musicians and music industry professionals on two fronts. The first: completely confidential counselling services. That's right. If you need to speak with a lawyer, therapist, health professional, etc., they're going to triage you like a hospital would and get you speaking to the folks you need. If it's an emergency, they'll connect you with the tools and the professionals to make sure you're taken care of immediately.

The second branch of Unison is emergency financial relief, so if you're having a tough time handling essentials like rent,

groceries, or that dentist bill, you can apply for assistance to get back on your feet and continue to create beautiful music. As someone that has used both of these services myself, I am a strong supporter and encourage everyone to register at www.unisonfund.ca. It's free, and if you know someone that could benefit from these services, tell them about it. We can all use this.

That's It, That's All!

Keep in mind everything in this article is only my interpretation from past experiences and theory surrounding health and wellness. While I have years of experience and a proven track record of results, my way is not the only way to success. Before starting up any new health regimen, please be sure to consult your preferred health care provider to make sure you're fit and able to do so. The last thing I wanna hear is the dude that got stoked to go for a run tweaks his ankle or blows his knee after a block-and-a-half without warmup and professional guidance. That said, please reach out if you're interested in working with me. Or hey, maybe you just want to ask some questions. I'm game for that. I want to help my fellow music industry colleagues get fit, so let's connect! Until next time, stay sweet!



Mike Schwartz (Ba, HLC, PTS, Pn) is a Certified Personal Trainer, holistic lifestyle coach, nutrition coach, author, musician, and the lifestyle tech of the music industry. Hailing from Calgary, AB, his passion to

improve the quality of life of others has led him to found MusicFit Collective, an online service that provides every musician with access to a network of professionals and the knowledge and support to help alleviate common lifestyle issues. When he's not coaching, you can find Mike playing drums, producing music, cycling, running his dog Darwin along the river, or sipping a smooth Americano. Reach out to Mike at hello@MusicFit.ca.



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RIGHT IN THE MIX

Canadian Musician's 2018 Drum & Percussion Special



By Andrew King

If variety is the spice of life, then this could be our punchiest drum and percussion special to date.

We've rounded up a varied panel of players known for projects ranging from jazz to metal, world music to meat-and-potatoes rock, and far beyond. They share insights on how they prepare for gigs, incorporating various styles into their playing, the importance of an ongoing musical education, and more.

Count us in...

ELIE BERTRAND

Various Artists

Pearl Vision Drums (Pink & White in support of the Canadian Breast Cancer Society)

- 22-in. Kick Drum
- 16-in. Floor Tom
- 14-in. Rack Tom
- 12-in. Rack Tom

Pearl Reference 14 x 6.5-in. Snare

Evans G2 Coated Drum Heads (Snare & Tom Tops)

Evans EC Reso Heads (Snare & Tom Bottoms)

Evans EMAD Heads (Kick Drum)

Sabian 22-in. Legacy Ride or 22-in. AAX Omni Ride

Sabian 19-in. Artisan Crash or 18-in. AAX Studio Crash

Sabian 19-in. HHX X-Plosion Crash or 18-in. AAX-X-Plosion Crash

Sabian 15-in. Artisan Hi-Hats

Regal Tip Signature Pink 9A Sticks

CM: You've performed with a very diverse array of artists throughout your career, and even in just the past 12 months alone. Tell me about your process of preparing for a new gig, regardless of genre or style, to ensure you're fully comfortable with the material.

EB: I listen to so much music all the time. If I am not listening to music that I have to learn for a show, I am listening to different styles and artists. I live in the country so I drive a lot! This is the time I learn shows the most. I still practice many hours every day but I don't necessarily have time to practice the shows that I am learning, so I make sure that my skills, my techniques, my endurance, and my time are all in check and I keep my ears open at all time. It also helps me to make charts. I have been writing charts at the speed of sound, literally [laughs], and that's the way I best learn my shows by heart. It forces me to analyze certain parts or transitions.

CM: Do you think it's important to explore and learn different styles? How has playing in a diverse range of applications made you a better and more in-demand session player?

EB: I believe it is important to explore different styles and to listen to a lot of music. I think it's a great way to add flavours and colours to what we're playing. I do believe that it is important, though, to explore certain styles more deeply and perfect them. I think we should never stop learning and exploring. The beauty of our art is that it evolves as we grow as humans in life. Down the road, all these notions and our interpretations make for our uniqueness as players.

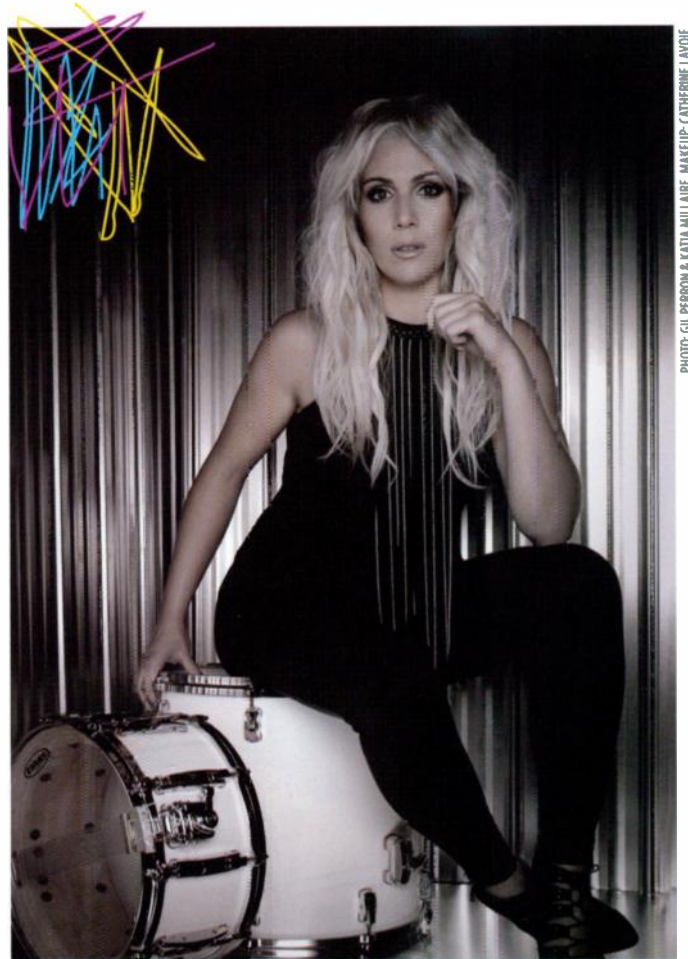


PHOTO: GIL PERDON & KATIA MILLIÈRE. MAKEUP: CATHERINE LANOÏE

CM: Is there anything technical you've been working on lately, or that you'd like to start working on in order to further improve your playing?

EB: I actually just started taking drum lessons again on a regular basis. I took many masterclasses over the years but nothing was this regular. Once a month I meet up with Simon Langlois ... and we play insane rhythms. As a drummer, perfect time is everything. As an example, I've been practicing with a metronome that only plays the one while playing a beat a 1/16th note off. After, let's say, four bars, I then go back on the regular accent of the time – practicing things like that are absolutely useless to actually play with people but it improves time and confidence. In my opinion, that's what makes the biggest difference between someone who's good and someone who's extraordinary.



IAN CASSELMAN

Marianas Trench

Yamaha Maple Custom Hybrid Absolute Drums

- 20-in. Kick Drum
- 18-in. Floor Tom
- 16-in. Floor Tom
- 14-in. Floor Tom
- 12-in. Rack Tom
- 10-in. Rack Tom
- 14 x 5-in. Snare

Yamaha Hexrack Hardware

Sabian FRX Cymbals

- 21-in. Ride
- 18-in. Crash (x 3)
- 14-in. Hi-Hats

Yamaha DTX950K Full Kit
Vic Firth 5A Extreme Sticks

CM: What's the most recent piece of gear you've added to your set-up and how did it earn the spot?

IC: I'd say it's the new Sabian FRX cymbals. Our sound guy introduced me to them; he saw them in a magazine and neither of us had heard them live yet. We have four vocal mics on stage and cymbals can be nasty in terms of taking over. I'm sure all the non-drummers out there will agree! They cut down the bleed into everyone's

in-ear monitor mixes by probably 50 per cent and my sound guy is now a very happy camper.

CM: Many of Marianas Trench's album tracks feature programmed or at least electronic percussion. What's your process for translating those parts to the live environment for shows and tours?

IC: I'm almost always still playing the parts that sound processed on our albums. When we're going for that programmed sound, we just use more samples when mixing. When it comes to playing live, that is where the Yamaha DTX950K comes in handy. I have the electronic kick set as a slave and use a double pedal. I use all the other pads as desired, focusing mainly on the snare. I can use existing samples or I can load samples into the brain of the kit and trigger any sound I want.

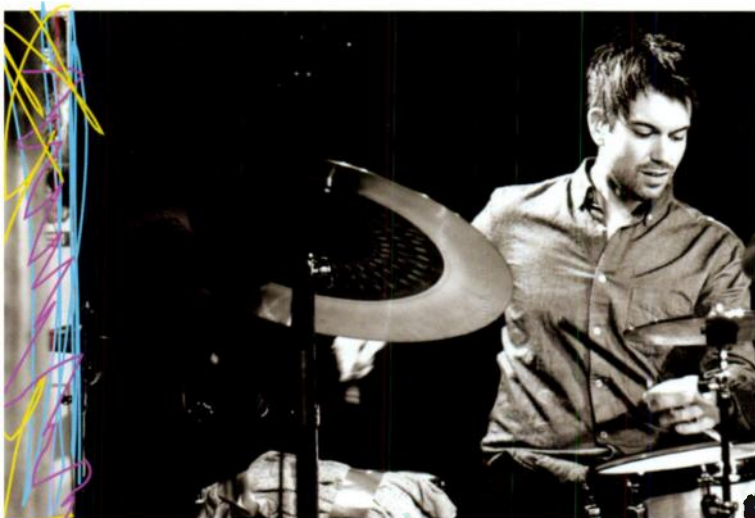
CM: On a similar note, tell us a bit about your general approach to combining organic and electronic elements in your playing. How did you first start incorporating electronics into your drumming, and what are some of the specific things that a hybrid set-up enables you to do in the context of Marianas?

