

CANADIAN
MUSICIAN

CM

www.canadianmusician.com

Musical Collaboration

Talking Teamwork With Emm Gryner,
Colin Linden, Rose Cousins & Others

Slipping Into The Future IT OVERVIEW 2011



ROTEST e HERO

Always Taken Pride In
Trying Not To Box Ourselves In"

BASS Guitar 2011

With:
Stanley Clarke
Victor Wooten
Stu Hamm
Alain Caron & More

PLUS:

Sammy Hagar on **SONGWRITING**
Michael Kaeshammer on **THE KEYS**
& **MUCH MORE**

71/5 xx3(Y)

Allister Bradley
Allister Bradley
106 LENNOX CRES

KITCHENER ON N2N 2H7

Vol. XXXIII No. 2



Printed in Canada 50

THE GOLD STANDARD...

IN

AUDIO ENGINEERING &
PRODUCTION / DJ ARTS

ENTERTAINMENT
MANAGEMENT

FILM & TV PRODUCTION
& POST PRODUCTION

EVENT & VENUE
MANAGEMENT

EDUCATION



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

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

- Michael Piersante

LET TREBAS TRAIN YOU FOR THE CAREER OF YOUR DREAMS

IMAGINE • FOCUS • CREATE • SUCCEED

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



www.trebas.com

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

DEVELOPING SUCCESSFUL MEDIA CAREERS THROUGH TRAINING SINCE 1979

CALLING ALL DRUMMERS!

Roland

V-Drums Contest

2011

Adult and Youth Divisions

The Roland V-Drums Contest is back for 2011!

Regional Finalists will win an **ALL-EXPENSES-PAID TRIP TO MONTREAL**

DRUM FEST to compete for a **TOP-OF-THE-LINE, ROLAND TD-20KX V-DRUMS KIT.**

MONTREAL DRUM FEST 2011

October 22-23, 2011 for the National Finals
www.montrealdrumfest.com

Rules and audition bookings at:
www.roland.ca/v-drumscontest

 **Roland**
www.roland.ca

 **Roland**

RSCA

concours • **SYNTH** • contest

The Roland Synthesizer Contest is now accepting entries!

The top three semi-finalists will win an **all-expenses-paid** trip to the National Finals at the **MUTEK** festival in Montréal to compete for a chance to win prize packages valued at over **\$9,000.00!**

FOR CONTEST DETAILS, VISIT

WWW.ROLAND.CA/SYNTHCONTEST

CONTEST CLOSES APRIL 29, 2011



* TOTAL VALUE OF ALL PRIZE PACKAGES BASED ON MSRP

MUTEK JUNE 1-5, 2011
WWW.MUTEK.ORG

 **Roland**
Roland Canada Ltd.

METALWORKS

Institute of Sound & Music Production

Canada's Elite Entertainment Arts School

On the Stage

In the Business

In the Studio

WWW.METALWORKSINSTITUTE.COM

Programs Available at Metalworks Institute:

Show Production & Event Management
Professional Sound - Live Production Major
Professional Sound - Studio Production Major
Music Performance & Technology - Drums & Percussion Major

Music Performance & Technology - Guitar Major
Music Performance & Technology - Bass Guitar Major
Music Performance & Technology - Vocal Major
Music Performance & Technology - Keyboard Major

Entertainment Business Management
Audio Production & Engineering
Professional Sound

Metalworks Plaza

3611 Mavis Road, Mississauga, ON L5C 1T7

Metalworks Institute is registered as a Private Career College
under the Private Career Colleges Act, 2005

To arrange a tour or for further information, please call 905.279.4000 or Toll-Free: 1.866.783.2200

www.metalworksinstitute.com

email: admissions@metalworksinstitute.com

CONTENTS



MARCH/APRIL 2011 • VOL. XXXIII, NO. 2

features

34 **PROTEST THE HERO** **OUTSIDE OF THE BOX**

by Kevir Young

The five members of melodic metal act Protest The Hero are set to resurface with their third full-length offering, *Scurrilous*. This time out, the band strayed slightly from their successful formula, but rest assured — it still slays.

38 **SLIPPING INTO THE FUTURE** **IT OVERVIEW 2011**

by Eric Price

Technology never ceases along its tireless march of improvement. Eric Price takes us through some of the incoming innovations relating to the creation or capturing of music and how they can benefit your workflow. Oh, and there's a 500 lb. gorilla...

44 **MUSICAL COLLABORATION** **SOULS CONNECT & MAGIC HAPPENS**

by David McPherson

While writing music is often a solitary pursuit, many great songs are the product of shared musical and lyrical ideas. Join us as we delve into the benefits of the collaborative process with some prominent members of Canada's music community.

49 **THE LOW END LOWDOWN** **BASS GUITAR 2011**

by Andrew King

For our annual look at all-things bass, we've rounded up some of the most high-profile bassists out there — including Stanley Clarke, Victor Wooten, Stu Hamm, and Alain Caron — to talk about the evolution of their craft and how you can up your low-end game.

departments

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

COLUMNS

25	..... GUITAR — Wendell Ferguson
26	...KEYBOARDS — Michael Kaeshammer
27	..... BASS — Roberto Occhipinti
28	..... PERCUSSION — Jeff Salem
29	..... WOODWINDS — Daniel Schnee
30	..... BRASS — Patrick Boyle
31	..... DIGITAL MUSIC — Wristpect
32	..... VOCALS — Joe Oliva
58	..... WRITING — Sammy Hagar
59	..... RECORDING — Shawn Bradley
60	..... LIVE SOUND — Alastair Connor
62	..... BUSINESS — Chris Taylor

HARRIS INSTITUTE



AUDIO
PRODUCTION
PROGRAM



ARTS
MANAGEMENT
PROGRAM

ROCK-ENROLL.INFO



www.canadianmusician.com

EDITOR

ANDREW KING
aking@nor.com

ASSISTANT EDITOR

CRAIG LEACH
cleach@nor.com

CONTRIBUTING WRITERS

PATRICK BOYLE, SHAWN BRADLEY, ALASTAIR CONNOR, BEN CONOLEY, WENDELL FERGUSON, CHRIS GALLANT, SAMMY HAGAR, MICHAEL KAESHAMMER, PAUL LAU, LUKE MARSHALL, DAVID MCPHERSON, ROBERTO OCCHIPINTI, JOE OLIVA, ERIC PRICE, JEFF SALEM, MICHAEL SARACINO, DANIEL SCHNEE, CHRIS TAYLOR, WRISTPECT, KEVIN YOUNG

ART DIRECTOR

LANA PESANT
lpesant@nor.com

PRODUCTION MANAGER

KAREN BASHURA
kbashura@nor.com

CONSUMER SERVICES DIRECTOR

MAUREEN JACK
mjack@nor.com

CONSUMER SERVICES COORDINATOR

LINDA BERETTA
lberetta@nor.com

PUBLISHER

JIM NORRIS
jnorris@nor.com

BUSINESS SERVICES REPRESENTATIVES

RYAN DAVID
rdavid@nor.com

BRYCE CZABAN

bczaban@nor.com

BUSINESS MANAGER

LIZ BLACK
lblack@nor.com

COMPUTER SERVICES COORDINATOR

MATT NOJONEN
mnojonen@nor.com

ADVERTISERS' INDEX

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



Canadian Recording Services

ALL AUDIO - ALL OF CANADA

STUDIO REFFERALS • PROJECT COORDINATION • PRODUCERS & ENGINEERS

FREE Studio Referral & Project Coordination Service.

Recording studios of all sizes, post production facilities, rehearsal locations, Producers & Engineers.

CLIENTS: The Police, REM, AC/DC, The Jonas Brothers, Sam Roberts, Korn, Rihanna, Snoop Dogg, Justin Bieber, Lucas Films, Katy Perry, Tim McGraw and Kanye West

1-866-888-6464 • 604-985-0679

www.canadianrecordingservices.com



MIKE FRASER

MIX ENGINEER

CLIENTS: AC/DC, FRANZ FERDINAND, MELISSA AUF DER MAUR, MOTHER MOTHER, AEROSMITH, HAIL THE VILLAIN, ELVIS COSTELLO, HEDLEY, METALLICA, CHICKENFOOT, AIRBOURNE, DIE MANNEQUIN, TERRI CLARK, THE TREWS, K'NAAN - WAVIN FLAG

CONTACT: MIMI NORTHCOTT 604-985-0679

MIMI@MIKEFRASERMIX.COM

WWW.MIKEFRASERMIX.COM

Jeff Dawson Productions

Producer | Songwriter | Mixer | Musician

CLIENTS: Daniel Powter, Kelly Rowland, The Dudes, State of Snock, Marcy Playground, Holly McNarland, Tal Bachman, Birds of Wales

Contact: Mimi Northcott 604-985-0679

mimi@miminorthcottmgmt.com

www.jeffdawsonproductions.com

Canadian Musician is published bi-monthly by Norris-Whitney Communications Inc. All rights reserved. Contents may not be reprinted without permission from the publisher. Subscription rates: 1 year \$19.00, 2 years \$36.00, 5 years \$82.00. Outside Canada: 1 year \$24.00, 2 years \$46.00, 5 years \$112.00. Single copies \$3.50. Canadian residents add 5% GST/HST (13%) to be added where applicable. To change your subscription address, please send your new address with your old address (including former postal code) to: Subscription Dept., *Canadian Musician*, at least six weeks before moving. Back issues of *Canadian Musician* are available in Microform from Micromedia Ltd., 20 Victoria St., Toronto, ON M5C 2N8. Please do not send unsolicited manuscripts, artwork, photos. Query only in writing. *Canadian Musician* takes no responsibility for return of any unsolicited material. Printed in Canada. PUBLICATIONS MAIL AGREEMENT NO.0040069300. RETURN UNDELIVERABLE CANADIAN ADDRESSES TO CIRCULATION DEPT., 23 HANNOVER DR., #7, ST. CATHARINES, ON L2W 1A3, 905-641-3471, mail@nor.com.

ISSN 0708-9635

INDEXED IN THE CANADIAN PERIODICAL INDEX



Norris-Whitney Communications Inc.

23 Hannover Dr., #7, St. Catharines, ON L2W 1A3, 905-641-3471, FAX 888-665-1307, mail@nor.com, www.nor.com

US MAILING ADDRESS

4600 Witmer Industrial Estates, #6, Niagara Falls, NY 14305





piagggero

Ultra-light, battery powered and feature-rich. The ideal instrument for beginners and for portable family entertainment.

PSR-S910

The ultimate song-writing and recording workstation, or live "one-man-band" performance keyboard. Versatility and portability are key.



 **YAMAHA**
www.yamaha.ca

**At home. On stage. In the studio.
Beginner. Professional.
Yamaha is the key.**



P155

A portable or home digital piano with high quality keyboard action and sound, perfect for the gigging professional, serious student or experienced hobbyist.

ARIUS

Classy and pure, this 5-model home digital piano line has an option for all!



SHINE!

"I love my Trimode. The versatility and sounds are so inspiring! A great piece of equipment in any application, studio or live. Well done Radial!"
~ Keith Scott
(Brian Adams)

"I get sent all kinds of gear for free but never accept it. I prefer to buy the equipment I use. I bought my Tonebone Classic."
~ Gary Moore
(Legendary British blues guitarist)

"The Hot British gives me distinctly different solo sounds, from clean and "bitey", to messy and ear-piercing... all this in one pedal. My Tonebone is amazing."
~ Jeff Waters
(Annihilator)

"I was immediately blown away by the harmonic content and definition. You can hear the nuance of every string. The Trimode is wonderfully touch sensitive like a really good amp."
~ Davy Knowles
(Back Door Slam)

"As soon as I plugged the Tonebone Classic in, I could not believe how quiet it was. It is both responsive and musical. This is a rare find."
~ Eric Johnson
(Grammy winning guitarist)

"Nothing sounds like a Trimode. It has become an incredible asset to my sound. I recommend it to anyone looking for a natural warm sound with sustain for days and days!"
~ Steve Lukather
(Toto, Grammy award winning session guitarist)

"The Plexitube is the most versatile distortion pedal I own. It's also the quietest I've ever used. Tonebone delivers quality sound, easy operation and durability."
~ Daryl Stuermer
(Genesis, Peter Dinklage)

"Think of the Trimode as two more killer channels on your amp. It's the most musical, best sounding distortion pedal I have found"
~ Carl Harvey
(Toots and the Maytals, Mesenja)



Tonebone Trimode™ . . . designed to let your voice shine through.

There are hundreds of distortion pedals to choose from... most will make you sound just like someone else. The Trimode is different. It is not for everyone. The control settings are unique and powerful. Each one carefully formulated to find your own voice.

The Trimode features a combination 12AX7 tube and dual-stage solid state circuit that is both quiet and dynamic. This means that when you turn down the volume on your guitar, the sound cleans up like a real tube amp. Your personality shines through.

Expansive tone control, amazing dynamics, super quiet.

Tonebone Trimode... let your voice shine through!



Radial
engineering
...power tools for power players™

www.radialeng.com

1588 Keblet Way, Port Coquitlam BC V3C 5M5 tel: 604-942-1000 email: info@radialeng.com

Copyright © 2010 Radial Engineering Ltd. All rights reserved. All specifications and applications subject to change without notice.



WHAT'S ON YOUR MIND?

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

FeedBack



Music & Psychology

Nice job on running an article on the not-so-often covered topic of music and psychology. ("Music Psychology 101: Science For Your Songwriting" from *CM* January/February 2011) Patrick Noonan recommends Daniel Levitin's 2006 book, *This Is Your Brain On Music* as homework, but for

those who wish to gain a further understanding of the evolutionary basis of music, I also suggest checking out Levitin's 2008 book, *The World In Six Songs: How The Musical Brain Created Human Nature*. Happy reading!