IC: Our last album, [Astoria], was very '80s inspired and that's kind of the

era where electronic drum sounds started to take over, so we decided to bring a full electronic kit into the mix. I use the e-kick and snare a lot in the poppier songs, but it's also been very valuable in mixing up sounds within a song. For example, I may choose to play the verse on the e-kit and have lower-fi sounds programmed for that section so that the song comes down, and then move back over to the acoustic kit to bring it up for the chorus. One of the coolest things is you can program things like hand claps, finger snaps, and sound effects so you can capture what you recorded without having the sounds come off tape. They really are very valuable.

CM: You guys incorporate a number of different genres into what you're doing with Marianas. How have your own past and current influences, particularly from other styles of music, informed your direction in writing and performing with the band?

IC: I think listening to all types of music is important. It makes you more of an all-around player and gives you a greater template to work from. Think of eating food. It's not enjoyable eating the same thing every day; the more different types of food you eat, the more you can appreciate all the flavours one can create. I honestly listen to as much as possible and I do my best to appreciate what other musicians do with an open mind.



STEPHANE CHAMBERLAND

Various Artists

Mapex Black Panther Design Lab Kit

- 18-, 20-, or 22-in. Kick Drum
- 16-in. Floor Tom
- 14-in. Floor Tom
- 12-in. Rack Tom
- 10-in. Rack Tom
- 14 x 5.5-in. Snare Drum

Sabian Cymbals

- 22-in. Signature Ride (w/ 8-in. HHX Splash on top)
- 22-in. Artisan Elite Ride (w/ 2 rivets)
- 20-in. Artisan Elite Ride (w/ 1 rivet)
- 16-in. HHX Evolution

O-Zone Crash

- 16-in. HHX Fierce Crash
- 14-in. HHX Legacy Hats
- 10-in. AAX Air Splash

Evans UV1 & G1 Coated Drumheads (Snare & Tom Tops)

Evans Genera Resonant Drumheads (Tom Bottoms)

Evans Hazy 300 Drumheads (Snare Bottom)

Evans EQ4 Batter & EQ3 Resonant Drumheads (Kick Drum)

Promark Todd Sucherman

Signature Drumsticks

Promark Rebound 5A Active

Grip Drumsticks

Promark TB5 Brushes

CM: You've performed with a very diverse array of artists throughout your career. Tell me about your process of preparing for a new gig, regardless of genre or style, to ensure you're fully comfortable with the material.

SC: It depends on the gig. My preparation depends on the material the bandleader submits to me. When I get the charts and the audio tracks in advance, I can listen to the music as often as possible before the gig and start reading the music at the same time to make the connection between the chart and the musical interpretation I will make. As drummers, we have to work on reading, but most important is interpretation. When I prepare, I rarely sit down at the drumset and play with the music. If I am focused enough, I can go anywhere without a drumset and learn the entire show by putting myself in an imaginary situation. If I have to write my own charts, it takes more time, but after doing it more and more, it gets faster and easier.

Because I play a lot of styles, I feel like an actor. I have to put on the right costume and get the right vocabulary and accents for the music I'll be playing. My preparation is as much mental as it is physical. I prepare as much as I can and then I relax and find the pleasure inside the little things in the gigs.

CM: Do you think it's important to explore and learn different styles? How has your playing in a diverse range of applications made you a better and more in-demand session player?

SC: I think it's important to understand as many styles as possible because it makes us better at our instrument. No matter what kind of player you will become, it will be an addition to all the things you know. Many artists will look at different styles just to improve and get more creative in their own style. On the business level, the more styles you can play, the more you will be able to work and sustain a successful career. When I look at my career today, I feel that I would never have been able to work as much and feel so much passion if I had only played one style.

CM: You're an accomplished and prolific educator and author. Why is sharing knowledge and helping other people along their musical path so important to you?

SC: It's a cycle! We learn something new, we become inspired, we work on it, we own it, and become better. We share it and serve others with our knowledge and talent and then, it all comes back. Music is a powerful, positive, and beautiful thing that I think we must share. I am always amazed by how all the different areas of my career are interconnected. As I work on me personally, I can give more, and as I give more, I get more back. It's the perfect balance between giving and receiving.

CAM DUFFIN

Lost Cousins

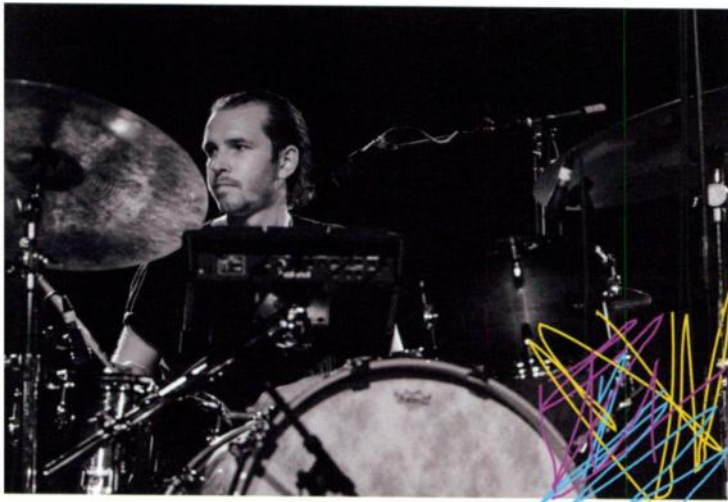


PHOTO: RYAN BROUGH, ZEBRAH MEDIA

Gretsch Renown Maple Kit

- 24-in. Kick Drum
- 14-in. Floor Tom

DW Collectors Series 14 x 5.5-in. Copper Snare

Istanbul Agop 22-in. Signature Rude

Zildjian 21-in. Sweet Ride

T-Cymbal 15-in. Hi-Hats

Yamaha Hardware

DW 9000 Series Kick Pedal

Vic Firth 8D Hickory Sticks

Moon Gel

Roland SPD-SX Sample Pad

Shure SM57 or Beta57 Vocal Microphone

CM: What's the most recent piece of gear you've added to your set-up and how did it earn the spot?

CD: That's an interesting question because right now I'm actually trying to simplify my set-up in order to get on and off stage quicker, but my newest piece would be the Roland SPD-SX sample pad. I'm barely using any of its features, but it's so intuitive and easy to use and program that adding sounds from the studio to our live set-up is a breeze.

CM: The drummer/vocalist combination is a rare and storied one. How have you approached combining the two to the point that you can seamlessly perform while singing? Do you ever have to adapt your drumming to ensure you're doing what's needed on the vocal side or vice versa?

CD: Gradually adding more and more songs that I sing to our live set over the years has helped me adjust to singing and drumming simultaneously for long periods of time. I have been drumming for about 13 years, and have sung in many different choirs over the years, so I think it was only a matter of time until I combined the two. For most of our songs live, the drums have been committed to muscle memory and I do not have to think about them much. I'm just feeling the rhythm and dynamics out and mostly focusing on keeping my vocals steady. You can always hear your own drumming on stage, but hearing your vocals at the same time through monitors is always tricky...

CM: You guys have a knack for successfully blending components of several different genres into your output. Do you find yourself exploring and/or playing genres outside of the rock sphere very often these days, and if so, how does it influence your playing with Lost Cousins?

CD: I've always loved playing jazz drums because I find it an incredibly difficult genre. I'm not necessarily exploring jazz drummers right now, as I was more into that sphere when I was younger and was studying jazz. Right now, I've been pretty into experimental ambient music, which I think influenced the sound of our album and the sounds being triggered on my SPD-SX sample pad. I'm also heavily into shoegaze right now, which is totally still rock, but some of the pulsating and constant rhythms in that genre are central to the dreamy and atmospheric sounds that are going on. I have really been focusing on playing as consistently as possible when we play live, and also trying to always be mindful of the necessary intense dynamic shifts in our music.

CM: Is there anything technical you've been working on lately, or that you'd like to start working on in order to further improve your playing?

CD: I have been working on playing cymbals differently on stage recently. I've found that if I'm able to play my cymbals with intense energy but not hit them very hard, it creates a really nice on-stage balance between the actual drums and the cymbals for whoever is in control of our live sound. I've always been really concerned with how we are mixed live, because I understand live sound myself.



BRENT FITZ

Toque, Slash, Gene Simmons, Various Artists

DW Stainless Steel Kit (A Kit) & Black Lacquer Maple Kit (B Kit)

- 26-in. Kick
- 18-in. Floor Tom
- 16-in. Floor Tom
- 13-in. Rack Tom

Sabian Cymbals

- 22-in. Legacy Ride
- 20-in. AAXplosion, HHX & ISO Crashes
- 19-in. AAXplosion, HHX &

ISO Crashes

- 15-in. HHX Hi-Hats
- DW 14 x 6.5-in. Knurled Black Nickel over Steel Snare
Remo Clear Emperor Heads (Toms)
Remo Steve Smith Signature Powerstroke 3 Clear Heads (Kick)
Remo Coated Emperor X Heads (Snare)
Big Fat Snare Drum Snare Topper
DW 9000 Series Hardware
DW 9000 Series XF Footboard
Pedals (Hi-Hats & Double Kick)
LP Custom Chrome Cowbell w/ Ridge Rider

CM: You've performed with a very diverse array of artists throughout your career. Tell me

about your process of preparing for a new gig, regardless of genre or style, to ensure you're fully comfortable with the material and demands.

BF: I've always prided myself on being somewhat of a chameleon. I've had to be many types of drummers and yet still be me! I don't take my own license and just play whatever suits me, but instead I make sure I completely study the original drum parts, and basically make it my intention to add some of that drummer's style to my own. I always write my own little charts of songs, but rarely use them on a live gig. I hate feeling that the audience is watching me looking into a music stand rather than towards the other musicians and audience. I usually get calls for gigs because I can also sing, read music, play to a click – very important. The fact that I also play melodic instruments – piano, bass, guitar, etc. – is a huge asset to my musical vocabulary.

One thing I've learned that I find really important is being aware of dynamics while playing with other musicians, and knowing where to put tempos of songs so everyone that you're performing with locks in together. And obviously, watching live footage of people you're working with and watching other drummers' approaches to tempos, dynamics, etc. is [helpful in preparing for a gig].

CM: In a lot of your projects, from Toque to your work with Slash and Gene Simmons, you're performing widely-known material. Is it important for you to stick to the original parts/arrangements in those situations, or do you find yourself taking some creative liberties to "freshen up" the material in some cases?

BF: Yeah, sometimes "freshen up" means just giving new contemporary spirit to something already great. With Gene Simmons, he didn't ask me to play anything like the original recordings that Peter Criss, Eric Carr, and Eric Singer drummed on. In fact, he may have suggested I don't need to worry about being true to the original – just make it my own. But, as a huge KISS fan, those songs are the soundtrack to my life. I felt I could represent the songs better if I actually put myself in the shoes of all three drummers, depending on the song, but again, still make it feel like me. And if I was in the audience watching the band, I would likely be impressed if I saw the drummer being really respectful and really knowing the songs with fine detail.

Same with working with Slash. I like to be respectful of Steve Adler and Matt Sorum's styles. And when writing new music with Slash – now three records' worth – I certainly find common ground in being myself but also infusing the spirit of the other great drummers Slash has had previous success with.

With Toque, we take it to a whole other level. We want to make it the ultimate challenge to get every nuance of the songs into our DNA

when playing live and on recordings. We've had most of the artists we've covered tell us how they can't believe how respectful we were to re-inventing their songs and giving them a brand new life, updated sonic excitement, and overall renewed spirit. Some have even said that our version is better, but that's not the goal or purpose at all; we are just honouring them by covering the song, and thanking them for their great influence on our careers.

CM: Is there anything technical you've been working on lately, or that you'd like to start working on in order to further improve your playing?

BF: I really need to get better at double kick. That's a priority. I never had two bass drums or a double pedal growing up. I've been faking my way through it, and I lead with my left foot, which is all backwards, but I continue to work on it. I further improve by constantly seeing other great musicians perform live. I never want to stop being inspired to be a better musician. If you stop practicing mentally and physically, you lose fluidity in the vocabulary of playing an instrument and creating music.



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ZAC HANSON

Hanson

SJC Drums

- 20-in. Kick Drum
- 16-in. Floor Tom
- 13-in. Rack Tom

SJC Custom Black Beauty Replica

Nickel-Coated Brass Snare

Zildjian Dark K Cymbals

- 20-in. Ride
- 18-in. Crash
- 16-in. Crash
- 14-in. Hi-Hats

LP Black Beauty Cowbell

CM: What's the most recent piece of gear you've added to your set-up and how did it earn the spot?

ZH: I only recently switched from a 22-in. kick to a 20-in. and it has been a game-changer. Not only do I like the sound of a small, tight kick drum, its smaller size means everything can be closer together. That means a more centered, flatter-angled rack tom and the cymbal stands have more room to play with as well.

CM: Your latest album *String Theory*, recorded with an orchestra, is an interesting and ambitious project. Tell me about the process of adapting music to this unique musical setting, particularly from a drum perspective?

ZH: To create *String Theory*, we started with a story. We broke the

arc down into pieces and gave each piece a word like "dreaming" or "building" or "fighting." As for song choice, we could have picked from our most popular songs, or the songs that already lent themselves to a symphonic arrangement, but we wanted it to be more than a set list; it needed to be a new work. We opened the floodgates and looked at every Hanson song ever, from the "biggest" to the unfinished, and what we ended up with was an eclectic mix of classic Hanson combined with brand new songs, and deep cuts, all chosen because their lyrics help tell a bigger story.

Building the arrangements was unlike anything we had ever done. Everything had to be broken down to its key parts and then reimagined with the symphony as an integral part of the sound. The trap kit has a very unique place in the process because no orchestral instrument can really fill its role. As a producer and more directly a drummer, the task was finding the balance of playing as little as possible while keeping your finger on the pulse of what made the song compelling in the first place.

CM: How are you finding the experience of performing with an orchestra for the live dates? Do you have to adjust your playing or parts in any significant way to maximize the musical synergy?

ZH: Playing live with an orchestra is difficult. It's a real clash of style and culture. From the standpoint of drumming, the symphony

tends to have wide rhythm, leaning more on key downbeats than creating a deep-pocketed feel. Control is more important than ever, because the trap kit is by far the loudest thing on stage. You have to go to great lengths to play quietly. Each show is a personal rollercoaster. I have to be more focused on what I am doing than ever, because every night you have a new orchestra that is playing this music for the first time. You feel a swell of pride at the body of work, and a sense of awe at the collective sound when the band and the symphony come together.

CM: Is there anything technical you've been working on lately, or that you'd like to start working on in order to further improve your playing?

ZH: Being a left-hander, mixed dominance has always been an issue. I kick a soccer ball with my right foot, throw a baseball with my left hand, play guitar right-handed, but play drums left-handed. Yeah, I'm a mess! When I practice lately, I have been thinking about how to develop more independence between limbs.



PHOTO: LAURENCE LABAT

MÉLISSA LAVERGNE

Belle et Bum, Papagroove, Lady Beats, Various Artists

- Moperc Custom Cubano Series Congas
- Moperc Custom Cubano Series Bongos
- Moperc Timbales
- Sabian 8-in. Chopper
- Sabian 10-in. Chopper
- Sabian 16-in. HHX Evolution Crash
- Sabian 20-in. HHX Evolution Ride
- Vic Firth American Classics 5A
- Vic Firth World Classic Conquistadors
- Vic Firth GEN1 Rollers
- Vic Firth T1 Generals
- Vic Firth RUTE505s
- Roland Handsonic HPD-20
- Traditional djembe

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Traditional doumdoums
Vaudou Custom Standing Drum Kit
Various Pearl, Meinl & LP accessories

CM: You've performed with a very diverse array of artists throughout your career, and even in just the past 12 months alone. Tell me about your process of preparing for a new gig, regardless of genre or style, to ensure you're fully comfortable with the material.

ML: Preparation is a part of new projects I really love. I always listen to the music I'll be playing with the charts and write down every idea I have for each section of each piece so I can try them all during rehearsal to finally choose what best fits the song and/or the project. I also make sure I'm delivering the vibe, the part, and the instrumentation that fits my employer's mind, whether they are an artist, a musical producer, a film or TV director, etc. I especially love to decode what someone who doesn't "speak" music exactly wants from me.

CM: You've studied a myriad of different musical and percussion styles throughout

your career. What is it that instilled this constant curiosity and willingness to learn?

ML: I did my first study trip at the age of 18 with Kosa Cuba and it made me realize how important it was to study traditional music and rhythms where they were created. When it comes to world music, culture is a part of the everyday life. In other words, to really understand what I played and "speak" it properly with the right codes, I had to immerse myself locally in the different drumming cultures I already liked so much: Guinea, Burkina Faso, Senegal, Indonesia, Japan, Spain, Turkey, Cuba... Today, my playing reflects these different trips around the world, always searching for new keys of musical and cultural understanding.

CM: I know you also do a fair amount of teaching. Why is sharing knowledge and helping other people along their musical path so important to you? Does it have benefits for your own playing?

ML: I'm actually not teaching right now, but it is true that I love to give back all that I received from my generous masters here in Montreal

and around the world. What really inspires me is a student who always wants to go deeper in the culture or specific technique I'm sharing with her or him, challenging me to search for answers and making me learn even more myself. And since percussions are made to be played in a group, I specifically love teaching groups. I once brought my advanced African percussions group to Senegal for three weeks to learn and play there – an experience of a lifetime for everyone involved.

CM: Is there anything technical you've been working on lately, or that you'd like to start working on in order to further improve your playing?

ML: I was part of a great project called Rythmopolis [in the fall], in which almost all the classical percussionists from Montreal were playing – 50 musicians to perform nine pieces of contemporary music only for percussions. There were a lot of odd time signatures as well as odd time groupings – five, seven, nine, 11 – which I then realized were a little bit far from me. That's what I am working on these days.

SHANE MATTHEWSON

KEN mode



Tama Starclassic Performer Birch Drums

- 13 x 11-in. Rack Tom
- 16 x 16-in. Floor Tom
- 22 x 16-in. Kick Drum

GodCity Music 14 x 7.5-in.