Dale Boyle
www.songroutes.com



More Multimedia For Musicians

Be sure to visit www.canadianmusician.com/multimedia regularly for continually-updated content. Recently posted are video interviews with Randy Bachman and Fred Turner, the Downchild Blues Band, and more.



Raising Voices

Your articles and writing truly get better and better. Well done on all accounts for this month's mag (*CM* January/February 2011). Thanks very much for the extra copies. Greatly appreciated!

Dawn King
www.dawnking.ca

Ed. The magazine wouldn't be what it is without passionate and skilled contributors like you. Thanks for the kind words.

SLB200LTD

limited edition
unlimited potential

The SLB200LTD *Silent Bass* opens up a world of musical possibilities.

With an improved acoustic resonating chamber, ebony fingerboard and nut, and active electronics, the SLB200LTD is at home in any musical setting.

Available in limited quantities beginning this Spring.



Mike Downes
Bass Department Head,
Humber College

"I love my Yamaha SLB200. I can practice anywhere, any time. Not only do I use it on stage and in the studio, we use them as a teaching tool in the Humber College Music Program. The Yamaha Silent Bass looks, feels and sounds amazing!"



SILENT *Bass*

YAMAHA
www.yamaha.ca

Contact your dealer or band@yamaha.ca

A GUIDE TO TOURING

Part 2



By Chris Gallant

Check out Part 1 of "A Guide To Touring" in the January/February 2011 issue of *Canadian Musician*.

Packing For A Tour

You need to approach touring the way you would backpacking through Europe; you should only take what you can carry on your shoulders. Your van is already full of guitar amps, drums, merchandise, more drums, food, your band mates, and then your drummer. Room is scarce unless you've got a bus. (And if you've got a bus, skip this article altogether.)

As you're packing, ask yourself: "Do I really need this? Can I just pick this up at a store if I'm dying without it?" You're likely packing way too much clothing. A lot of the places you're sleeping will have laundry facilities and if not, you can always hit a scrub shop on an off day. You won't be impressing anyone with your fashion on those long drives so don't worry about roughing it. Try to keep it down to one back pack – something you can comfortably carry for a few blocks. Stick dryer sheets in your bag and shoes to keep things fresh. Sanitary wipes go a long way to make you feel better when you wake from a van-nap.

Speaking of sleeping, your accommodations will be as comfortable as you can afford. When booking hotels, look for discounts; don't just stop at phone calls and travel websites. Your uncle or employer may have arrangements with a traveling company or hotel chain.

Your best bet to save money is to sleep for free. Find out where your friends are living these days. You'll feel like you're imposing, but they'll feel like they're hosting rock stars. If you really don't know anyone who

lives in a destination city, you can always look up the hot website for that local music scene and see if anyone would mind lending some floor space. Also check with promoters and venue owners as they might have a reliable connection for a frugal band to catch some shut eye. Dedicate an hour every night for a week to finding places to crash and you'll not only save money but will learn what you really need to be comfortable. Tip? Pack a yoga mat – a little added comfort on a hardwood floor and takes up less space than an air mattress.

Gear wise, make sure you have extras but don't go overboard. Bring extra strings, tubes, sticks, and a backup guitar, but recognize that space is limited so don't worry about bringing a second cabinet or carting your acoustic in anticipation of a roadside writing session. Ease up on the leisure items, too. You'll find simple ways of entertaining yourself like books, an iPod, or a small laptop.

Tips For Travelling

Packing smart will keep the van comfortable. Here are a few other things you can do to keep the van a happy place.

Change positions every few hours. Switch drivers. Find a new spot in the van. The new space will provide a nice change of pace.

THE SIDEWALKS



PHOTO: TONY DAWE

Take trash out with you when you make pit stops. Your cup-holders will fill up quickly. Keep some air fresheners handy and air out the van whenever you can. A couple of sprays while filling up the tank will take you from band-stink to spring showers in minutes.

Use a GPS. While it can go crazy, it's worth having. Don't buy one just for the tour – you likely have a friend who will be glad to help out the band by lending theirs. Word of caution: never bring two. They will fight like competing bakeries.

Make a tour itinerary and gear list. List all of the venues, phone numbers, addresses,



sleeping arrangements, pay arrangements, load-in times, set times, and distances between shows. Cover it with inside jokes and pictures then print two copies: one for the front of the van and one for the back so that the guys in the rear aren't always pestering you for information. You should also have a list of all of your equipment and relevant serial numbers. Print two copies and leave one at home. Consider getting insurance for your gear as a safeguard.

There are a lot of other things you can do to make the van a home-away-from-home but that stuff will hit you quickly during your first tour. The bottom line is you're going to be getting really close to your band mates for what will feel like an eternity. Tensions build while everyone is out of their comfort zone. Respect one another while allotting yourself some personal space.

Finally, treat your van like a guitar: tune it up beforehand. Find problems early to avoid busking at a Canadian Tire in Whitby to pay for that brake job.

Arriving At The Gig

Your band is a travelling salesman. You're demoing a product across the country hoping people will buy it, love it, and show it to their friends. A professional attitude is enough to make you seem like a veteran even if you're throwing your back out trying to lug that 412 cabinet up the most insane flight of stairs. (Tip: buddy-lift EVERYTHING and invest in good road cases).

So you've arrived at the venue at the requested load-in time. What's next? Here are the things I like to run through with each show:

Learn the sound engineer's name.

Convince yourself that the sound engineer is your best friend. Sound guys and gals will be more likely to make you sound good if treated properly.

Learn how to set up other pieces of equipment. If your drummer could use a hand and you've got your stuff set up, help out instead of waiting at the bar.

Start and finish on time. The next band is excited to play and doesn't want you getting in the way. No encores unless: A) You're the headliner, or B) The situation is calling for it and you've cleared it with the next band.

Push your merchandise You've travelled all this way and your door cut likely isn't great unless you're an established band. Merchandise is gas in the van. Make sure one band member runs to man the merch table when you've finished your set.

Tell some stories and let the crowd get to know you. They just may want to buy into you.

Get to know the other acts. You never know when you'll run into each other again (it happens more often than you'd think and in completely different parts of the country) or when you'll need to borrow equipment.

Get paid. Have a designated member handle money collection. There's an art to talking money with door guys and other bands so that you're able to take care of yourself while meeting the needs of the other people involved. This develops with experience so it's best to get one person learning the ropes instead of taking turns.

Get to know the staff before leaving. They're your gateway back into this venue. I like to make sure each venue has a copy of the album and a business card. (The bartender or door person who likes you most is your best bet as they'll push it around.)

Final Notes

The goal is to build your profile, fan base, and hopefully make money. Touring often isn't a money-making endeavour until you've begun to secure good guarantees. Figure out beforehand what the tour should cost you and factor in emergencies. (Having an extra \$1,000 in the band fund will help when things take an unexpected turn.) Try to have as many of the expenses covered before you head out so that you're not wondering if you'll make it home.

Lastly, treat this both as a career move and a vacation. You're likely suffering personally and financially by committing so much time on the road, so make the best of it. Be a tourist. Flaunt the band around as you check out local hot spots. It'll give you something to talk about and make you feel good. Post on your website and social media pages often to keep the fans engaged. And let's not forget band traditions - my band would drive around with megaphones promoting the show for an hour before sound check. Find something you all like to do to harass the general public.

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

Want A Showcase Opportunity?

If you're an unsigned Canadian artist, submit your EPK via SonicBids at www.sonicbids.com/cms/showcase for the opportunity to appear on our Showcase page at the back of the mag. Over the last few years, we've featured acts like Tokyo Police Club, Sick City, and The New Pornographers among many others. You can also check out our current and past Showcase artists with streaming music at www.canadianmusician.com/showcase/



YOUR BEST FRIEND (MOST OF THE TIME).



Canadian Music Week Set To Shake Toronto

■ This year's Canadian Music Week (CWM), taking place in Toronto from March 9-13, 2011, is set to offer musicians and fans alike a slew of valuable educational opportunities, combined with some great nights of music at various venues throughout Hog Town.

Combining four information conferences; a trade exposition; a film festival; four awards shows; and the New Music Festival, CMW spans a five-day period at the Fairmont Royal York Hotel and various downtown Toronto venues, attracting participants from across the globe

For the conference portion of CMW, a sampling of the panels slotted for this year's event include: "Marketing and Promotion Panel: Beyond 2.0"; "New Media and Touring: Finding The Fan";

"The Agent Super Session"; "How To Outsell a Major Without a Label"; "Apps for Bands and Apps for Fans"; "Music In The Cloud"; and many more. For the full schedule, visit: www.cmw.net/conference/panel-schedule.

Also on the docket are keynote speeches from Sammy Hagar, who will be sharing some war stories from his illustrious and infamous career in music; Nikki Sixx, who'll discuss his many ventures including a new book and album; and rocker Melissa Etheridge, who will be offering her philosophies on the music biz during a rare one-on-one interview. Also speaking will be the "Dogfather" himself, Snoop Dogg, who'll be sure to entertain during a celebrity interview. For more information and a complete list of speakers, visit: www.cmw.net/conference/highlights.

www.cmw.net/conference/highlights.

It couldn't be a "music week" without live music, and on the extensive bill for Canadian Music Fest are sure to be some memorable performances. Shad, Hollerado, Bombay Bicycle Club, Hannah Georgas, J Mascis, Big Sugar, Papa Roach, and USS are just a few of the artists and bands performing during CMW. Check out www.cmw.net for a complete line-up of artists.

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

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



What Is This?

■ Download a free QR Reader to your smartphone and you can scan QR Codes on ads and editorial throughout our publications for more information.

Jazz Guitarist Wins \$10,000 Scholarship

■ Toronto born guitarist and composer Alex Goodman is this year's recipient of the Domenic Troiano Guitar Scholarship. The scholarship, worth \$10,000, is awarded annually to a Canadian guitarist who will be pursuing post-secondary guitar education in Canada or abroad.

Goodman, who has established himself within the Canadian jazz scene, has released two albums as a leader, with a third due in 2011. He has toured extensively across the country and has performed at such landmark Canadian venues as Massey Hall and the CBC's Glenn Gould studio.

For more information, contact the Domenic Troiano Guitar Scholarship: 416-367-0162, FAX 416-367-1569, clinton@domenictroiano.com, www.domenictroiano.com.



ALEX GOODMAN



DRAKE AT THE 2010 STYLUS AWARDS

2011 SPINFEST & STYLUS AWARDS COMING TO TORONTO

■ Celebrating six years, The Stylus Group has announced that Pioneer DJ will present this year's SpinFest and Stylus Awards from May 27-30 in Toronto.

The four-day conference and festivities assemble some of the music industry's most influential tastemakers, fans, recording artists, producers, promoters, and DJs for a wide array of events. The focus of each event throughout the weekend is to increase public awareness and celebrate the club music scene in Canada.

"There is no question that the Stylus Awards and SpinFest has quickly become the eminent DJ event in Canada," says Mark MacLellan, Senior Product Manager at SF Marketing Inc., the Canadian distributor for Pioneer DJ. Stylus Group Co-Founder and Director Mike Zafiris adds: "Having been a committed partner to this conference and award show since its inception in 2006, it is an honor to have Pioneer DJ as our presenting sponsor in what promises to be our biggest award show weekend yet."

Keep checking www.stylusgroup.ca for updated information.

NXNE Prepares For 2011 Edition

■ This year's edition of the North By North East (NXNE) festival is building on last year's new initiatives to offer more for attendees of one of Toronto's largest musical events featuring showcases, seminars, and conferences.

Taking off where last year's sold-out inaugural conference component left-off, NXNE Interactive returns with a new structure featuring workshops, panel sessions, and keynote presentations. NXNE Interactive is geared towards musicians and filmmakers, tech entrepreneurs, marketing professionals, social media users, and anyone looking to get the most from new technology, tools, and trends.

NXNE passes, including the NXNE Interactive Pass and the NXNE Priority Pass, which includes three parts of the festival (Music, Film, Interactive) are now on sale and can only be purchased online at www.nxne.com/tickets.

NXNE alumni include Iggy and The Stooges, Feist, Kid Cudi, Broken Social Scene, Mudhoney, and many others.

For more information, including an up-to-date listing of conferences, seminars, and performers, visit: www.nxne.com.



SAID THE WHALE PERFORMING AT NXNE 2010



AMPLITUSION'S JAMES SHEEHAN SHEDS HIS HAIR.

Shred4Cancer A Crushing Success

■ Halcyon Records took over the Hard Rock Café at Yonge and Dundas Square for its inaugural Shred4Cancer benefit show featuring DJ Starboy, raffles and prize packages, and a performance by metal band Amplitusion. The highlight of the night was when Amplitusion's Jim Sheehan was subjected to the shears and had his "metal mane" shorn-off to be donated to Continental Hair, an organization that facilitates the creation of wigs for cancer patients. All proceeds of the night were donated to SickKids Foundation.

For more information, check out Halcyon Records at www.halcyonrecords.ca.

New VP Operations At FACTOR

■ FACTOR President Duncan McKie has announced the appointment of a new Senior Executive as part of the foundation's ongoing organizational transition process.

Allison Outhit, currently an executive with Outside Music in Toronto, joined the foundation mid-February 2011 as VP of Operations, a newly created position.

"Ms. Outhit has substantial experience in a number of areas that will be of immediate benefit to FACTOR," says McKie. "As a client, she understands the FACTOR programs and process. As a record company executive, artist manager, and an expert in licensing, she also understands the challenges being faced by Canada's domestic music organizations."

"This is a tough time to be in the music business," says Outhit, "but the talent of Canadian artists and the creativity of our music entrepreneurs is at an all-time high. It's wonderful to be part of it."

For more information, contact FACTOR: 416-696-2215, general.info@factor.ca, www.factor.ca.



ALLISON OUTHIT

Music PEI Week Celebrates Island Artists

Running from January 14-22, 2011, Music PEI Week 2011 recently wrapped, with the 10th Annual Awards Gala on January 22nd capping off the event.