Titanium Snare

DW 5000 Series Double Kick

Pedal

Roland SPD-FX Sample Pad

Zildjian K Series 14-in. Hybrid

Hi-Hats

Sabian AA Series 19-in.

Holy China

Zildjian A Series 20-in. Crash Ride

Zildjian A Series 21-in. Sweet Ride

CM: What's the most recent piece of gear you've added to your set-up and how did it earn the spot?

SM: Other than my usual cymbal turnover, the newest would be

the [Roland] SPD-FX sample pad. We had toured with the band Circle Takes the Square in Europe back in 2012, and their drummer, Caleb [Collins], used an SPD-FX pad. I was really impressed by its functionality and picked one up to trigger samples in between songs in our set. We've since added parts from our records that we aren't able to pull off live as a three-piece without the help of a sampler – saxophone, cello, guest vocals, etc.

CM: Your latest album, *Loved*, offers a distillation of many of KEN mode's signature sonic components from over the years. From your perspective behind the kit, are there any new influences or

musical ideas that have crept into your playing on this one that haven't been there before, or at least not to this degree?

SM: There are a few tracks on *Loved* that have industrial components to them, which was a bit of a new direction for me drumming-wise. The last track on the album, "No Gentle Art," in particular, utilizes both acoustic and drum machine tracks, which we've now included in our live sets using the SPD-FX pad. It's been fun playing to a pre-recorded drum track and click track live to really lock into that industrial feel.

CM: You guys have a knack for successfully blending key components of several different genres into your output. Do you find yourself exploring and/or playing genres outside of the "heavy" sphere these days, and if so, how does it influence your playing with KEN mode?

SM: "Do I lie and say I play other genres of music like Latin or funk in this one? No, but I think that's what they're looking for..." Seriously, though, I enjoy all kinds of music, but playing drums has always been about playing like a maniac. No funk influences for now...

CM: You've had the opportunity to tour alongside a pretty diverse list of other artists and drummers over the years. Has that had any notable effect on your development and growth as a player?

SM: I've picked up techniques from many of the drummers we've toured with. Nothing "game-changing," but a lot of little things that do add up to have a significant impact!

CM: Is there anything technical you've been working on lately, or that you'd like to start working on in order to further improve your playing?

SM: Because the band's music has always been so heavy, I'm always trying to concentrate on playing with better technique, and not always "muscling" through our songs. Getting that Moeller stroke whipping and concentrating on actually breathing while I'm playing have been on my drumming "to-do list" for the past few years.

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ERNIE BALL

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By Ben Kunder

The Inspiration in Collaboration

Being a songwriter can be lonely. We feel that as artists, we must do everything on our own. And as our writing progresses or our music is received by audiences in different capacities, we can feel the demand to write more, to write faster, or to write “better” songs. That can create a lot of pressure and anxiety when the process of songwriting should be freeing and come from an open place without our inner dialogue hindering us from writing anything down. This has been an issue for me and my writing in the past and has been a major factor in the periods of time when I’ve dealt with writer’s block. I have found that collaborating with other songwriters has lifted me out of these writing funks and brought my songwriting back to life.

By co-writing, performing in songwriter circles, participating in workshops, touring with other songwriters, and even having songwriters’ breakfasts or potlucks where we’ve gotten together and spoken openly about process, inspiration, and struggles, my world has been opened to the reality that there isn’t one way to write a song. My anxiety dwindles and I experience writing with a fresh gaze. Creation inspires creation and connecting with other artists feeds that hunger.

The meeting of creative minds. The co-write.

There isn’t just one way to write a song. There are many numbers of processes that one songwriter might use before getting to a finished, fully formed song. I’ve found that by exploring the world of co-writing, you can expand your vocabulary in writing.

Solo vs. Collaborative

When writing on my own, I may wake up some mornings and have a melody and song pour onto the paper in a matter of moments, though I tend to write in stages. I’ll hum a melody while walking down the street and come up with a line that I may record or write down and save for later. (I record or write every idea down.) A week later, I might sit with that line and try and unfold a verse or two and a chorus and I’ll stop if I feel like the

song is being forced and come back to it later. I also may have a melody or chord progression that I’ve had for a while and see if it fits. If it doesn’t, I’ll build the melody and progression from the inspiration of the lyric. One should inspire the other if it doesn’t happen naturally.

As for a co-write, the first single on my newest album, “Fight for Time,” was a co-write with Maia Davies (MAIA, Ladies of the Canyon). We have performed together in the past and appreciated each other’s writing and artistry so it seemed like a great opportunity to try and write a great song. We got together in the studio, sat with a coffee, and Maia started asking me questions about my day, about my life, and my relationships. We would write down anything that seemed interesting or that sounded like a lyric or phrase. From there, we looked for a common theme in the writing. We focused on a few key notes we’d written from the conversation and tried to turn them into a melody on the guitar. We followed the structure of theme along with the structure of melody that we had created to keep our focus clear and the intention of the song consistent. It was a ferocious and exciting way to write. I’d never had the experience of being able to bounce ideas off of someone right in the moment, asking questions and encouraging the process together. There was no space for doubt in the song because we were pushing each other forward. We were pushing through the over-analysis and natural self-doubt that may occur when left on your own to deal with the inner-dialogue that acts as another voice holding you back from a natural flow of expression. Within three hours, we had a fully formed song that we were proud of and had a beautiful experience exploring each other’s psyches and creative processes.

Sometimes co-writing doesn’t work like magic, though I think it’s still important to get together with other artists and try to create. Even if no song comes out of the interaction, it may inspire you to try something new or go back to something you were working on and dig a little deeper.

Beyond Writing

There are many ways to collaborate that don’t include the actual songwriting process: touring, co-headlining, and songwriters’ circles;

I’ve had some incredible opportunities to tour and share stages with some of my favourite songwriters. The two that stick out to me are Sarah MacDougall and Suzie Ungerleider (Oh Susanna).

Sarah and I toured across Eastern Canada and Europe as a co-headline tour. We shared the stage and went song for song, like in a songwriters’ circle, sharing stories and occasionally collaborating in our performance. By sharing space with Sarah’s powerful presence and hearing her stories and watching her convey the messages of her music every night, I learned more about myself as an artist. I could see, hear, and feel what connects with the listener. It reminded me that the song isn’t just about what’s put down with pen and paper; it’s also about how you connect with your listener’s five senses. That’s important to think about when writing, because in the end, the song is to be heard and experienced.

With Suzie, I supported her on an Eastern Canadian tour and we would sit on days off sharing half-written songs, trying to encourage their completion while fostering new ideas. Her breadth of experience as a songwriter was an inspiration in itself. The approach Suzie took was refreshing and inviting. Any idea was worth exploring and she taught me to look back and remember that every moment you experience in life is worth taking note of. That every story is worth telling.

I write songs to connect with others. I find that collaborating with songwriters can harness my craft and create space to explore different avenues in songwriting. Whether I’m on tour with another artist, in a co-writing session, singing in the round, or getting together with my monthly songwriter’s breakfast club to talk shop, I know that I benefit greatly from the experiences and knowledge of other creative minds. I’m looking forward to finding new inspiration in future collaborations.



Does a Studio Always Offer Better Results?

Q&A with Engineer Matt Rogalsky

Matt Rogalsky recorded three albums with popular indie rock duo PS I Love You: 2010's *Meet Me at the Muster Station*, 2012's *Death Dreams*, and 2014's *For Those Who Stay*. The first two, which were both long-listed for the Polaris Music Prize, were recorded in acoustically-poor jam spaces, while the third was recorded in The Tragically Hip's Bathhouse Recording Studio. Based on those experiences and considering the cost, did a professional studio offer a significantly better end result than a DIY approach? Let's find out...

CM: On the first and second albums, what were the locations and conditions for recording?

MR: [For *Meet Me at the Muster Station*] they had one room in this gigantic building as a jam space and it was basically just a concrete cube with very little in the way of windows and very poor air conditioning and very poor heating in the winters, so it was extremely rough and ready...

I had a very basic setup with just an eight-channel interface, but they're just a duo, so it was pretty stripped down and easy to do live-off-the-floor with a very minimal setup. Everything is close-miked and so the space is almost – I wouldn't say irrelevant, because it's very relevant for the drum sound, but it's easier to record loud music in a bad space.

[For *Death Dreams*,] this other jam space is much better than the concrete room. It's still junky, but in a good way. It's just littered with band equipment and it's under a peaked ceiling, which is pretty low. The room soaks up more sound than the concrete block, but it's still rough and ready and we're close-miking everything.

We'd typically do a first round of stuff live-off-the-floor with the drums and the amps all in the same room. Honestly, I was always amazed at the separation I could get between the two... I found that I was able to, even with drum overheads, keep the amps out of it to a large degree. There is some bleed there, but whatever bleed there is seemed to be good.

CM: What was your rig like on those two albums?

MR: It was pretty simple. I have a 16-channel Focusrite rig, but then I've been favouring this Audient [iD22 audio interface and ASP008 eight-channel mic preamplifier] because I just think they're pretty amazing quality, at their price point especially. I think if you measure it up against anything, it's pretty great gear. So it was one or the other rig, but I've been using pretty typical mics on drums – [Sennheiser MD] 421s on toms and I've got this JTS kick mic, which I think is a knockoff of one of the Shure kick mics, but it serves me well. There is another Sennheiser, I think an e602, as a kick-in mic. I think at that time I was using some ribbon mics as overheads, which I'd got in Germany. They were kind of a no-name brand, but they're very much like the Fathead mics. Also your typical [Shure SM57] on a snare and for guitars.

CM: Were you adding acoustic treatments to the rooms?

MR: No, we really didn't. I set up the band symmetrically with all the amps facing the drum kit and just pointed the mics away from each other and got pretty good separation. If you've ever heard PS I Love You live, it's really loud. I find at that volume, it seemed easier to get good results and keep things separated. I always had a couple of omni room mics set up way over on the sides of the room to fill in the sound for the live bed tracks.

CM: For the third album at the Bathhouse, was that a pretty typical studio set up?

MR: It was. There was a drum room and we were able to isolate amps and everything and do that really nicely. We definitely took advantage of their nice old gear, the API stuff and so on, and they have a lot of outboard gear, which was fun to work with because most of the stuff I do is in-the-box...

CM: When you compare the final results, would you say that the studio offered a significantly better final product than the more makeshift approach?

MR: I think that it was great to have the experience of taking time and hanging out at the Bathhouse, but I think if you go and listen to those three albums, the third one that was made at the Bathhouse is not appreciably better in terms of the sounds that we got or the mixes. I think that we did good work there, but I was surprised to realize how much we got out of a minimal setup and a very inexpensive production process for the first two. You'll hear a difference in sound, but if you were to give those three to somebody and ask them to identify the one that was done at the Bathhouse, it might be hard to pick it out.

CM: What are the main tips you'd give for recording a loud band in an acoustically poor space?

MR: Understanding how to get the most out of what you have and positioning things in the room so that they interfere with each other as little as possible once you've oriented the mics – that's been my tactic. It is just to make the best out of whatever situation I'm in and just understand the limitations of whatever I have at hand...

I tend to over-mic so I have lots of options afterwards, so in addition to sticking typical close mics on drums and amps, I'll always have a few extra mics to get the room sound and get some other perspectives on the drums, like a mono kit mic. But having four mics on the guitar amp was not unusual, just so that later there would be a wide choice of different colours and being able to pan all those sounds around and get a big guitar sound. So over-miking is not a bad strategy if you're working fast and in a raw space.



By Drew Robertson

Get the Hum out of Your PA Today

There are very few things that can make a front of house engineer cringe like bringing up the mains or stage monitors only to be greeted by the grating, mind-numbing buzz of AC hum. It's bound to happen from time to time to even the best and most experienced of us because we can't always be in control of what happens in a venue—especially one we don't work out of on a regular basis. Remember that, when working in any kind of live situation, there is no problem you cannot make worse with hasty decisions made in panic. Your most valuable skill is troubleshooting, so think logically about the problem and work from the ground up. Time is valuable, and you don't have all day to stand around asking questions. Determine which speaker(s) the hum is coming from and work quickly and methodically until you've solved your issue.

Work from the Wall

The first instinct many of us have once we're done cringing is to turn the volume down and start unplugging things from the desk, but hold those horses and instead take a look at where your stage gear is plugged in. More often than not, AC hum is caused by a ground loop, which occurs when one or more pieces of gear are connected to each other but plugged into different AC outlets on the same circuit, thus creating a loop. The solution here is rather simple: get your gear plugged into the same outlet. You're not going to trip the circuit as you were already running off the same

one to begin with; you were just using different break-in points.

You can also invest in a power conditioner for those instances when the venue just has "dirty" power. These handy power strips come in a variety of formats, from tiny wall plugs and standard-looking power bars to rackmounted affairs with built-in lights and digital power management and will act as a filter for any 60 Hz AC hum caused by a venue's less-than-stellar wiring.

The Problems with Parallel

Let's say you've got all your gear plugged into one outlet and everything is running off of power-conditioned strips but you're still hearing buzz from your mains or monitors. Knowing that, it's time to take a look at what's happening on stage. Start by making sure that none of your audio cables are running in parallel with any cable that transmits power. I really cannot stress this enough. Any cable that carries electricity will emit electrical noise in a circular field around its cable and transfer some of that noise into any adjacent cables. Now because audio cables can and do carry an electric signal, they will pick up that noise, which gets amplified when it reaches your audio desk's preamp. It's one of the reasons we use balanced cables whenever possible.

The addition of a ground pin helps keep electrical noise to a minimum, but all the grounds and shields in the world won't help if you are running both cables parallel to each other. So, make sure that any power and audio cables cross

each other at a right angle to minimize contact and reduce the chance you're getting noise that way.

Troubleshoot the Troublemakers on Stage

If you're still getting hum, it's a good bet one of your instruments is the cause. The simplest thing to do here is ask the guitarist and bassist to unplug their cables and see what happens to the buzz in the speakers. If it stops or changes for either of them then you've found your culprit. Sometimes it's as simple as the cable not being fully seated in the jack, or simply a bad cable. If there are pedal boards involved, check them as well for the same reasons. A bad power supply or connecting cable can really ruin your day.

If after all that you still have trouble, it could be a channel on the mixing desk itself, so have a back-up whenever possible.

The Takeaway

Buzz and hum in your PA system can commonly be generated from a handful of sources like equipment, cables, and instruments. Don't panic and think logically. If you've got a good set-up routine that involves making sure the gear is plugged in appropriately and cables are run smartly, you can eliminate half of your troubleshooting right out of the gate and focus on the instruments. Work smart, work fast, and above all else, work with confidence and you'll be back in business in no time.

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By Lindsay Bailey & Melissa Arseniuk

Morals Clauses

Where is the entertainment industry heading in the post-Ghomeshi, post-Weinstein age of #MeToo? It is still very much TBD. The only thing that's for sure is that the industry is evolving, and big changes are on the horizon for artists and the network of promoters, agents, managers, labels, festivals, investors, and brands that work with them.

One thing all parties can expect to see more of is what is currently referred to as the "morals clause" in contracts.

What Is a Morals Clause?

Despite its rather puritanical-sounding name, a "morals clause" isn't a prudish covenant prohibiting premarital sex or same sex relationships. Instead, a morals clause typically allows a contracting party (a record label, management company, TV network, etc.) to terminate its contract with an individual or group (singer, band, producer, etc.) if the contracted talent does something that could damage their reputation, or the reputation of the company that is hiring them. In other words, a morals clause can allow a label to drop an artist who gets "me-too'd," and can permit a band to drop their manager if the latter is indicted à la Harvey Weinstein.

While morals clauses aren't entirely new – Universal Studios first used them in artist contracts in the 1920s – entertainment law experts anticipate morals clauses will be increasingly common as parties look to protect themselves in cases where, for example, a headliner is accused of sexual misconduct in the days leading up to a performance which, in turn, forces the promoter to refund tickets and replace the headliner with another act.

Morals clauses can protect against offensive situations both vague and specific. For example, a situation that "justifiably shocks, insults, or offends a significant portion of the community" is rather ambiguous, while "a misdemeanor of moral turpitude that is punishable by a prison term of at least six months" is quite rigidly defined.

Indeed, all morals clauses are not created equal, but a good one requires both finesse and balance. It can't be so vague that it is impossible

to define, but also, it shouldn't be so specific that its effectiveness is limited to a specific set of offending behaviours and nothing else.

The stakes are high for artists who are asked to sign contracts with these terms, and the stakes are just as high for contracting parties who might need to rely on morals clauses in the future. A good entertainment attorney can help tailor a morals clause that balances the interests of both parties for the particular context – one that is not so vague that an artist has her record deal terminated over a topless photo, but also specific enough to ensure a festival isn't on the line for a main stage act whose front man just wound up in the news for all the wrong reasons.

In Practice

Drafting a morals clause requires careful consideration of many factors, including: what (if any) objective facts trigger the clause; how subjective the triggering factors might be; whether the mere potential to bring harm or actual harm is required; which violations or transgressions are covered; and what the actual process, consequences, and remedies might be (among many other factors).

While the American entertainment and media industries have had no shortage of allegations and charges in this first year of the #MeToo movement, recent events have demonstrated that the Canadian entertainment industry is far from innocent when it comes to sexual misconduct. The trial of Jian Ghomeshi shocked the nation and started an important discussion. That conversation intensified last fall when allegations were made (and charges were since laid) against Hedley frontman Jacob Hoggard. In Hoggard's case, his band was dropped by both its management and booking agencies, and in Ghomeshi's case, he lost his job, agents, and book publisher, and the act that he managed dropped him.

South of the border, the festival circuit recently witnessed two instances where the founders of high-profile festivals were unceremoniously ousted over sexual misconduct allegations. The founder of Los Angeles-based festival FYF, Sean Carlson, was removed in November 2017 after four women, including at least one artist manager and one music photographer, came

forward with allegations of sexual misconduct. More recently, the creditors of Houston-based Day for Night Festival "deemed it appropriate" to deliberately force the festival into foreclosure after three women, including a nightlife photographer and a former employee, voiced sexual misconduct allegations against the festival's founder, Omar Afra.

Reverse Clauses & Mutual Morals Clauses

Morals clauses needn't only be a one-way street. Reverse clauses empower the contracted talent to terminate their contract if the company they've entered into an agreement with does anything that might tarnish the talent's reputation or appeal. Similarly, mutual morals clauses can protect both parties' interests vis-à-vis the impact each party's conduct may have on the other's image and reputation.

Reverse clauses date back to Pat Boone's 1968 oral agreement with Bill Cosby's Tetragrammaton label, which allowed Boone to unilaterally terminate the relationship if the label did anything that could harm Boone's religious image and upright reputation. Reverse clauses were also used by the Houston Astros when the organization needed to change the name of what was then Enron Field. More recently, savvy celebs like The Weeknd have used reverse clauses to protect the integrity of their personal brand while leveraging it to endorse another brand.