Music PEI Week hosted a number of seminars and artist showcases at various venues across the Island. The Gala was held at the Confederation Centre for the Arts and welcomed a packed house. Haunted Hearts walked away with four Music PEI Awards, while Molly Rankin, John Connolly, and Gordie MacKeeman & His Rhythm Boys also earned multiple awards. The annual gala was loaded with memorable performances from acts like Rose Cousins, Boxer The Horse, Paper Lions, and a tribute to late PEI songwriting great Gene MacLellan.

For more information, visit www.musicpei.com.



ISLAND ARTISTS INCLUDING CATHERINE MACLELLAN, ROSE COUSINS, MEAGHAN BLANCHARD, AND JOHN CONNOLLY PAY TRIBUTE TO GENE MACLELLAN WITH A RENDITION OF "PUT YOUR HAND IN THE HAND."



VANESS ALEGACY TOOK HOME TOP HONOURS AT THE REGIONAL GIVE IT VOICE TOUR STOP.

Vaness Alegacy Claim Victory At SHURE Give It Voice Tour Regional Competition

The SHURE Give It Voice Tour came through Toronto on Monday, January 24, 2011 for a night of performance, culminating in the choosing of a winner for its regional competition. Toronto group Vaness Alegacy and Ottawa rockers Marc Cowie duked it out in front of a crowd at the city's Mod Club.

Both bands proved to be worthy of their inclusion in this showcase by bringing skill, professionalism, and pure entertainment to one of Toronto's most well-know clubs. As with all competitions, a winner has to be declared. Moving on for a chance to win the showcase spot at this year's Red Gorilla Music Festival in Austin, TX was Vaness Alegacy.

For more information on the contest, visit: www.giveitvoice.shure.com.

Check out CM's video from the night at: www.canadianmusician.com/multimedia.



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

Taking place in downtown St. Catharines, ON, on June 26, 2011, S.C.E.N.E. Music Festival is back for a 16th year as one of the largest annual one-day, all-ages music festivals in Canada. This year's edition will feature over 160 performers across multiple stages and venues.

The festival attracts over 6,000 fans to downtown St. Catharines each year, and is a hotbed for up-and-coming musical talent across all genres, featuring both Canadian and international talent. Past performers include Bedouin Soundclash, Down With Webster, Alexisonfire, Billy Talent, Constantines, Lights, Teenage Head, and many more.

Artist submission forms are now available online from the official S.C.E.N.E. Music Festival website at: www.scenemusicfestival.com. The deadline for submissions is April 10, 2011. For more information, visit the S.C.E.N.E. Music Festival website or contact: info@scenemusicfestival.com.

Check out our exclusive interview with S.C.E.N.E. Coordinator Steve Stumble for tips on how to apply to music festivals at: www.canadianmusician.com/multimedia.

GrooveZoo Launches To Connect Songwriters, Musicians & Producers

GrooveZoo announced the launch of its music service website www.groovezoo.com, connecting songwriters, musicians, and producers, allowing them to share and cross-pollinate their projects, recording sessions, and ideas.

The core of the system is built around GrooveZoo's custom File Management Tool (FMT) where users upload, download, and manage the audio files from their local digital audio workstations. The FMT allows users to assign files to mixes within the sessions and to quickly audition the overall mix. Each session lists the session members and has its own message board where users share ideas and get to know each other.

"With the launch of GrooveZoo, musicians finally have a truly great online tool they can use to connect and create with one another," says Jeremy Korn, Founder and CEO of GrooveZoo. "GrooveZoo is the

first company ever to unite songwriters, musicians, and producers in this way." GrooveZoo sessions include integrated contracts, such that each party agrees to a royalty split, or can work together on a for-hire basis.

For more information, or to sign up, visit www.groovezoo.com.



102.1 The Edge Launches Independent Music Competition

102.1 The Edge has partnered with Supernova Interactive to launch Indie Online, a music-based social media platform for emerging artists. This web community portal gives undiscovered bands the opportunity to promote their music on-air and online, where they can qualify for a chance to be featured as The Edge Band of the Month.

Each month, the Indie Online judging panel will narrow the listeners' top 10 band selections down to one. Winning bands will receive promotion on 102.1 The Edge and www.

[edge.ca](http://www.edge.ca), including on-air play of their song as well as a video interview with on-air hosts.

"Indie Online is another example of The Edge's support of independent Canadian music," says Ross Winters, Program Director, 102.1 The Edge. "With an engaged audience always looking to discover new music, we've created a community that provides artists and musicians a platform for promotion and exposure to music fans."

For more information or to sign up, visit: www.edge.supernova.com.



**PURE DIGITAL, NOTE AFTER NOTE.
ROCK SOLID, NIGHT AFTER NIGHT.**

INTRODUCING SHURE PGX DIGITAL WIRELESS SYSTEMS
The precision of 24-bit digital audio comes to the proven Shure PGX Wireless System. PGX Digital delivers stunning sound and a strong, clean RF signal. Scan and sync with true digital diversity for easy setup and a rock-solid signal. Available in handheld, guitar, lavalier and headset wireless system packages.

SHURE
LEGENDARY PERFORMANCE™

www.shurecanada.com
© 2011 Shure Incorporated

Distributed in Canada by
SF Marketing Inc., 325 Bouchard Blvd., Dorval (QC) Canada H9S 1A9 | Tel: 514-780-2070 | Fax: 514-780-2111 | Email: info@sfm.ca | Website: www.sfm.ca



PHOTO: PAM SAWSON

CLOCKWISE FROM TOP LEFT: THE 2010 ECMA AWARDS GALA; CARMEN TOWNSEND PERFORMS DURING THE 2010 ECMAS; DAVID MYLES; JOEL PLASKETT AT THE 2010 ECMAS.

ECMA Invades The Island For 2011

Artist and industry award nominations were recently announced for the 2011 edition of East Coast Music Week & Awards, being held April 13-17, 2011 in Charlottetown. Singer-songwriter David Myles has earned a leading five nominations for the 2011 East Coast Music Awards.

"These announcements clearly demonstrate the incredible talent in this region and the dedication and hard work of our artists," says Su Hutchinson, Executive Director of the East Coast Music Association.

Seven other artists followed closely behind Myles walking away with four nominations each. These include Christina Martin, Dave Gunning, Lennie Gallant, Slowcoaster, The Stanfields, The Trews, and Wintersleep.

The industry awards will be presented at this year's Industry Awards Brunch on Saturday, April 16 at the Delta Prince Edward Hotel. The presentation of music awards will take on a different format this year. Awards will be distributed throughout the event at various times on showcasing stages, at the Industry Awards Brunch, and at the Music Awards Gala on Sunday, April 17 at the Homburg Theatre at the Confederation Centre of the Arts in Charlottetown.

Over 50 international delegates from Canada, the US, Australia, and Europe will be in Charlottetown to do business with the East Coast industry during the event.

"Now in its 10th year, the International Program allows East Coast artists to perform to a very strategic group of talent buyers and industry experts from around the world," says Shelley Nordstrom, Export Manager for the ECMA. "This is an excellent business opportunity for artists and industry professionals to showcase and network with international booking agents, presenters, festival representatives, promoters, film and music placement supervisors, digital experts, and media. Over the last few years, we've seen more than \$1 million in contracts developed at ECMA events."

The ECMA 2011 International Program highlights include advanced Interactive Export Business Development sessions, pre-scheduled one-on-one business meetings, spotlights on America, Australia, and the UK, the Canadian Music East Coast Style Export Buyers Showcases, and "Two for the Show" Live Performance Pitch Sessions.

For more information, the East Coast Music Association: 902-892-9040, FAX 902-892-9041, ecma@ecma.ca, www.ecma.ca.



PHOTO: SASCHA SCHUERMAN

35,000-Year-Old Bone Flute Is World's Oldest Instrument

■ And you thought that old six-string in the basement collecting dust was old. Researchers at Tuebingen University in Germany have unearthed what they believe to be the world's oldest instrument. Discovered in a cave in the Swabian Jura Mountains, the five-hole flute crafted from the radius bone of a griffon vulture has been carbon dated to more than 35,000 years old, 5,000 years older than the previous oldest instrument.

Tin Pan North Songwriters Festival Details Announced

■ Now in its 12th year, the Tin Pan North Songwriters Festival has announced the dates and venues for this year's event.

Taking place May 26-28, 2011 at C'est What and Trane Studios in Toronto and the Moonshine Café in Oakville, ON, Tin Pan North features some great songwriters from Canada and the US performing their own songs.

Past artists who have graced the stages at Tin Pan North include Paul Brandt, Deric Ruttan, Amy Sky, Chris Wallin, Victoria Banks, Dean McTaggart, Tim Johnson, Marc Jordan, Tia Sillers, Mark Selby, and Walt Aldridge.

For updated news on this year's festival, visit: www.nsaitoronto.com/tinpannorth.

Canadians Represent At 2011 Grammy's

■ This year was an especially good year for Canadians at the 53rd annual Grammy Awards Show. Taking home Album of the Year were Montreal darlings The Arcade Fire for their album *The Suburbs*. Other Canucks winning hardware were 102-year-old gospel singer George Beverly Shea, who won a Lifetime Achievement Award, rocker Neil Young who was awarded the Best Rock Song, and Michael Bublé, who scooped Best Traditional Pop Vocal Album.

Canadians also rocked the telecast with performances by Drake, who sang "What's My Name" with Rhianna, and Justin Bieber, who performed his hit "Never Say Never" alongside Usher and Jayden Smith. For a complete list of winners, visit: www.grammy.com



MONTREAL'S ARCADE FIRE WON ALBUM OF THE YEAR AT THE 2011 GRAMMY AWARD SHOW.



AWAL Launches Buzzdeck

Artists Without A Label (AWAL) has recently launched its Buzzdeck website. Designed to offer analytical data for artists and bands, Buzzdeck tracks online social media activity, album and merch sales, fan locations and demographics, and plots them against offline events, such as live performances, radio play, and mail-outs.

For more information, contact AWAL: buzzdeck@awal.com, www.buzzdeck.com.

George Lo's
Instrument cables
Patch cables
Jumper cables

Think outside the box
for purer sound!

George Lo Effort Kit

Everything you need to maximize the signal strength and quality of your pedal board. Make custom length cables in minutes!

10 .155 cable/10 right angle plugs & jackets

Get Award Winning Sound with The Original High End Cable.

615 868 6976 www.george-ls.com

Marc Eric

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

JUNO Nominees Announced

■ The Canadian Academy of Recording Arts and Sciences (CARAS) has announced the 2011 JUNO Award nominees who will vie for one of the nation's highest music honours in Toronto, where 40th Anniversary celebrations of the JUNO Awards will take place.

Rapper Drake, who was also announced as the host of The 2011 JUNO Awards broadcast on CTV, is up for six nominations. Album of the Year nominees include *Thank Me Later* (Drake); *The Show Must Go* (Hedley); *A Place Called Love* (Johnny Reid); *My World 2.0* (Justin Bieber); and *The Suburbs* (Arcade Fire).

Indie rock band Arcade Fire earned an additional four nominations including Group of the Year; Songwriter of the Year; Alternative Album of the Year, and Jack Richardson Producer of the Year. The album's art directors also received a 2011 JUNO Award nomination for Recording Package of the Year.

Receiving four JUNO Awards nominations each were: indie rock collective Broken Social Scene, pop-rockers Hedley, multi-platinum singer-songwriter Johnny Reid, and global pop phenom Justin Bieber.

Neil Young, who will be honoured with the 2011 Allan Waters Humanitarian Award, is nominated for Artist of the Year and Adult Alternative Album of the Year.

Performers slated for the awards broadcast include 2011 JUNO Award nominees Arcade Fire, Broken Social Scene, Down With Webster, Hedley, and Johnny Reid. Winners will be declared at the JUNO Gala Dinner & Awards on Saturday, March 26, as well as The 2011 JUNO Awards broadcast on CTV on Sunday, March 27 from the Air Canada Centre.

For more information, including a complete list of nominees, visit www.junoawards.ca.



BROKEN SOCIAL SCENE



ORIANTHI

Guitar Workshop Plus Announces 2011 Artist Line-Up

Guitar Workshop Plus has announced the artist line-up for this year's summer music program.

Guest artists for 2011 include jazz legend and six-time Grammy nominee Mike Stern, pop-rock sensation Orianthi, Canadian guitar great and Hall of Famer Rik Emmett, bassist Dave LaRue, Austin blues/rock great David Grissom, Canadian guitar shredder Dave Martone, rock professor Jon Finn, Don Ross, drum guru Vito Rezza, and more.

Guitar Workshop Plus consists of three sessions at two locations. Confirmed session dates are as follows:

- Toronto (Session 1): July 17-22, 2011
- Toronto (Session 2): July 24-29, 2011
- Vancouver Session: August 7-12, 2011

For more information, contact Guitar Workshop Plus: 905-567-8000, info@guitarworkshopplus.com, www.guitarworkshopplus.com.

Robertson & Plamondon To Be Inducted Into Songwriters Hall Of Fame

■ The Canadian Songwriters Hall of Fame and Le Panthéon des auteurs et compositeurs canadiens (CSHF/PACC) has announced the 2011 inductees. Among them are Robbie Robertson, formerly of The Band, and French-Canadian songwriter Luc Plamondon.

The 2011 inductees will be honoured at the CSHF's annual gala, presented by BMO Nesbitt Burns on April 2, 2011, at the George Weston Recital Hall, Toronto Centre for the Arts.

"The Canadian Songwriters Hall of Fame is a non-profit organization whose mandate is to recognize and honour the accomplishments of our songwriters, and to educate Canadians about our rich songwriting legacy," says Dominic Denny, Executive Director, CSHF. "The work we do would be impossible without the loyal support of our sponsors, including our presenting sponsor, BMO Nesbitt Burns."