Morals clauses aren't the industry standard – yet – but they serve an important purpose: they allow parties to weigh their options in times of crisis, and offer the option of terminating a contract if that turns out to be the best course of action. A morals clause doesn't mean a contract will absolutely be terminated at the first sign of trouble; instead, it allows parties to establish in advance the terms on which a termination may be appropriate to get out of a bad situation without facing full consequences for another party's unexpected and potentially damaging behaviour.

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



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HOT GEAR

Yamaha DTX402K Electronic Drums

Yamaha has introduced the DTX402 Series electronic drums, which includes the DTX402K kit. With immersive drum samples, better-playing rubber pads, and a durable four-post stand, the DTX402K features broad practice and performance improvements.

The DTX402K's 10 customizable drum kits and 415 percussion sounds offer a wealth of tones to suit any musical application, from pop and metal to EDM and more. As well, the DTX402K sports higher-end responsive rubber pads. The drums are designed to be dynamic and the cymbals can be choked like acoustic cymbals for greater realism.

The kit also has a new stable rack system. Hi-hat and cymbal pads sit on offset adjustable cymbal arms for greater positional freedom. Other new features include a crash cymbal that players can choke, left-handed setup options, and 10 onboard training modes.

Yamaha has also expanded the options for integrating the use of smartphones and apps with the DTX402 TOUCH App to expand features and allow customizations and editing.

For more information, contact Yamaha Canada Music: 416-298-1311, FAX 416-292-1171, www.ca.yamaha.com.

iZotope RX7 Audio Repair & Enhancement Software

iZotope has released version seven of its RX audio repair and enhancement software. While RX 7 Advanced and the RX Post Production Suite focus on the needs of audio post professionals, RX 7 Standard and RX Elements solve audio issues commonly faced by musicians.

Version seven of RX Standard features tools to help musicians speed up mundane tasks. The Repair Assistant intelligent repair tool analyzes audio to detect noise, clipping, clicks, and more, then offers three processing suggestions at three different intensities to help make fixes faster. The Music Rebalance uses an algorithm trained with machine learning to perform source separation by intelligently identifying vocals, bass, percussion, and other instruments. The user can then individually enhance elements of a stereo audio track, making it possible to adjust a mix without multitracks. The Remove/Isolate Vocals tool allows users to create instrumental versions of songs by removing the vocal elements, or isolate the vocal to prepare a remix without having access to individual tracks or stems.

For more information, contact Hal Leonard: 414-774-3630, FAX 414-774-3259, sales@halleonard.com, www.halleonard.com.

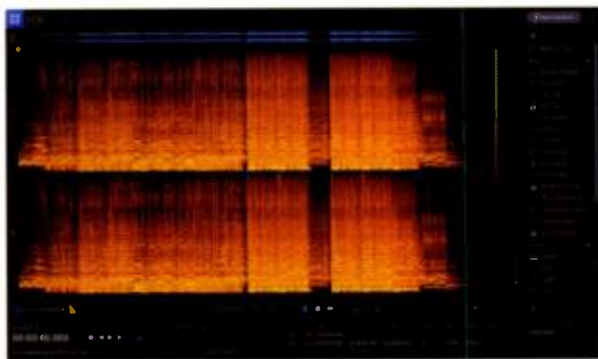
Roland JUNO-DS76 Synth Keyboard

Roland has introduced the JUNO-DS76, the latest addition to the JUNO-DS synthesizer lineup. Like all JUNO-DS models, the JUNO-DS76 features a lightweight design for easy travel, a wide variety of professional sounds covering various musical styles, and support for mobile performance with battery operation.

For keyboardists who mostly play organ, synth, and other sounds, the 76-note keyboard on the JUNO-DS76 provides increased playing comfort when different sounds are assigned to the upper and lower note ranges. The keys are also a little longer than a standard synth keyboard, offering a playing feel that's smooth and consistent regardless of where the key is pressed.

The JUNO-DS76 joins the two existing models in the JUNO-DS lineup – the 61-note JUNO-DS61 and the JUNO-DS88, which features 88 weighted keys. Roland's Ivory Feel-G Keyboard with progressive hammer action provides high-end touch and playability for the expressive JUNO-DS piano sounds while keeping the instrument light and easy to carry.

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





CASIO CT-X5000

Casio CT-X3000 & CT-X5000 Keyboards

Casio has released the CT-X3000 and flagship CT-X5000 keyboards, which are equipped with the company's new AiX (Acoustic & Intelligent multi-eXpression) sound source.

The AiX Sound Source is designed to reproduce the natural sound of acoustic instruments. The keyboards provide high-quality tones across every category of instrument, faithfully reproducing subtle nuances and gestures specific to each type of sound. The user can customize tones to taste using 100 DSP effects that combine various algorithms, three system effects (reverb, chorus, and delay), and 10 equalizer presets.

The keyboards also feature a wide range of tones and rhythm patterns and a library of 800 tones and 235 rhythms. They include large-magnet bass reflex speakers and a 15 W + 15 W high-output amplifier. The Registration function enables the user to save up to 128 keyboard setups, including tones and rhythms. The user can instantly switch between complex playing patterns and tone/rhythm setups without having to configure them every time.

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

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HOT GEAR

Morley Michael Amott Signature Mini Wah Pedal

Morley has released the limited-edition Michael Amott Signature Mini Wah pedal. A metal music veteran, Amott is the guitarist and founder of the bands Arch Enemy and Spiritual Beggars.

The Michael Amott Wah is electro-optical so there is no pot to wear out and get scratchy. The switchless design means users step on it to activate the wah and step off to go to bypass. The wah uses Morley's new custom MQ2 Inductor and True Tone buffer circuit to prevent signal loading or tone suck. It has a blue LED that can be seen outdoors, a heavy metal cold-rolled steel housing, an easy access "Quick Clip" battery door, and is covered in Amott's signature blood splatter design as seen on his signature Dean Tyrant X Splatter guitar.

It measures 6.85 in. long, 4.5 in. wide, and 2.75 in. high and fits easily in pedalboards and gig bags.

For more information, contact Hal Leonard: 414-774-3630, FAX 414-774-3259, sales@halleonard.com, www.halleonard.com.

Spitfire Studio Strings Orchestral Library Range

Spitfire Audio has released the Spitfire Studio Strings orchestral library range.

Recorded in AIR Studios' Studio 1, the Spitfire Studio Strings package is a medium chamber (or small symphonic) ensemble recorded by section – first violins, second violins, violas, cellos, and double basses – and available as standard (Spitfire Studio Strings) and extended (Spitfire Studio Strings Professional) editions. Spitfire Studio Strings features 148 articulations across the full 30-piece string section, from soaring legato and signature whispering superflautando, down to spiccato, hairpins, grace notes, and FX.

Spitfire Studio Strings Professional features five additional microphones: the C1 (close mics), C2 (leader close mic), T1 (tree 1), T2 (tree 2), A (ambience mics), and O (outriggers) over and above Spitfire Studio Strings' solitary Tree. There are also two additional mixes, large band and divisi (half sections), for each section.

For more information, go to www.spitfireaudio.com.

Cort GA-QF Acoustic-Electric Guitar

Cort Guitars has introduced the GA-QF acoustic-electric guitar, which is part of the Grand Regal Series.

The GA-QF features a series-signature grand auditorium body with highly-figured maple top and is available in trans black burst or coral blue burst finishes. The special design of the fingerboard inlay on the merbau fretboard is specifically designed for the overall aesthetics of this model. An abalone rosette completes the look.

The maple top contributes to the guitar's unique sonic character, which is bright and tight with a focused projection that complements the warm midrange of the mahogany back and sides. The grand auditorium body with Venetian cutaway is sized between the large dreadnought and the more intimate grand concert models.

The Fishman Isys T preamp system features an LED tuner and phase control, along with a Sonicore pickup, designed to relay all the acoustic tones naturally and organically.

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





Orange Amplification Terror Bass Amp

Orange Amplification has launched the redesigned Terror Bass, which is a Class D bass amp.

The uncomplicated external layout of the Terror Bass is like the original with the addition of a clean switch. Inside, it is a 500-W hybrid bass amp with an all-valve preamp and a solid-state power amp. This gives it a sound akin to the Orange flagship bass amp, the AD200, with the added advantage of allowing bass players to back off some of the gain early in the input stage, offering them more headroom and smooth clean sounds.

Bassists can play through an 8-ohm cabinet and it will deliver 250 W of power, or put it through two 8-ohm cabinets to get a full 500 W. A limiter switch protects the amp by preventing the output stage from pushing too hard into 4 ohms when using 500 W of power. The Pad Switch helps players adjust input sensitivity by up to 6dB, making it suitable for active or passive basses.

For more information, contact EfKay Music Instruments: 514-633-8877, FAX 514-633-8872, howard@efkaymusic.com, www.efkaymusic.com.

The advertisement features a dark background with a white wireframe silhouette of a person's head and shoulders on the left. On the right, the 'DH' logo is prominently displayed in a metallic, 3D style. Below the logo, the text 'PROFESSIONAL STAGE EQUIPMENT' is written in a bold, sans-serif font, with 'STAGE' in red and 'PROFESSIONAL' and 'EQUIPMENT' in white. At the bottom right, the website 'www.dhprostage.com' is listed, followed by the text 'Exclusively distributed in Canada by North 45 Distribution' and contact information: 'www.north45distribution.com | sales@north45distribution.com'.

Reloop Tape 2 DJ Mix Recorder

Reloop has released the Tape 2 audio recording device for DJs, featuring an integrated lithium-ion battery and retro cassette tape styling that allows DJs to record their mix in WAV or MP3 format directly to a microSD card.

The built-in A/D converters offer 24-bit sound recording to either lossless WAV or MP3 (320 kbps) formats. The Tape 2 is portable thanks to the internal lithium-ion battery with up to six hours of recording on a full charge. Line-level or mic sources, such as CD players, DJ mixers, or dynamic mics, can be directly connected to Tape 2 via the 3.5 mm input. The audio signal can either be monitored with headphones or looped through to the main speakers.

The Tape 2 now offers a lock function that locks/unlocks all control elements. This eliminates the risk of accidentally pressing stop in the middle of a recording session. It can be used in dark surroundings with the bi-coloured, various status LEDs.

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

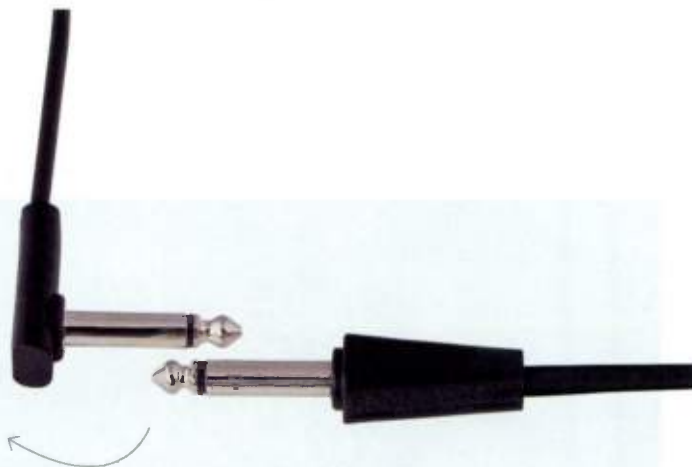


RockBoard Looper/Switcher Cables

RockBoard has expanded its range of space-saving special cables with the RockBoard Looper/Switcher Cable.

The connector cables are designed to be extra flat and space saving in order to optimize pedalboard real estate. They feature a slim rectangular cable and extra-thin angled or compact straight plugs to keep musicians' setups tidy and neat looking. RockBoard has optimized its Flat Patch Cables for use with looper/switchers or effects pedals with tightly-spaced jacks. The Looper/Switcher Cables are available in four lengths: 20 cm, 40 cm, 60 cm, and 100 cm.

For more information, contact B&J Music: 800-268-8147, FAX 800-777-3265, bandj@jamindustries.com, www.bjmusiconline.com.



Cusack Music Resound Digital Reverb Pedal

Cusack Music has released the Resound digital reverb pedal, which is based around the Spin Semiconductor FV-1 micro.

The Resound pedal features eight different reverbs, the ability to save up to eight presets, and an Extend switch to help create complex ambient soundscapes. Other features include separate Live and Preset modes, a Level switch to boost or cut the overall output signal from the pedal, and a Mix knob that controls the dry/wet mix. The Trails switch controls whether the reverb effect completes or not when the pedal is bypassed. Cascade, when used in combination with Extend, controls whether new notes are added to the extended reverb or not.

For more information, contact Search & Distro Music Equipment: 519-512-0216, scott@searchanddistro.com, www.searchanddistro.com.



Korg MA-2 Orchestral Metronome

Korg has released the MA-2 metronome, which is specifically designed for orchestral instruments.

Building on the MA-1 compact card-type electronic metronome, the MA-2 is suitable for rhythm training. In addition to basic metronome functionality, such as a wide tempo range and a number of beats and rhythm patterns, it also provides user-friendly features, including an improved display, loud and crisp sound, and a new timer mode.

The MA-2's display is 30 per cent larger than the previous model's. A digital needle moves between left and right, providing a visual indication of the beat in addition to the audible indication. A triangular icon shows the beat position and the timing at which the measure changes. A new electronic buzzer provides an easily audible sound that won't be buried by high-volume instruments or high frequencies.

For more information, contact Korg Canada: 514-457-2555, FAX 514-457-0055, info@korgcanada.com, www.korgcanada.com.

IK Multimedia UNO Synth Editor

IK Multimedia has released a dedicated software editor for the analog UNO Synth. Designed to offer deep control, the editor provides access to all parameters and provides capabilities beyond the UNO Synth's front panel, with support for Mac/PC and iOS devices.

Beyond traditional software editors, the UNO Synth editor offers the ability to function both as a standalone application and an integrated DAW plug-in with total recall, for use in the studio, live performance, or on-the-go music creation. As a plug-in, it works with all major DAWs for creating, storing, and recalling settings in a session. The editor provides integration and control of every parameter, and allows for customization of presets and preference editing.

For more precise control, the editor incorporates a full-size GUI that maintains the same look and feel as the UNO Synth hardware panel while offering deeper programming settings and new sound sculpting options.

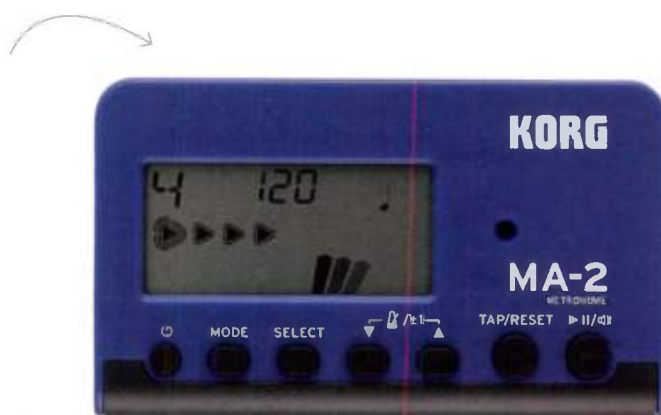
For more information, contact Hal Leonard: 414-774-3630, FAX 414-774-3259, sales@halleonard.com, www.halleonard.com.

Pioneer DJ XDJ-RR All-in-One DJ System

Pioneer DJ has introduced the XDJ-RR all-in-one DJ system for rekordbox. The two-channel XDJ-RR inherits design traits and features from the professional NXS2 multi player and mixer and fits it into one lightweight, portable system. As a result, the XDJ-RR is designed to help DJs become familiar with club-standard gear as they transition from DJing at home to club gigs.

Users can activate the bundled rekordbox dj licence key to experiment with different DJ styles. They can perform with music stored on USB drives, access their library through Link Export, or use Performance mode via a laptop. The EQs and channel faders feature the same curves as those on Pioneer DJ's professional club mixer, the DJM-900NXS2. DJs can also customise their routines with the Beat FX (echo, reverb, and flanger) and dial up the texture and tension with Sound Color FX (filter, noise, dub echo, and pitch).

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



HOT GEAR

Boss VE-500 Vocal Performer Harmony/Multi-Effects Pedal

Boss has introduced the VE-500 Vocal Performer vocal harmony/multi-effects processor pedal – a vocal toolkit with automatic harmony/pitch correction, a vocoder, and deep effects options that allow the user to process their voice however they like.

The VE-500's streamlined stompbox configuration makes it simple to integrate with any pedalboard setup. Plugging a guitar into the instrument input drives the harmony, pitch, and vocoder functions, while the Thru output provides an unprocessed signal to feed regular pedals. Three assignable footswitches offer real-time performance control, and stereo XLR outputs enable processed vocal sounds to be sent directly to a PA mixer, stage monitor, or recording device.

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



Eventide SP2016 Reverb Plug-In

Eventide has released the SP2016 Reverb plug-in, which recreates a classic collection of reverb algorithms from the company's SP2016 rack-mount multi-effects processor.

The plug-in features three distinct reverb types, each available in two versions – vintage and modern – with the modern algorithms being brighter, more diffused, and using higher bit resolution. The Room effect makes it possible to use for reverberant doubling and single echoes. The Stereo Room effect recreates the ambience of a large concert hall, with clear, natural reverberation. The Plate reverb with dual pickups simulates the effect of a big, heavy plate, allowing users to make vocals, guitars, and percussive instruments appear bigger and brighter than they actually are.

For more information, contact Eventide: 201-641-1200, FAX 201-641-1640, www.eventide.com.



Outlaw Effects Nomad Battery-Powered Pedal Boards

Outlaw Effects has introduced the Nomad rechargeable battery-powered pedal boards. Available in two sizes, these compact, fully-powered boards offer the freedom of not having to plug into an outlet, making them ideal for stages with limited outlet availability, quick changeovers, busking outdoors, temporary rehearsal locations, and more.

Featuring an integrated rechargeable lithium-ion battery with a 12800mAh capacity and plenty of clean, quiet power, the Nomad can fuel a wide array of pedals and will last over 10 hours on a charge. The Nomad pedal boards feature 10 high-current DC power outputs spanning an array of voltage options (7 x 9V, 2 x 12V, and one switchable 18V/24V).

Each Nomad pedal board includes a road-ready padded gig bag with shoulder or backpack strap(s) to protect the gear. Users also get adhesive hook-and-loop pedal-mounting tape, eight standard DC connector cables, two reverse polarity DC cables, and two 2.5mm-to-2.1mm DC cables.

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





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HOT GEAR



Hughes & Kettner Black Spirit 200 Amplifier

Hughes & Kettner has introduced the Black Spirit 200 amplifier, which features a wide range of sounds and functions in an 8-lb. package. The Black Spirit 200 is the first amplifier to feature Hughes & Kettner's "bionic" Spirit technology. Made in Germany and housed on a sealed PCB, the Spirit Tone Generator faithfully recreates the interactions of traditional tube amp circuits in a strictly analog way. The amp features four channels – Clean, Crunch, Lead, and Ultra – which cover the most well-known guitar sounds of the last 60 years, plus a comprehensive range of built-in reverb, delay, and modulation effects. The Black Spirit 200 is also the first analog amp to feature a power amp sagging control, letting players adjust the amount of power amp sag regardless of the volume level.