For more information, contact the Canadian Songwriters Hall of Fame 416-926-7953, FAX 416-926-7958, www.cansong.ca.

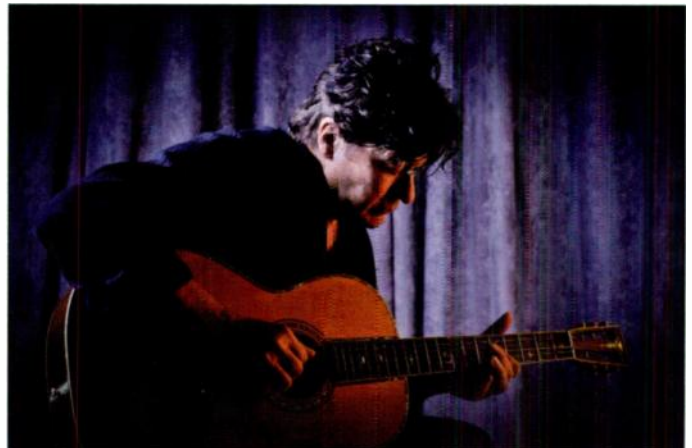


PHOTO: DAVID JORDAN WILLIAM

ROBBIE ROBERTSON

Events

KoSA Cuba 2011

Havana, Cuba
March 6-13, 2011
800-541-8401
info@kosamusic.com, www.kosamusic.com

Canadian Music Week 2011

Toronto, ON
March 9-13, 2011
905-858-4747, FAX 905-858-4848
info@cmw.net, www.cmw.net

SXSW 2011

Austin, TX
March 16-20, 2011
512-467-7979, FAX 512-451-0754
sxsw@sxsw.com, www.sxsw.com

2011 JUNO Week & Awards

Toronto, ON
March 21-27, 2011
416-485-3135, FAX 416-485-4978
info@carasonline.com, www.juno-awards.com

MTNA National Conference

Milwaukee, WI
March 26-30, 2011
513-421-1420, FAX 513-421-2503
mtnanet@mtna.org, www.mtna.org

Globalshop 2011

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

Musikmesse 2011

Frankfurt, Germany
April 6-9, 2011
905-824-5017
info@canada.messefrankfurt.com,
www.musik.messefrankfurt.com.

ECMA 2011

Charlottetown, PE
April 13-17, 2011
902-892-9040, FAX 902-892-9041
ecma@ecma.com, www.ecma.com

2011 Dallas International Guitar Festival

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

"I Create Music" ASCAP Expo 2011

Los Angeles, CA
April 28-30, 2011
800-278-1287
www.ascap.com

MUSEXPO 2011

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

MIAC 2011

Toronto, ON
May 15-16, 2011
877-490-6422, FAX 416-490-0369
janice@miac.net, www.miac.net

Montréal International Musical Competition Piano 2011

Montréal, QC
May 23-June 3, 2011
514-845-4108, FAX 514-845-8241
info@concoursmontreal.ca,
www.concoursmontreal.ca

InfoComm 2011

Orlando, FL
Conference: June 11-17, 2011
Exhibits: June 15-17, 2011
703-273-7200
customerservice@infocomm.org,
www.infocomm.org

NXNE 2011

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

2011 COCA National Conference

Whistler, BC
June 20-24, 2011
519-690-0207, FAX 519-681-4328
www.coca.org

Montréal Jazz Festival

Montréal, QC
June 25-July 4, 2011
514-871-1881
commentaries_jazz@equipespectra.ca,
www.montrealjazzfest.com

Summerfest 2011

Milwaukee, WI
June 29-July 10, 2011
414-273-2680
summerfestinfo@summerfest.com,
www.summerfest.com

Montréal Guitar Show

Montréal, QC
July 1-3, 2011
514-525-7732, FAX 514-525-8033
info_sgm@equipespectra.ca,
www.montrealguitarshow.com

23rd Beaches International Jazz Festival

Toronto, ON
July 15-24, 2011
416-698-2152, FAX 416-698-2064
info@beachesjazz@rogers.com,
www.beachesjazz.com

Guitar Workshop Plus Toronto

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

Summer NAMM 2011

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

GMA Immerse 2011

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

2011 Canmore Folk Music Festival

Canmore, AB
July 30-August 1, 2011
403-678-2524, FAX 403-678-2524
info@canmorefolkfestival.com,
www.canmorefolkfestival.com

Guitar Workshop Plus Vancouver

Vancouver, BC
August 7-12, 2011
905-567-8000
info@guitarworkshopplus.com,
www.guitarworkshopplus.com

CONGRATULATIONS TO ALL OF THE 2011 MUSIC PEI AWARD WINNERS

RECORDING ARTISTS

Haunted Hearts (4) / Molly Rankin (3)
Gordie MacKeeman & His Rhythm Boys (2)
John Connolly (2) / Boxer the Horse
Eric Broadbent & DJ Ghost
Glen Strickey Quartet / Paper Lions
Raccoon Bandit / Richard Wood / Rose Cousins
Scott Parsons / The North Lakes
UPEI Wind Symphony

MUSIC INDUSTRY

Adam Gallant / Festival of Small Halls
Gardiner MacNeill / Hunter's Ale House
John Clement / Katie McGarry / MacBeth
Rowan Fitzgerald / Six Eyed Cat / Todd MacLean

SHOWCASE PEI 2011

Showcase PEI is Music PEI's Annual Buyers conference held every September in beautiful Prince Edward Island. If you are a music buyer and are interested in attending, contact Music PEI Executive Director Rob Oakie for details at music@musicpei.com or (902) 894-6734.

A VOICE FOR ISLAND MUSIC
WWW.MUSICPEI.COM



www.jpstrings.com

**Don't wait
for a
Catalog!**

*Up-to-the-Minute
Information for*

**John
Pearse
Strings**

*All the New
Sets & Singles!
All the Latest
Accessories from*

**BREEZY RIDGE
Instruments, Ltd.**
PO Box 295
Center Valley, PA 18034
610.691.3302



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

Electro-Voice ZXA1 Compact Powered Loudspeaker

By Michael Saracino

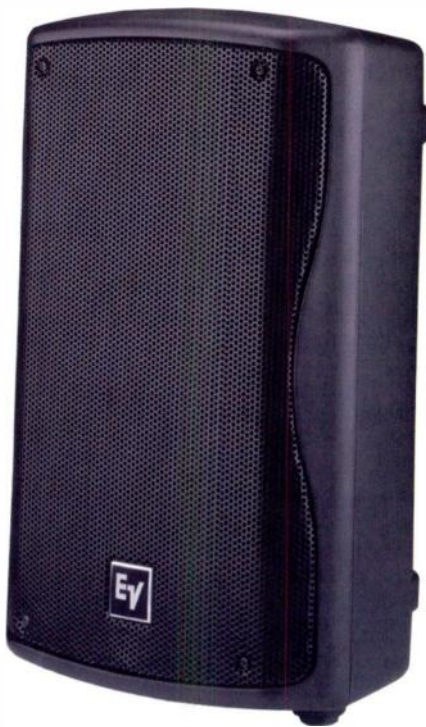
When I first started playing and mixing live shows, I used to pack my car with equipment – 4x12 guitar cabs, bulky powered speakers with 15" woofers, and every guitar pedal in my arsenal. Now that I am more seasoned and play an average of five nights a week, I've adopted the "less is more" approach.

The Electro-Voice ZXA1 compact powered speakers are certainly in line with this approach. Their small frame and weight (19 lbs.) combined with a high-powered integrated amplifier (800 watts) make these enclosures an absolute godsend. Out of the box, I was actually worried that these things wouldn't cut it as my main PA for the shows I was doing. After reading the specs (123dB SPL max, 800-watt amp, etc.), I was confident enough to put them through their paces at a gig at the Hard Rock Café in Niagara Falls, ON.

It was a nice change to effortlessly carry in both speakers at the same time using the built-in handles. I set them up in a wide stereo field and raised them to about 6 ft. on speaker stands and created a quick guitar loop. I then walked the entire venue to listen for quality of coverage. These speakers sounded great and the coverage was excellent. I was also impressed at the low-end response, considering the fact they only have 8" LF transducers. I was very confident in my sound with these speakers, which always results in a good show.

I wanted to throw these boxes into as many applications as possible, so on my next show, where I was actually drumming and singing along with an acoustic guitarist, I brought one along as a stage monitor. They have a sloped angle making them suitable for this kind of application. I loved having such a small monitor with such a loud

and clear output. Drumming and singing is probably the most difficult of all my gigging scenarios so having great monitoring goes a long way to ease the burden. The ZXA1 was great both in sound and practicality; you can stick it almost anywhere.



I really wanted to see if these things could hack it as mains against a loud drummer and electric guitar set-up, so I brought them into a pub show with my electric trio. In a venue that holds roughly 140 people, we set up a 4 x 10 bass rig, full drum kit and Orange Rocker 30 guitar combo and put two ZXA1s up on poles and started the show. Our drummer is a hard hitter and we cover some heavier rock bands (like

Led Zeppelin) and these speakers still sang above everything. They performed admirably without even being pushed too hard, and I actually received compliments on the sound from the venue owner.

As a final live performance test, I wanted to see if I could get away with bringing only one ZXA1 to a show and using the integrated mic and line inputs on the speaker, avoiding a mixer or any outboard equipment. With my acoustic guitar, a Shure Beta 58, and the single ZXA1 in tow, I headed to the Hard Rock patio. I set the ZXA1 up close to the street side and angled it in slightly to get maximum patio coverage. I adjusted the main volume and mic volume accordingly to reach a loud yet suitable balance between guitar and vocals and began to play.

It was a definite success but immediately made me think of some slight modifications that Electro-Voice could incorporate to tailor these speakers to solo acts. At any length, having a portable PA solution under 20 lbs. seemed to be a moment of clarity for me. In the summer season, I play an average of eight patio shows per week, and this kind of rig dramatically lightens the work load and cuts down on man hours in terms of set-up and tear down time.

In conclusion, I think these are excellent speakers and will actually consider purchasing them for their ease of use in combination with performance. On-board EQ and line level volume control would be a plus for solo artists such as myself but that is the only room for development I can think of. EV has done an excellent job creating a product that is overwhelmingly practical while at the same time excellent in terms of value and performance. I can envision these popping up in a wide array of applications in the not-too-distant future.

Michael Saracino, Co-owner and Producer, Winding Path Media www.windingpathmedia.com.



The Canadian Forces Music Branch

Announces auditions for the following Regular Force musician positions:

Oboe
Clarinet
Tenor Trombone
Electric Guitar*
Bagpipes*
Pop Vocals*
Bassoon
French Horn
Saxophone
Electric Bass*
Pipe Band Drums*
Percussion (Drum Set Specialty)

* The ability to play a secondary instrument would be considered an asset

- Starting salary of \$53,712
- Full benefits including paid vacation, extensive health and dental coverage, exceptional pension plan, group insurance, family support services and parental leave.

Applicants must be Canadian citizens.

For more information about the application process, the submission of recordings, or the audition procedure, please contact us at:

1-705-424-1200 ext. 1388
DHHMusic@forces.gc.ca
forces.ca/music

Important dates:

- Recordings for preliminary round must be received by May 27, 2011.
- Final live auditions will be held September 7 to 23, 2011. The Canadian Forces will assume travel, meal and accommodation costs for candidates invited to the final auditions.

Les services de musique des Forces canadiennes

annoncent les auditions suivantes pour les postes de musiciens de la Force régulière :

Hautbois
Clarinette
Saxophone
Guitare électrique*
Cornemuse*
Chanteur / chanteuse populaire*
Basson
Cor français
Trombone ténor
Basse électrique*
Tambour de corps de cornemuse*
Percussion (spécialité batterie)

* La capacité de jouer d'un instrument secondaire est considérée comme un atout.

- Salaire initial de 53 712\$
- Les avantages sociaux comprennent les congés payés, les soins médicaux et dentaires complets, un régime de retraite exceptionnel, une assurance collective, des services de soutien à la famille et le congé parental.

Les candidats doivent être citoyens canadiens.

Pour de plus amples renseignements ou pour une demande d'audition veuillez communiquer avec nous :

1-705-424-1200 poste 1388
DHHMusic@forces.gc.ca
forces.ca/musique

Dates importantes :

- La date limite de réception des enregistrements pour la phase préliminaire est le 27 mai 2011.
- Les auditions finales auront lieu du 7 au 23 septembre 2011. Les Forces canadiennes assumeront le coût des dépenses de voyage, de repas et de logement pour les candidats invités aux auditions finales.

Avid Pro Tools 9

By Luke Marshall

From now on, the world of Pro Tools will be very different. Avid has made some huge advancements with version 9, which for the first time will not include the usual LE or M-Powered versions. Pro Tools 9 is a fully-stocked, one-stop shop program that is available to anyone running a system that supports Core Audio or ASIO.

Out of the box, Pro Tools 9 offers a level playing field. Avid has included the tools you'd need to get started and the software can now be run on your laptop alone. The one upgrade for higher-end users is the jump up to the HD level; otherwise, the software is now universal and available to everyone.



No Hardware Needed

There is no need to own an affiliated hardware interface to sync with Pro Tools anymore; all you need is the new iLok key that comes with the software and you're all set. (The old iLok still works as well if you buy the upgrade online.) You can bring Pro Tools 9 with you to the coffee shop, plug in your headphones, and start mixing directly from your laptop, or bring it to the studio and connect with whichever supported interface you choose.

Features

In addition to being able to run the software anywhere with any supported set-up you'd like, the software packs a punch on its own. Features you'd have to purchase in the past like the Music Production Tool Kit, DV Tool Kit, and

Digi Translator are all included in Pro Tools 9, offering:

- MP3 export
- Time Code Ruler
- Full multi-track Beat Detective
- OMF, AAF, MXF support
- 96 stereo voices
- 32 inputs (18 previous)

Automatic Delay Compensation

A big advancement with Pro Tools 9 is the introduction of automatic delay compensation. In the past, there would be processing delays caused by certain plug-ins in Pro Tools LE and M-Powered. Automatic delay compensation now rides Pro Tools of these snags by working behind the scenes to keep tracks in sync. This makes for less editing time when using plug-ins that previously caused time differences between tracks and increases the quality of the finished product. This is a feature that had been introduced in a lot of other DAW set-ups and was part of the Pro Tools HD environment in the past, but is now included in the Pro Tools 9 software for everyone.

New Track Options

The routing has become a lot easier in Pro Tools when wanting to create sub mixes or send to effects using aux tracks. Instead of having to create an auxiliary track and then choose the bus input and outputs, there is now an option on every track just underneath the inputs and outputs called "New Track", which allows you to send the audio information you're working with to an aux, bus, or completely new audio track with ease. This feature is in the insert sends as well, making it quick and easy to send your tracks to an effect. This creates a great workflow when mixing and allows for more time to get creative with sounds instead of messing around with track and bussing organization.

EuCon Support & Variable Stereo Pan Depth

For the hands-on approach, users can now run Pro Tools 9 with a EuCon-supported control surface, allowing for di-



rect communication with the software. There are also some new options in the set-up window for pan depth. The standard pan depth for Pro Tools 8 and lower was -2.5. The new options are -3.0 (industry standard for many analog consoles and for surround mixers), -4.5 (the pan depth of many British analog consoles), and -6.0 (full mono compatibility.) With the four different options, it's just a matter of using your ears and finding which setting best suits your project. For users who have worked with analog consoles in the past and are used to the response of the pan pots, the new pan depth settings of -3.0 and -4.5 in Pro Tools 9 offer a very similar experience.

By introducing some great new features but keeping the favorites of past versions, Pro Tools 9 offers some powerful tools that will benefit everyone from an experienced Pro Tools user to someone just getting started in the Pro Tools world.

Luke Marshall is a freelance recording engineer and session drummer working in Toronto. He can be contacted at lfc8@msn.com.

Manufacturer's Comment

The new Pro Tools 9 software is in line with the open concept that we're adapting at Avid. You should see the same pattern emerge on some of our upcoming products like the M-Box line sold stand alone. This will allow the user to use the DAW they wish.

Eric Gaudreault
Canadian Branch Office Manager
Avid

Cakewalk By Roland Sonar X1 Producer

By Paul Lau

Over the past decade, I've had the pleasure of assessing and reviewing various versions of Cakewalk's Sonar, but Sonar X1 is certainly the peak of the company's progress. The program is available in three versions: Essential, Studio, and Producer. With the Producer version, which includes all features of Essential and Studio, Cakewalk leaves nothing out and supplies an arsenal of tools for your music creation – from beginning to end.

Let's start with X1's aesthetic redesign. It is a very slick and high tech looking interface that's extremely functional and practical. The new, totally customizable Skylight user interface is where the production begins. Unless you have two screens, space always seems to be an issue with the inconvenience of floating windows and shuffling boxes around. Sonar X1 addresses this well. The first thing I discovered in a practical sense is how X1 makes the customization of your workspace very easy to implement. Skylight breaks down into dif-



ferent sections, which I will briefly go over, starting with the Inspector.

The Inspector is a very nice console strip where you can see your clip, track, and channel data. Found on the left side of the workspace, this allows the user to instantly access all track info, including the effects on it and where it's going. Even MIDI functionality can be accessed through this strip.

The Browser is a central point where all your content can be easily viewed and accessed. The browser can be placed right screen, left screen, or docked on

the bottom in the multi-dock. Any item that you would like to drag and drop onto the workspace is done instantaneously. The cool thing about the browser is that not only can you find samples and instruments quickly, but you can drop whole sessions into the workspace without opening through the file menus – a real timesaver and flow management window!

The Multi-task/Multi-dock part of Sonar X1 is a very efficient feature that allows you to stack multiple views into one consolidated area. You have quick access, either by collapsing, expanding, or moving the whole view to another monitor.

The Control Bar (transport bar) is broken up into expandable, dockable, and floatable modules. Once you set up your most-used modules in the logical stream of your production, you're ready to go. The Screen sets are pre-organized workspaces which save a lot of time. Once you've configured your project or multi-situational scenarios using certain parameters of your music productions, you can instantly recall them for use – more time playing and creating, less time setting up.

Smart Tools are smart! We usually have to highlight an editable region, then pick an edit tool and start editing. If we move to another view, i.e. MIDI track, we have to highlight and usually click and pick another edit tool, but with Smart Tools, most functions are now performed with a single edit tool that

switches automatically based on which view you slide into. So, if you are editing MIDI notes and mouse up to the wave track file, you can automatically edit that track. In this instance, the Smart Tool saves a lot of time and avoids editing workflow interruptions.

The exclusive ProChannel found in X1 is made up of three component parts. These parts give you the tools to make your mixes and masters sound amazing. This includes the Legendary Compression, which is not a plug-in, but part of the DAW. There are two com-



pressors available: the PC76 U-Type channel compressor and the PC4K S-Type bus compressor, each giving classic warmth and sound usually found in large-format consoles. The Gloss EQ, which is a 6-band EQ with a plethora of controls, give you micro control over your sound. There is also Tube Saturation which offers an amazing analog-type saturation.

Other added features are the inclusion of Dimension Pro, Mastering Effects, Channel Strip Effects, True Pianos Amber, Session Drummer 3, and Guitar Rig 4 LE. The software boasts unlimited Audio Tracks and MIDI Tracks, and though it runs in 64-bit, note that X1 runs in Windows 7 only.

Sonar X1 is easily one of the most intuitive DAWs on the market. If you want a program that will enhance your creativity and musical output (and is uber-fun), Sonar X1 is it.

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

Manufacturer's Comment

The new Sonar X1 definitely has a beautiful interface, and like Paul stated, we believe that this will greatly enhance workflow and allow people to concentrate on creativity.

Lyle Crilly
MI Product Manager
Roland Canada Ltd.

DC *and* NF 3

DC3

NF3

NEW FEATURES

- Contoured body and new 'Pattern Regular' bolt-on neck
- Special DC3 Singlecoils and exclusive Narrowfield™ pickups
- Lightly sealed neck providing a silky unfinished feel
- V12 finish - very thin, hard and clear, accentuating the wood's beauty while enhancing its natural resonance.
- Steel bridge components create an expansive clear tone

Even with all of these new features, the DC3 and NF3 still feel like home from the moment you pick them up.

© 2011, PRS Guitars. Photos by Mark Campby

PRS PAUL REED SMITH
GUITARS



Wendell Ferguson is a guitarist, songwriter, and performer with five CDs and a DVD to his credit. His latest all-instrumental CD, *Menage A Moi*, is currently available. Visit www.wendellferguson.com.

By Wendell Ferguson

Taking Your Guitars To A New High (Or Low)

I have a lot of guitars. Some might say too many, but c'mon, is there such a thing? Each guitar has its own particular tones and characteristics that make it unique – even among guitars of the same model.

Getting High

I do hate to see a good guitar go to waste. When I stopped using my old Takamine as a touring acoustic guitar, it sat in the case for a year. Then I thought, why not utilize it?

I strung it with a set of strings gauged .010, .013, .009, .012, .018, .022 (wound) – basically the high strings in a 12-string pack. I tuned the first and second strings to a standard high E and B. The bottom four strings are tuned up one octave from normal. (G, D, A, and E).

Strum that. Beautiful or what? It's called Nashville Hi-string Tuning. I've often used it to add frangs (raked chords marking the changes, sounding almost like a harpsichord) or to thicken up a rhythm part. On its own, it can provide a light, wispy rhythm to a delicate track. You can even play finger-picking parts with it. In the endless quest to make tracks come alive, it can be an important tool in your guitar arsenal.

Here's The Low-Down

Now, what about that old electric you don't play much since you bought your new Strat? (By the way, the secret to having too many guitars is simple: never sell any!) Don't get rid of it; make it sound different.

Nowadays, there are many baritone guitars available. Because the strings

must be much thicker for the lower, looser tuning, your scale length should be longer. Factory-made baritone guitars address that problem, allowing them to go down to a low B or C. But there is a way you can convert a regular scale electric into a baritone ... with a few caveats.

First, buy some strings. Get an electric bass G-string (.067 or .065), then a set of heavy gauge electric guitar strings. Remove your regular strings (and send them to Cuba, they always need guitar strings there), then re-string it as follows:

- 6th .065 tuned to A
- 5th .056 tuned to D
- 4th .046 tuned to G
- 3rd .036 tuned to C
- 2nd .026 or .028 tuned to E
- 1st .020 or .022 (wound) tuned to A

The low A is now one octave below a standard guitar's A (or 5th string). You don't have to re-cut the nut. Yes, the strings will sit up on top of the slots rather than in them, but they'll stay there and, due to the lower tension, they won't be hard to play. If you later decide to convert the guitar back, it'll be easy. If you have trouble getting the thick bass string into the tuning peg hole or slot, just remove the winding a bit to get the core in, being careful not to let the string unwind.

Here's the catch: the scale length will still be wrong for the increased thickness of the string, so it will NOT play in tune all over the neck. But since I never meant to use mine as a live guitar anyway, I just figure out the lick or part I want to play, and tune it so those notes are playing in tune. Obviously, if

you can find a guitar with a longer scale (a Charvel Surfcaster, for example), this will help remedy the problem. Or, you can always try tuning it up to a higher note, like G, C, F, B \flat , D, G ... still nice and low, but closer to playing in tune.

One more thing – if you're reading a number chart, it's no problem at all to play the baritone tuning. Simply find the key, and think in that key. If you're reading a chord chart or notation, you just have to mentally think up a fifth with the low A tuning or up a fourth with the low G variation. Have fun getting high and laying low.



By Michael Kaeshammer



Playing The Whole Box

Your Relationship With The Instrument

There are things in life other than music that draw parallels to playing an instrument, both in approach and creation. Think about cooking, writing, art, and design, just to name a few. You're taking simple ingredients to make something greater out of them. If you just sit at the piano and press the keys to hear sound coming out, you're missing so much of what the instrument can really give you.

Let's explore this one step at a time: When you put your fingers on the keys you're not just moving the mechanism, you're transferring your energy (both mental and physical) through your fingers into the instrument. The piano will feel and "listen" to you and your energy and respond accordingly. When I say "accordingly," I mean that every piano you play will respond in a different way because every instrument is different. Just like a person, each piano has its own personality with its own strengths and flaws. Don't try and make your instrument do something it doesn't want to do and is not responding to. Rather, embrace its strengths and flaws and have a meaningful and sincere conversation with your instrument. People are listening to the two of you, not just to you!

Once you approach it this way, you become "one" with the piano and channeling your music becomes an effortless task.

On my travels I have encountered many pianos where the action is not regulated properly; the pedals don't work properly or sometimes some keys stick or don't even work at all. My philosophy has always been: never blame the instrument! Embrace its flaws and use them to your advantage by seeing it as part of the piano's charm and individuality. Some of my fondest concert memories are from shows I played on instruments with great imperfections.

Exploring Unordinary Sounds

Now that we've set the foundation for your approach to the piano, let's explore it to its fullest potential (I'm writing this about pianos but it really applies to all instruments). The next time you stand in front of a piano, look at the whole thing. What do you see? Keys, pedals, fall-board, lid, lid-prop (the piece of wood that holds up the lid), music rack, strings, hammers, soundboard, the bridge, the metal plate, the frame, oh yes, and then there is your piano bench. All of these parts make up the personality and sound of the instrument in front of you, so why not "play" with all of them?

The piano is a percussion instrument at heart (sound is produced by the hammers striking the strings). Let's assume you're sitting at a Grand Piano and take this concept a step further (and I'm just giving you some ideas I've explored over the years, but be creative and come up with your own new ways as well).

1. Strumming: Play a chord with one hand without making a sound (by pressing the keys down slowly you're just lifting up the hammers of the chord) and just like on a guitar, strum the strings with your other hand.

2. Muted Sound: With one hand flat down on the strings, play the notes you're covering up (this will give the strings a muted sound). Apply different pressure to the hand muting the strings and explore.

3. Drumming: Stand up to lean into the piano. Start tapping and drumming on parts inside the piano (the strings, the bridge, the metal-plate).

4. The Walk-Around: Get up and do the same thing by walking around the piano. Different parts of the frame (inside and out) will give you a variety of sounds to play with.

5. Pedaling: Try pushing down the pedals in different ways. Listen to not just the sound of your feet on the pedals, but also to the sound the hammers give you while you're doing this.

6. Additional Materials: Composer John Cage (1912-1992) took all of this even a step further when he invented a technique called the "prepared piano." The concept of "prepared piano" is to alter the sound the strings make when struck by putting different materials in between them (such as wood, metal screws, rubber, felts, etc). There was a time in my life when I went to the hardware store and tried to find as many different materials as possible to explore this technique. If you try it, just be sure to push down the sustain pedal so all the hammers will lift up when putting things between the strings, otherwise you will damage the hammers.

Bottom line? Explore, have fun, be creative, be yourself. That's what it's all about!



Roberto Occhipinti is a versatile bassist/producer based in Toronto. As a Juno Award-winning musician, he has recorded and performed with artists such as Hilarie Duran, Michael Occhipinti, Jane Bunnett, and Paquito D'Rivera, as well as leading his own groups. In addition to an extensive career as an orchestral, chamber music, and session player, he also plays old-school R&B with Soul Stew, has toured with Gorillaz, and is a Markbass endorser. www.robertocchipinti.com.

By Roberto Occhipinti

The Silent Beat

"The Silent Beat" is basically the idea that once we count off a tune with a band or by ourselves, there is an assumed beat and tempo that we play to, even if it's not heard or played by someone else. The simplest concept of this is snapping our fingers on beats two and four. It's implied even if no one plays it.