For more information, contact Yorkville Sound: 905-837-8777, FAX 905-839-5776, canada@yorkville.com, www.yorkville.com.

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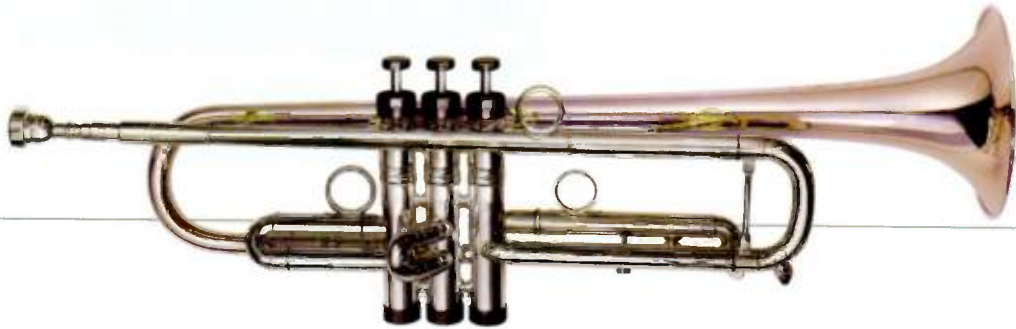
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P. Mauriat is now shipping the PMT-75 Custom, the first in a new series of trumpets.

The PMT-75 Custom series represents the company's new manufacturing capability by its use of a titanium copper alloy. This alloy is meant to produce a lush, complex harmonic sound and is very responsive to tone production. These trumpets are also customizable based on the needs of the player. The bell is detachable and is available in both yellow brass or titanium copper and the trumpets are also available with either an attached yellow brass leadpipe or titanium copper leadpipe.

For more information, contact St. Louis Music: 800-727-4512, FAX 866-587-2263, info@usbandsupplies.com, www.stlouismusic.com.



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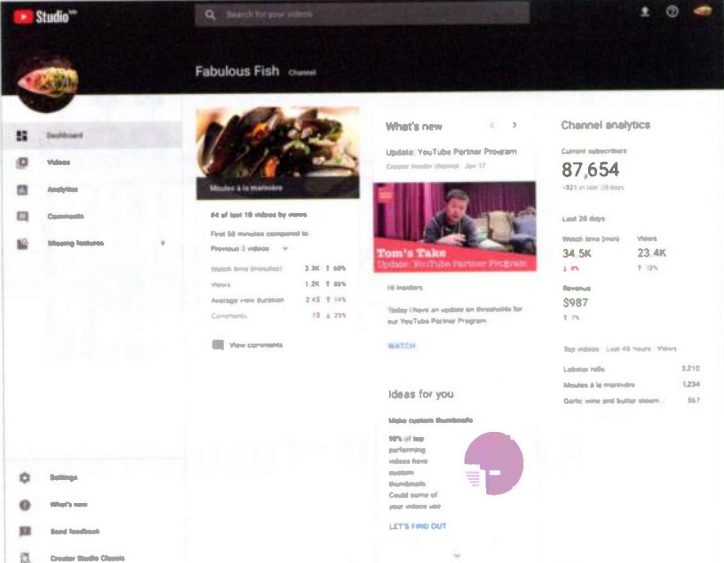
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ScoreCloud is a subscription-based music notation software that allows musicians to sing or play any instrument to create a lead sheet with chords and melody by playing into the computer's microphone with no cables needed. Users can then arrange and edit their score before printing, exporting, and/or sharing. In the latest version, ScoreCloud 4, users can transcribe any polyphonic or monophonic instrument recording into sheet music.

www.scorecloud.com



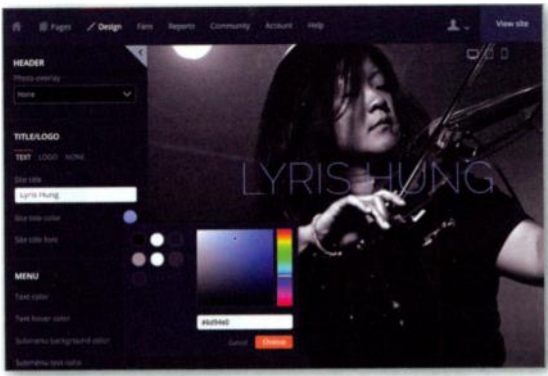
The screenshot shows the YouTube Studio interface for the channel 'Fabulous Fish'. Key elements include:

- Channel Analytics:** 87,654 current subscribers, 34.5K watch time in the last 28 days, and \$987 in revenue.
- What's new:** A video titled 'Mushies & lo marmalade' is featured.
- Channel Metrics:** A table showing watch time and revenue trends.
- Channel Analytics Table:**

| Current | Previous | % Change |
|---------|----------|----------|
| 87,654 | 82,100 | +5.5% |
| 34.5K | 32.1K | +7.5% |
| \$987 | \$1,200 | -17.5% |

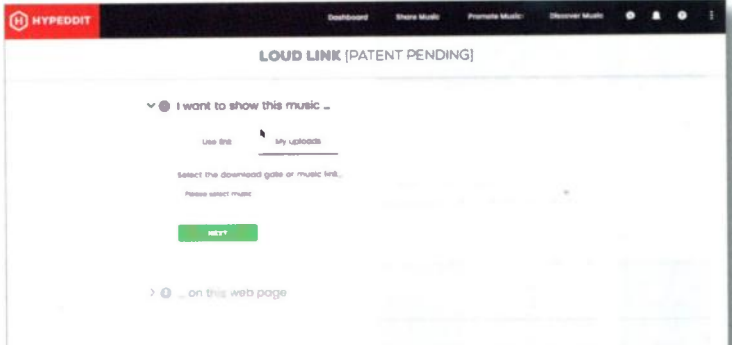
Google has fully launched its revamped **YouTube Studio** following the beta version introduction in 2017. The new hub for creators, which provides insights into their channel's performance, features three new metrics in the YouTube Analytics section: impressions, impressions click-through rate, and unique viewers. As well, the dashboard now provides a snapshot of the user's latest upload, personalized recommendations, and instant access to news.

studio.youtube.com



Bandzoogle is a Canada-based platform for musicians and bands to build their website and manage direct-to-fan marketing and sales. Powering over 36,000 websites, the all-in-one platform features a commission-free store to sell music, merch, and tickets, as well as a built-in mailing list tool. It also provides detailed fan data, integrations with social networks, and more. There are various tiers of monthly plans, which all include a free custom domain.

www.bandzoogle.com



The screenshot shows the Hypedit interface for creating a 'Loud Link'. It features a form with a dropdown menu for 'I want to show this music...', a 'Use this' button, and a 'My Loudlinks' section. A 'NEXT' button is visible at the bottom.

Hypeddit.com, a music promotion and fan acquisition platform, has launched **Loud Links**. On social media or their website, musicians often share links to interesting content with their fans. With Loud Links, creators can add streamable music directly to web pages they want to share. It works with any music that streams directly from popular hosting platforms such as SoundCloud, YouTube, Spotify, and MixCloud, as well as music uploaded to Hypedit. Musicians can share their Loud Links via Facebook, Twitter, Instagram, emails, or anywhere else on the web. Loud Links are designed to promote the sharing of online content and music without interfering with the functionality, analytics, or search engine value of the web pages being shared.

www.hypeddit.com

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- Attending trade shows, educational seminars, and sales meetings, as required

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- Achievement of sales objectives

Requirements:

- Knowledge of territory and dealers would be an asset
- Valid driver's license and reliable transportation required, and must be able to travel regularly to customers located throughout the prescribed territory of Ontario, Quebec, or West Coast
- Able to work with all client levels, including dealers, end-users, consultants, etc.
- Self-motivated, self-starter who is well organized and enjoys a challenge
- Strong commitment to customer service
- Can handle difficult situations with diplomacy and tact
- Has a hunger to grow and succeed
- Demonstrated ability of working closely with management to ensure achievement of sales objectives
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- Exceptional verbal, written, and presentation skills
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By Ken Kelley

BEN KUNDER

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Folk, Pop
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Inspired at an early age by the likes of Bob Dylan, Neil Young, and Joni Mitchell, Ben Kunder is a talented songwriter who shows remarkable growth on his second full-length album, *Better Human*. Released this past summer, the album features collaborations with renowned musicians, including bassist Anna Ruddick (Randy Bachman), Arkells drummer Tim Oxford and keyboardist Anthony Carone, Wintersleep drummer Loel Campbell, and violinist Drew Jurecka. From the optimistic overtones dominating the album's title track through first single "Fight for Time" and the uplifting ballad "I Will Be Your Arms," Kunder's confidence and penchant for melody capably demonstrate why he will be a name to watch in the coming months and years.



For much of Cam Bogle's life, music played second fiddle to a successful hockey career; however, after suffering three concussions, Bogle hung up his skates and decided to turn his focus to music on a full-time basis. Thus far, the singer has released a number of singles to the delight of his ever-expanding social media fanbase, racking up thousands upon thousands of digital plays while also selling out live performances in Toronto and Tampa. Music might not have been Cam Bogle's first love, but he's more than happy with the way his career is going to date.

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