What's this got to do with the bass? Well, whether we think about it or not, we phrase around the beat as part of our grooves or solos – or at least we try too. Almost all western pop, be it jazz, rock, funk, etc., assumes that we will be clapping on two and four. (Ex. 1)

Great bass players all have that strong inner sense of time or "groove" whether accompanying or soloing, regardless of the genre. John Pattitucci once said: "For bass players, there are two non-negotiables: good time and good pitch." I want to address the former.

To help develop my Silent Beat, I first take a scale or something I'm working on and play along with a metronome, playing on two and four.

I set the metronome at 120 bpm (Ex. 2), take an F major scale, and start doing two-note groupings. Keeping the

"urban dwarf" at 120, I then start on different parts of the bar, all the while trying to maintain steady eighths or sixteenths inside the pattern. I'm doing this to stay aware of all the inner pulses, so that when I take the metronome away, I'm still comfortable playing with

the silent inner pulse.

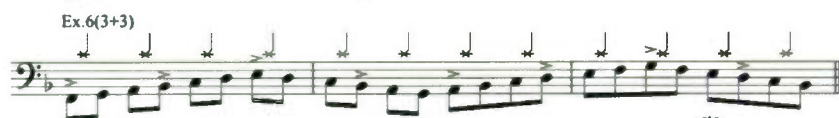
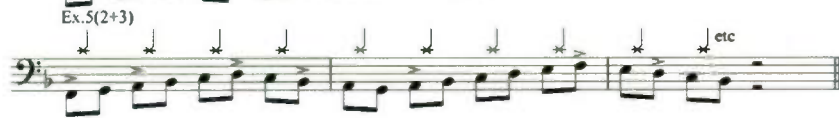
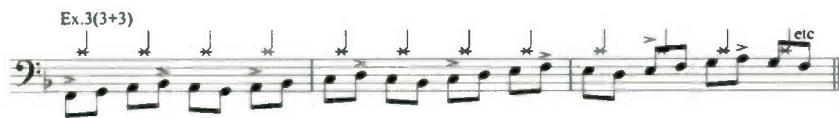
Try tapping your foot with the beat for a good sense of the inner pulse, aiming to mimic the way drummers feel time. When a great drummer plays, he or she is not only playing with the other musicians, but also playing a duet with the inner clock.

Then, I start to do additive rhythms against the metronome: 3+3 patterns (Ex. 3), 4+4 (Ex. 4), 2+3 making a 5 pattern (Ex. 5), 3+3 making a 6 pattern (Ex. 6), and 2+2+3 making a 7 pattern (Ex. 7).

I've put accents in, but only as indicators of the groupings. Start off playing them and then drop the accents and try and make every note sound the same in length and attack. I could have written the patterns in 2/4, 4/4, or 5/8 or 7/8 (Ex. 8) and had the accents flip around but I'm trying to make the bar line arbitrary. (I've been accused of that in my playing a number of times but now I'd like to do it on purpose!)

What I'm trying to feel is the pulse on a number of levels so that I can also become more comfortable in "odd meters" like 5 or 7. More importantly, it helps strengthen basic 4/4 and also helps free you from the tyranny of the bar line. Try out these exercises I call "Bobby's Beat Builders" and then make up your own. Try them out on any lines, arpeggios, or scales you're working on.

♩=120





By Jeff Salem

A Rhythmic Twist

A Creative Approach To Triplet-Based Fills & Grooves

Part 3

Greetings fellow drummers. Now that you've mastered the fill ideas and all of the permutations from last issue, let's take a look at some more advanced hand and foot combinations.

These combined patterns will allow us to create some interesting-sounding fills, grooves, and jazz ideas. Examples 1a-4a are the four triplet fill variations that were created from the original 16th fill (as shown in Ex. A & A1). Each one of these fills can be converted to a drum groove or jazz idea (Ex. 1b-4b) by applying the following rules. If you're left-handed, just reverse the sticking. The following examples appear in Chapter 5 of *A Rhythmic Twist*.

Developing Grooves & Jazz Ideas From Fills

- Play with your right hand on the hi-hat, ride, or cowbell and left hand on the snare.
- Add optional bass drum hits throughout the bar. Added bass hits will be indicated with a circle around the note.
- Add a hi-hat or ride cymbal on beat one with your right hand. This note will be shown with a bracket around it.
- Accent various snare notes for the backbeat on beats two and four, or other snare notes within the groove for a more displaced-sounding beat. Also, you can move the right hand from the hi-hat to the snare for an optional backbeat choice.
- Add ghost notes, drags, and open hi-hat patterns to the beats. Ghost notes are indicated with brackets around the note.
- Sectional figures may be written above the bar to show how the pattern complements these rhythmic figures. (See Ex. 2b)



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

By Daniel Schnee

The Space Between the Notes

"Don't play what's there; play what is not there."

This Miles Davis quote is frequently mentioned when discussing jazz improvisation, often in conjunction with a discussion of "playing the space between the notes." But there are not a lot of people discussing how to approach "what isn't there," or how to make music by somehow either not playing or utilizing silence. There are a number of interesting ways that artists and musicians in Eastern countries have dealt with this subject, and I think they are useful for the serious improviser.

When I studied the Noh Theater flute (*nōhkan*) in Japan in the late '90s, my teacher often discussed the idea of *ura-byōshi*. Every quarter note beat of time is considered to be made up of an eighth note of sound and an eighth note of silence. But this silence is no ordinary blank space. It contains what is known as *ma*, a profound space or empty place which is pregnant with sonic potential, the space from which the next sound "arises." So it is not a space between the notes in the sense that it is lacking in something (rhythm, sound), but rather a revelation of the source of sound; silences in the music that are alluded to by the notes.

Zeami, the founder of Noh Theater, said in one of his acting manuals that "what the actor does not do is of interest." It is the place where we reveal our inner essence, and understanding of our chosen art. In Korean classical art they call this revealed essence in one's work *mōt* – that special thing that we can relate to in the work. In Chinese classical arts, a work can be described by the word *ch'i-yun* – how alive with "spirit" a work is, resulting from the direct expression of a mind and paint brush (or mind and flute) in action.

So how can we relate these ideas to the performance of jazz improvisation, or indeed any kind of creative woodwind music?

First of all, utilizing space is not a metric science in the sense that we count exactly two measures before playing again. The idea is that we pause to reflect on and develop what we have just played previously. This means that the time in which we are pausing is not the same length of the previous phrase. This asymmetry between our previous phrase and our space is very valuable in creating a sense of drama and anticipation of the next musical moment (which you might call jazz *ma*!).

This asymmetrical silence does not have to be very long, either, as so many jazz musicians overplay or pack their musical ideas so densely into their solos that it is a kind of miracle anyone can follow the logic. A well-intuited asymmetrical space between phrases is not only beautiful, but will most

likely catch the audience off guard and they will listen with great interest to hear what is going to happen next.

This space gives you a chance to really listen to your instincts as well, instead of just rushing through all your licks, patterns, and ideas in order to make it through the changes. Space also provides an excellent antidote to the urge to overplay, this urge being the bane of every musician who has had to stand through a jam session where one or several people are hogging all the solo time. This is where great rhythm section work can demonstrate space as music. Jazz guitarists demonstrate this idea perfectly in their accompaniment behind solos. The great ones often don't play every chord, but outline or re-harmonize key points in the song every so often in order to create a spacious, open feel in the music. Herbie Hancock's spacious, evocative accompaniment in Miles Davis' Quintet in the '60s is of such a high order that musicians of all kinds are still raving about it some 50 years later. If one can capture the essence of being through space, Herbie's work is a great model of such expression.

Another important aspect of this asymmetrical space is that it gives a sense of the transient, ethereal quality of improvisation. A cleverly crafted solo made up of patterns and licks has its own merits, but is often a set of thinly-disguised quotes and scale patterns millions of jazz musicians have all learnt, without any personal interpretation or style. Opening up your playing with space really personalizes what you are playing and reveals the temporary nature of improvisation in the moment. It also gives what you are playing a quality of non-deliberation, like you are playing without pattern or design. This is described in Japanese aesthetics as *fur-yu* ("wind and water"), the suggestion of the impermanent beauty found in nature. It is interesting to note that wind and water are the "creative" forces behind many beautiful forms and moments in nature, e.g. a single leaf floating down a stream, leaves swirling in a vortex, erosion patterns, or the sound of rain falling.

Focusing on the asymmetrical, contemplative, and transient qualities of space in one's music is a valuable asset in communicating one's musical and emotional essence, especially if you are not interested in expressing this essence through more technical or extravagant ways. Start expanding your solos with silence today and you'll hear the beauty of your own essence coming out.



By Patrick Boyle

You Got Rhythm?

Why Any Note Works Over Any Chord

Fig. 1



Fig. 2

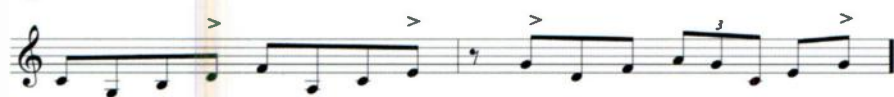


Fig. 3



Fig. 3.1



Fig. 4



Fig. 4.1



Fig. 5.0



Fig. 5.1



If a book promises to unlock the secrets of jazz, our debit card is out. While certainly some books (and magazines) can lead us in some interesting directions, they are only of partial utility until we do something personalized with information by incorporating it into a routine.

Reading scales and patterns out of a book can be fun and beneficial. It helps co-ordinate the fingers, face, and brain. Making up your own scales and patterns is even more useful, but requires some discipline. Learning scales is relatively straightforward when compared to learning rhythmic fundamentals, and you can't have one without the other.

Figure 1 is an example of a really strong, rhythmically compelling line in the bebop idiom. It "works" over a number of chords (e.g. Dmi7-G7, C-A7-Dmi7-

G7 etc.). But as we attempt to cultivate our own improvisatory vocabulary, try concentrating more on the "traction" of your rhythmic lines and less on pitches. Indeed, you can play any note over any chord so long as it is propelled by a confident rhythmic drive. To prove this point, Figure 2 is a quasi-random assortment of notes that still "sounds good." (Yes keepers, it's the exact same pitches played backwards.)

Let's use this rhythmic phrase as a glass into which we pour delicious libations. Would you drink the same cocktail all the time? In improvised music, we get to brew our own blend of sounds that make us sound like ourselves.

Figure 3 is a completely made up scale. The first four notes are 1, b2, b3, and #4. The second four are 5, b6, b7 and natural 7. When we input it into our lick, it takes on a life of its own in Figure 3.1.

Creating an original scale took 11 seconds and cost nothing. Let's make another. In Figure 4 the scale is made up of 1, 2, b3, 4, b5, b6, b7, and 7. In Figure 4.1, notice how "out" the lick is sounding. The rhythm is strong enough to sustain almost any pitch.

Another way you can create your own unique scalar vocabulary is by practicing scales in two keys at the same time (Figure 5). The wide and wacky interval leaps this necessitates can be challenging on the trumpet and trombone. Practice slowly. Figure 5.1 is an exercise in C major and Ab major, only this time played in thirds.

Take a phrase from any exercise, solo, or composition and input your own pitches, or try rhythmically transposing an excerpt from one of your books. You might be surprised at how fast you compile a library of your own licks.

Jazz improvisation is about making something new out of each situation. You were born original, don't die a copy. Drop me a line at info@patrickboyle.ca and let me know how this works for you.



By Wristpect

Toronto's Wristpect has established himself as one of North America's most sought-after DJs. A love and appreciation for several genres has allowed him to remain extremely versatile in his endeavors. He has worked with and DJ'd events for the likes of Eminem, Drake, Lady Gaga, BlackBerry, Lebron James, Adidas, Playboy, and more. www.wristpect.com.

Invest In Yourself

The DJ has always played a crucial and powerful role in the development of the music industry. Regarded as "key influencers," it was often DJs responsible for "breaking" new music and artists via outlets such as radio, nightclubs, and even mix-tapes. As much as it was a profession, the art of DJing was most definitely a labour of love; not everyone who simply enjoyed music was willing to spend months searching for a record, or years developing their skills mixing, scratching, and learning their music inside-out.

Today, DJ culture can be found everywhere and is more popular than ever. From video games and major marketing campaigns to music videos and celebrities, everybody seems to want a piece of the lifestyle and art form. With such a bright spotlight being cast on to the culture, many DJs have made the transition from simply playing music to producing their own material and performing it at sold out venues worldwide. Subsequently, the DJ has become just as relevant as the artists who's records they were once playing.

While all of this new-found attention and exposure has its benefits, the negative side is that seemingly everybody now wants to become a DJ. Ironically, the same technology that has been an underlying factor in the development and growth of the DJ, is what has caused the market to suffer drastically.

In 2011, there are more individuals calling themselves DJs than ever before. Countless celebrities, actors, and even musicians are being booked at venues worldwide and marketed as DJs, yet haven't the slightest clue how to mix two songs together, read a crowd, or rock a party. Similarly, thousands of aspiring DJs who have spent a few thousand dollars on the newest equipment and downloaded all of the latest hits feel as though they are entitled to headline a nightclub. Why is this? Have human beings become so infatuated with being curators of what's "cool" that we're willing to defecate on an entire art-form and culture?

The playing field and market has become over-saturated to say the least. Deserving DJs who are great at their job have been stripped of opportunity and are being undercut by a new generation. Club owners and promoters often pay someone who has no clue what they are doing \$200, as opposed to dishing out real money to someone who is an experienced expert in their field. It is no wonder that venues are turning around faster than ever these days, often times with life spans of only a few months. An experienced, diverse, and well-versed DJ should be able to evoke, interact, and play with the emotions of any crowd placed before them. Did these club owners forget about the importance of investing in their own business to ensure longevity and growth?

I firmly believe that investing in the

development of your brand is a cornerstone towards growth and future success, regardless of the business you are in. Unfortunately, many DJs do not seem to realize this and feel as though their skills alone are enough to validate their placement and demand. In this day and age, DJs who are serious about making a career out of their passion must be willing to invest back into themselves and their goals. Regardless of whether you have been in the game since the 80s or are just beginning, be prepared to take 30 per cent of your earnings and put it back towards your brand.

This may encompass everything from marketing materials (professional website, videos, podcasts, logo, etc.) to professional management and representation. To be taken seriously in such a saturated market, you must be willing to present yourself as such. Conversely, while it is important to brand yourself and communicate with your fan base (utilize social media, etc.), it is just as (if not more) important to invest a great deal of time and energy into practicing and developing your skill set.

At the end of the day, DJing and producing should be about the music and a quality performance will always be the best marketing tool possible. The DJs who are able to tread the fine line between these two realms will see the best results in terms of growth, demand, and price over time. If you are not willing to invest in yourself, why would anybody else?



By Joe Oliva

Getting Your Lead Singer To Back You Up



I've made a career in the music world exclusively singing backup. As the bass vocalist in the a cappella group The Essentials, my job has always been to support my bandmates, only singing lead on extremely rare occasions. I've had a lot of singers say to me, "I could never do what you do," meaning sing backup or harmonize with the lead singer. I'm not talking about unaccomplished singers, but rather, seasoned pros.

When I ask them why they think they can't sing backup or harmonies, they usually say that their ear is instinctively drawn to the lead, and they will always end up singing the lead by the middle of the first chorus.

I think that, for some, it's not really a mysterious magnetic draw to the lead part, but rather they're drawn to the front of the stage where the lights are brighter and the applause can be heard a hair of a decibel louder, and they use this excuse to keep themselves there.

But I do think some have tried unsuccessfully to harmonize and honestly haven't been able to. So, if you're singing backup in a band and want to sing lead for a change, give this article to your lead singer and say that you'd like to see what the front of the stage looks like for a few minutes! Hopefully some of these five tips will help them adjust.

1. Accept The Challenge.

Most people find singing backup to be much more challenging than singing lead. Regardless of how simple the part is, singing a backup part well shows a greater understanding of chord structures and progressions. The best singers I know are versatile enough to sing lead, as well as nail a background part with the right volume changes and inflections, while mastering the ability to blend at times and intentionally not blend at others.

2. Learn The Backup Part As Well As You Would A Lead

I'm not going to get into the details of building the background part because this was covered quite clearly in past CM columns by Tammy Frederick, but in general, using a keyboard is a good way to figure out which are the best background notes to sing. Start by figuring out the melody and chord progressions on a keyboard. The background notes are usually a non-melody note in the underlying chord, but not always.

Experiment! Don't fear notes that aren't the most obvious in rehearsal. That's how interesting chords are created.

When you're done figuring out what everyone is going to sing, those parts must be learned as precisely as a melody would be. Mentally treat that background part as if it's the melody of the song if that's what it takes, even though it might be a series of aaahs and ooohs.

3. Mind Your Vibrato

Vibrato in a background part can sound spectacular in certain cases, but if there are multiple parts and everyone is pulsing at different rates, it can sound untuneful.

4. Sustain Your Notes

Depending on your style of music, as a lead vocalist, you could have the flexibility to add a bit of your own flare to the melody. As a background singer, particularly when you're harmonizing with others, you should try to sustain your notes for their full value or agree on a cut-off for each phrase.

It can sound like a mistake when one singer is singing a whole note in a 4/4 bar for the entire four beats and another cuts off early.

5. Get Used To Different Monitor Mixes

One of the most frustrating things that a backup singer has to deal with is their level in the stage monitors. Typically, the lead singer likes to be heard louder in the mix. Depending on the sound and dynamic of your band, this is something a background singer may just have to deal with.

Get used to your vocal being the loudest in the mix. As long as the sound is mixed properly, keep singing even though your voice can't be heard that well. Sometimes not having your voice the loudest in the mix can be a good thing. Barely hearing your voice can mean that you're in tune and blending with your bandmates.

Hopefully these five tips can help an accomplished lead singer prove their versatility and show the extent of their musical talent by singing a backup part during a show, and help a backup singer finally see what all the fuss is about at the front of the stage.

SUBSCRIBE TO CANADIAN MUSICIAN TODAY!!



IN EACH ISSUE YOU WILL GET TO...

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

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

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

YES!

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

NAME: _____

ADDRESS: _____

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

E-MAIL: _____

BILL ME PAYMENT ENCLOSED

** Outside Canada \$24.95 CDN.

Sometimes, when a band has been off the road for a while, they'll ease themselves back into it. Not Protest The Hero. When *CM* caught up with the band in late January, they were just about to kick off a European tour in support of their upcoming release, *Scurrilous*. "The last time we played live was, I think, in June of last year," guitarist Luke Hoskin says. "This is eighteen shows straight without a single day off."

It's a hell of a way to start out, but if Hoskin is concerned about the pace, he doesn't let on. Not terribly surprising, really. On tour and on record, Protest The Hero has never done anything by half measure. Since the band first formed in Whitby, ON in 1999, their hunger for the road, their skills as individual players, and their collective ability to craft complex but devastatingly tight arrangements have only become greater.

So too, apparently, have their athletic skills. The band's audience is probably used to being blown away by their ample musical chops, but while recording their current release, *Scurrilous*, guitarists Tim Millar and Luke Hoskin took the opportunity to share their skills on the basketball court with fans in a series of vlog postings. "I guess we had quite a bit of time to kill while we were at the studio," Millar says with a laugh while speaking to *CM* from the band's rehearsal space in East Toronto.

Bonus studio updates aside, Protest The Hero fans have had to wait quite a while for new material. It's been three years between their last album, *Fortress*, and this, their latest release. "We didn't have a concrete plan as to when we were going to write and record the next album. We just endlessly toured until it was time to get back to writing. We're not good at multi-tasking. It's either touring or writing," Millar says.

After shutting down touring operations in late 2009, the band holed up in their Toronto rehearsal space and dug in to start working on new material. Similarly to past writing sessions, the process began with the four instrumentalists, guitarists Millar and Hoskin, bassist Arif Mirabdolbaghi, and drummer Moe Carlson nailing down their new songs before bringing front man Rody



PROTEST THE HERO



Walker into the mix. "We pretty much came in every day and said, 'What have you got?' and went from there."

Scurrilous is actually named for the painting chosen as the album's artwork – a painting created by Mirabdolbaghi's grandfather. Beyond the fact that using the painting gives the artwork a new life and perhaps an entirely new audience itself, both the image and the name are a good fit, given the fact that some folks who aren't terribly fond of progressive metal, or hard music in general, might be tempted to apply it to the band's music, jokes Millar before adding: "Besides, it's nice to keep it in the family, and it's an easy way to get our album artwork done."

In the spirit of keeping it in the family, *Scurrilous* is Protest The Hero's third full-length record with producer Julius "Juice" Butty (Alexisonfire, Callahan, City and Colour), a relationship that has evolved along with the band's sound over time. "It was a no brainer," Millar says of the choice, explaining that their familiarity with Butty allows them to focus on the finer details of getting their vision down on disk right from the outset.

This time out, Butty brought the band to Jukasa Studios in Oshweken, ON in August 2010, where they spent six weeks recording *Scurrilous*. "They have a band house, so we'd go up on a Monday and stay until Saturday," Millar says about the process. Beyond allowing them some spare time to hone their skills on the basketball court, spending as much time at the studio as they did enabled them to focus in on the process of recording without distraction. "It just took so much nonsense out of it. As you saw on the videos, we could just have a lot of fun and not have to worry about getting stuck in traffic, or everyday stuff, and just live up at the studio and live the music."

That focus is evident throughout the record – in every riff, every lyric, and every transition. Individually and collectively, Protest The Hero have a knack for saying quite a bit musically without ever sounding self indulgent or grandiose – a product, no doubt, of the band's

OUTSIDE OF THE BOX

BY KEVIN YOUNG.
REHEARSAL PHOTOS BY NEAL BURSTYN, ntbcreative.com.



PROTEST THE HERO

uniquely inclusive approach to the creative process, as well as the fact they've literally grown up playing together.

Scurilous is no exception, but this time out, their arrangements seem even leaner and more compact while still allowing each player ample room to stretch out. In part, that's the band simply getting tighter as time goes on, but both Millar and Hoskin say they made some recent changes to their arranging and songwriting processes. That said, the alterations they've made weren't intended as a reinvention so much as an expansion of their sound. And fans needn't worry; *Scurilous* is as much a sonic onslaught as their previous records.

As the band explained in a previous *CM* interview, often a song's genesis begins with a riff. "The majority of ideas are spawned from a guitar idea and we start building parts around that. Most of the time we start at the beginning and make part after part after part, make them all connect and make our way through," Millar says. "We figure out what the progression is, fool around with the idea, make some changes and then, once we've got 10 seconds of music, we're like: 'Okay, what can we fit onto this:'"

"The pre-production was done at our practice space," he adds. "We did some live-off-the-floor stuff, and some multi-tracking, but the main purpose of that was so Rody could have music to sing over."

Which roles Millar and Hoskin's guitars play in any given track depends on the arrangement. They don't plug in verse, chorus, and so on according to any prearranged formula, but do often have a clear idea early on in terms of which parts of songs will be full-on instrumental assaults and which will hold back a bit to let Walker's vocals punch through or allow the song to breathe a bit.

"In the past, we've gone a bit overkill with having too many riffs going on while Rody is trying to sing," shares Millar. To mitigate that this time out, the band attempted to impose a bit more structure initially. "We tried to have some embedded structure, but after about two minutes, we'd veer off from writing intro/verse/chorus/verse/chorus/bridge. We base our songwriting decisions on what sounds good to us." That approach is one of the things that makes *Protest The Hero* such an inventive studio outfit and helps their music stand out from the pack – propelling the consistent evolution of their sound and, frankly, making for tracks that simply don't wear out easily for listeners.

Some bands, as they become more successful, become ever more entrenched in the process that has worked for them in the past. In some cases that's a positive thing, but in others it can stifle invention. Rather than box themselves in and put limitations on their new material, *Protest The Hero* have collectively become increasingly open to new ideas in an effort to mine more material from their creative process, favouring a conscious, organic evolution of their sound and songwriting over simply meeting their own expectations and those of their audience.

"We just go piece by piece," says Hoskin. "If someone has an idea we'll go with it. Used to be, if we didn't like an idea right away, we'd trash it. This time, it could be the simplest thing and we'd really entertain it, and I think some good stuff came out of that."

Although the band's approach often results in songs that are decidedly non-linear, their ability to fuse disparate grooves, time signatures, and textures into a cohesive whole is very finely tuned. No doubt, that's one reason that the band has garnered attention from both the mainstream and underground hard music press and audiences. That, however, isn't what fuels the band's choices. As Millar said earlier, it's about what sounds right to them; what is natural for *Protest The Hero* as opposed to what is typical for someone working from a rigid songwriting playbook. But while much of this process is similar to the way they've worked in the past, both Millar and Hoskin keep coming back to the fact that they have made some conscious changes aimed at fine-tuning how their songs get from conception to completion.

For example, while they didn't impose form on the songs right from the get-go, they made an effort to make all of their transitions more fluid. "We definitely put an emphasis on that," Hoskin says. "We really tried to focus on keeping a constant click and not changing tempos too much. In the past we've created tempo maps that are all over the place. Sometimes you can get away with it, which we have, but then other times, it's really noticeable. We tried to keep it a little more linear, and then within that, branch out."

"We were trying to think things through a little better and refine our playing and our musicianship," Millar adds. "Obviously, not trying emulate the last record, but we don't really sit down and talk about what we're going to do; we let it happen naturally. We just play and whatever comes out, comes out."

What's come out of the process is a greater dynamic range – songs that break down more often to allow additional room for Mirabdolbaghi's bass and Walker's vocals to step



Tim Millar (Guitar)

Peavey Custom Session Guitar
Peavey 6534 Head
Engl 4x12 Pro Cabinet
Boss TU-1000 Tuner
Boss NS2 Noise Gate
Diamond Compressor
Axess Buffer

Luke Hoskin (Guitar)

Ibanez US Custom Shop BGA
Splawn Nitro Head
VHT Heavy Bottom Cab
TC Electronic G Major 2
BJM MIDI Switcher

Arif Mirabdolbaghi (Bass)

Spector 5-LX
Aguilar AG-500 Head
Doyle 410 Cab
Doyle 212 Cab

Moe Carlson (Drums)

Mapex Saturn Series
• 22" Kick
• 16" Tom
• 12" Tom
Black Panther Snares
• 14" x 6.5" Maple
• 14" x 6.5" Brass
Pro-Mark 2B Sticks
Meinl Cymbals
• 14" Hats
• 20" Byzance Crash
• 22" Ride

out. "All of us wanted to understand our role in the band a bit more – not always trying to get as many riffs compacted into one song for the sake of it, but trying to express ourselves in the right spots, giving everyone a turn."

That doesn't mean *Scurilous* is any less complex or less progressive than past outings. There are still plenty of blazing harmonized guitars, crazy tight riffs, and complex grooves for Mirab-



"C'est La Vie," the lead single from *Scurrilous*, hit the Internet and airwaves early February, with the album dropping March 22, 2011, one day prior to the beginning of the band's North American tour. www.protestthehero.com.

dolbaghi and Carlson to put their unique stamp on as a rhythm section. "We've always taken pride in not trying to box ourselves in and being able to get away with playing any style," Millar says.

The constellation of styles like progressive metal, punk, or whichever term you care to throw out there, is, admittedly, broad. But the "box" Protest The Hero inhabit stylistically is a mighty big one – and one that allows ample room for the band to express themselves as individual players evolving in their own right. "I grew up just wanting to riff all the time," says Hoskin, "but I kind of created a nightmare for myself when it came to playing the stuff live – on the older stuff I never got a break, really."

With *Scurrilous*, the band wanted to explore a greater dynamic range. And in some respects the harmonic, rhythmic, and melodic density of Protest The Hero's music actually allows them even more room to create drama, making dynamic shifts within a song all the more striking. "After you've gone through a really busy section, to break it down to almost nothing – guitars ringing out, bass taking a walk – it becomes more impactful," says Hoskin.

When Mirabdolbaghi's bass is featured on the record, however, it's not so much "taking a walk" as engaging an intricate dance with Carlson, blending elements of funk, jazz, metal, and hardcore so fluidly it's difficult to pin them down as having been inspired by any single one.

With its furiously fast guitars and ever-changing grooves, *Scurrilous* is a feast for the ears. But as dense as their arrangements are, as much as they pack in to them as individual players, the songs themselves remain relatively compact; nothing on *Scurrilous* clocks in over the five-minute mark. To their credit, the band has a way of

saying a lot musically in a short period of time, which is as much a result of their collective abilities as songwriters as it is of the fluid musical dialogue they've developed over time. And between Butty's deft production chops and the band's focus on zeroing in on their transitions, there is plenty of space for each of the five members' unique voices to show through.

Overall, there are also more "chill bits" on *Scurrilous*, says Hoskin, something he says listening to one of their shared influences, Propagandhi, inspired them to explore. "Growing up listening to them, that's something they came to do. We realize you've got to have some songs that kick ass, or whatever, the whole time, but we definitely tried to have some chill-out parts so the album would breathe a bit, and so that we could let Roddy flex his vocal chords."

Propagandhi vocalist Chris Hanna actually lends his voice to album closer "Sex Tapes." That was a bit of a childhood fantasy come true, says Millar. "They were a band we grew up loving, and still love, and it's amazing he's singing on our record." Jadea Kelly, another Whitby native who sang on the band's first full length album, 2006's *Kezia*, also makes an appearance on *Scurrilous*, lending her talents to chilling effect on a duet of sorts with Walker on "Hair Trigger."

Another change in the process of making *Scurrilous* involved a rethinking of their approach vocally. "The biggest thing that stands out to me is that we tried to avoid a lot of screaming," says Millar. Not completely, he adds, saying it's still a vocal technique they use to add power to their songs and impact to their lyrics, but they did want to distance themselves from the current crop of screamers.

The way the band's lyrics and melodies are created has also undergone a shift. Anyone who's even passingly familiar with Protest The Hero is familiar with singer Roddy Walker's impressive vocal range. Like his band mates, Walker definitely steps out on this record in terms of his vocal performances, but he also takes over a fair bit of the responsibility for writing lyrics, which, previously, was Mirabdolbaghi's department exclusively.

Although Mirabdolbaghi did write lyrics for some of the tracks on the record, Walker produced the lion's share. That, too, adds depth to the record. Where Mirabdolbaghi's approach to lyrics was more metaphorical, Walker's are more literal and add a more personal feel to the band's songs. Overall, the band feels Walker really nailed it and Hoskin says he's excited for him, "because he gets to sing his own lyrics onstage, rather than constantly singing someone else's."

It's a fairly fundamental change, and one that says a fair bit about the why Protest The Hero have stuck together for so long. Their evolution as a unit, it seems, is as much a product of their individual and collective influence as it is an extension of their relationship with each other – a fact that has, perhaps, enabled Protest The Hero to avoid some of the pitfalls that have torn other bands apart completely. Inevitably, in any musical venture, any collaboration, the potential exists for people to get to a point where they're really at each other's throats. "And we do," says Hoskin. "But I think we know when to stop because we know each other so well. We know certain things that are going to set someone else off, so we try to stay away from them," he says, before laughing and adding: "Unless we're drunk." ■



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



EXIT 03

Slipping Into
THE FUTURE

NEXT EXIT



IT Overview 2011

BY ERIC PRICE

How time flies when you're having fun, right? You might think all would be quiet in the wild world of computers and recording. Even with Windows 7 and OS X Snow Leopard having been out for more than a year now, you couldn't be more wrong!

Technology never ceases along its tireless march of improvement. While things may have settled down for now on the OS front, most of the major software creators in the workstation and plug-in world have been hard at work designing fresh versions of their software, making major changes, and bringing their programs further in line with these new operating systems. They've also been incorporating new features, taking advantage of all the new inexpensive and superior processing power readily available in the latest machines.

We'll also be taking a look at some of the latest hardware trends and, finally, talk about a 500 lb. gorilla. (Yes, that's right, a 500 lb. gorilla!)

The Do, Do, Do, The DAW, DAW, DAW Is All I Want To Say To You...

Over the last six months or so, many of the key players in the recording realm have released a major overhaul of their flagship recording program. This select group includes Avid with ProTools 9, Cakewalk's Sonar XI, Apple's Logic Pro 9.1, Steinberg's Nuendo 5 (plus the recently-announced Cubase 6), as well as the new kid on the block from Propellerhead, Record 1.5 (which works well with the new Reason 5).

All of these new versions have been extensively re-worked to make good use of the soon-to-be-standard 64-bit operating system environments - particularly with regard to overcoming the 32-bit/4 GB RAM limitation inherent in 32-bit operating systems - along with improved integration for use with multi-core processors, which are now a standard component in all new machines.

While users may be excited with the prospect of dozens of gigabytes of RAM, terabytes of solid state hard drives, and processors with 16 cores, the hard reality is (as always) it's a work in progress.

The ever quickening migration of users moving to computers installed with a 64-bit operating system is rapidly leaving behind in its wake a swath of ruin and rage. The path of progress is littered with once expensive, now obsolete hardware that no longer operates due to lack of driver support along with programs rendered non-functional as they no longer work in this brave new world either.

The 64-bit Conundrum (Or, Where's That Confounded Bridge?)

It has been some time since users have had to face such a paradigm shift in technology and, much like the last time this occurred, there have been several attempts at bridging the gap.

Steinberg, for example, has created a piece of software called VSTbridge, while Sonar has BitBridge, and Logic makes use of the 32-bit Audio Unit Bridge solution. Whatever your DAW of choice calls it, the concept is the same: to enable users to continue using their older 32-bit based plug-ins in a 64-bit environment. The results so far haven't been fool-proof, with reports ranging from plug-ins not working at all to others losing key operating features.

Mostly, these issues apply to Microsoft Windows as its current operating systems are still available in both 32 and 64-bit. Even though Apple's OS X has been working in 64-bit for some time now, it too has had its fair share of problems (see the aforementioned Logic Bridge solution). Either way, you are often forced to abandon your former audio interface as well as forgo some of your favourite plug-ins as you begrudgingly enlist in this mad march of technical progress.

A quick waltz through many manufacturers' online user forums or Gearslutz.com often reveals just how common and how much of a struggle this changeover is. One workaround I use is to run Windows 7 64-bit with both the 32 and 64-bit versions of Cubase installed. Though it's a lot of work to set up, having to install two of everything, dual Cubases and two of pretty much every plug-in (Noah would have been proud) allowed me to work on older projects and start new projects in 64-bit. Remember this path uses double the hard drive space; good thing monster-sized hard drives are dirt cheap these days!

What's A Person To Do?

So now you're asking: "Which platform should I choose?" For Mac users, it's a pretty straightforward road as there are no other options. It's only OS X and OS X is strictly 64-bit. And remember kids, Apple takes no prisoners! It's their way or the highway; they'll always move forward and you won't catch them crying for what had to be left behind. The upside to this approach is they don't spend a lot of time trying to bridge the gap between the old and new worlds and therefore can spend their resources moving forward, improving their existing products.

Windows users, for better or worse, have choices and the first choice to make is between 32-bit or 64-bit, never mind that Windows 7 comes in three distinct flavours: Home Premium, Professional, and Ultimate. Which Windows 7 path you take will ultimately depend on how important your old plug-ins are or whether you can afford to part with your old audio interface. The important



www.gearslutz.com - A must-visit forum populated with users of all kinds of music programs and hardware. Your first stop when shopping for new gear or when you encounter trouble and don't know where to go.



www.google.ca - Yeah, I know you know it, so use it! The Great Google knows a lot of things; the trick is asking the right questions.



www.dropbox.com - One of the easiest ways to store, sync, and share files online and it works on all platforms.



www.musicbooksplus.com - With over 12,000 titles available, you are sure to find something you can learn from.

thing to be aware of here is that 64-bit operating systems need 64-bit drivers for their hardware, so make sure you do your homework and that your audio interface is supported with 64-bit drivers. My recommendation here is Windows 7 64-bit Professional if at all possible.

Don't Look Back...

For Windows users, there are few options available to you. The easiest, of course, is to buy the 32-bit version of Windows to run your programs and plug-ins hoping for compatibility with Windows 7, which for the most part hasn't been too much of an issue. Thankfully Windows 7 has the ability to run older programs in compatibility mode, allowing it to emulate older Windows operating systems.

As well, the Professional and Ultimate versions of Windows 7 allow you to run a virtual copy of Windows XP in a windowed mode guaranteeing full compatibility with older hardware and software in the rare case you need to go back and remix a project done years ago. Of course, you will need to have those original drivers and programs available to reload. Needless to say, that's only a temporary solution; you wouldn't want to use it on a regular basis. Regardless,



Johnny Fay



Stewart Copeland



Phil Rudd



Tico Torres



PAiSte



Glen Mitchell

CYMBALS



Jason McGerr



Nicko McBrain



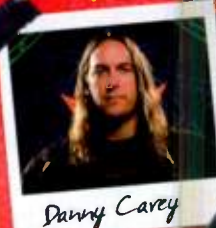
Ian Paice



Frank Beard



Nathan Followill



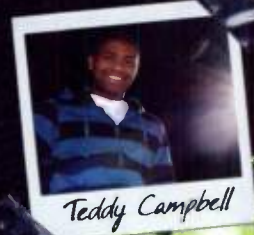
Danny Carey





Drums

HANDCRAFTED SINCE 1967



TRUE BEAUTY IS UNDER THE SKIN

WWW.YAMAHADRUMS.COM



IT Overview 2011

the push to 64-bit world domination is upon us and soon 32-bit will be but a fond memory just like your old 8- and 16-bit video games.

What A Wonderful World

One thing I would like to discuss is something that crops up fairly often in both Mac and PC world: the issue of permissions.

Basically, operating systems nowadays try to lock down their environment in an attempt to try and prevent unauthorized access from either malicious programs or restricted users. The conundrum here is that the operating system often doesn't know a plug-in from a virus! This can sometimes stop a program from running, prevent various features in the program from working, or could prevent something as simple as you dragging data from one screen to another. An example would be dragging MIDI drum loops from EZdrummer into Cubase.

Once again, this problem tends to be more of a Windows issue and one of the main solutions is to tell the program to always "Run As Administrator," thereby allowing the program to run with full operating privileges. Another solution is to turn down the severity of the OS lockdown, which in Windows is determined under the User Account Control. If you use your recording computer on the Internet, note that lowering the UAC permissions can be a dangerous proposition, as it can easily allow viruses to run as well.

In the Mac world, permissions are more of a problem because they sometimes become corrupted, causing no shortage of grief. Here are a couple of common problems that arise along with some solutions:

- One common occurrence is when a third-party program incorrectly sets the permissions on files that it installs. The best way to avoid that from happening is to install a new program while logged into your normal admin account.
- Another is caused during a power interruption or improper system shutdown which can affect your file system. If this happens and damages the permissions, you may need to use the File System Check Tool to sort them out. There is also the Repair Permissions Utility included in Mac OS X. This can often help sort out privilege issues and is found under the Disk Utility/First Aid area.

These are not comprehensive answers to the above problems. Most often, some simple sleuthing on Google will provide you with a wealth of answers to common headaches. As you'll soon discover, you are far from alone!

Shop Around!

I'm not crazy enough to open any flame war-inducing discussion over which platform is superior between Mac or Windows machines. I find both platforms each have their own distinct advantages as well as perilous pitfalls. These can range from cost to aesthetics to the all-important which programs and hardware work with the specific platform.

Sometimes the choice is made easy because you want to ensure easy file sharing and workflow with band mates or your studio, so naturally you are going to go with the flow and buy compatible gear and programs. As I am fond of saying, "Do your homework twice, buy once." Don't be afraid to jump on the forums or chat with your local music store guru.

If you're in the market for a new machine, you pretty much want to stick to a Quad-Core CPU, with minimum 4 GB RAM, at least two 1 TB drives (one for programs and one for data, of course), possibly a third hard drive to hold your sample libraries, and perhaps a dual-head video card for dual monitor action. As a last note on this issue, USB 3 is starting to appear regularly now, so you may want to consider a compatible motherboard.

iTools

Here's a sampling of some of the most intriguing apps and hardware I have come across recently. Wherever possible, we've included web links, though plenty are available from the iTunes app store.



algoriddim djay is a full-blown DJ mixing program allowing you to mix your iTunes library. www.algoriddim.com/djay-ipad



Akai Professional's SynthStation49 MIDI controller for iPad is basically the same as the smaller iPhone-docking SynthStation25. www.akaipro.com/synthstation49, www.synthstationapp.com.



Bebot is a nifty little synthesizer featuring a retro-looking robot (currently only for the iPhone and iPod Touch). www.normalware.com.

Korg has entered the fold and dropped the iElectric and iMS20 synth apps for iPad. Check the website for cool demos. www.korg.com.



IK Multimedia's AmpliTube comes with an adapter to plug your guitar in so you can jam all night without waking the family. www.ikmultimedia.com/irig

Peavey's AmpKit and AmpKit Link offer a killer experience for guitarists looking for maximum options with minimal equipment. www.peavey.com.

Propellerhead's ReBirth for the iPad and iPhone is truly a rebirth of a software program from a decade ago, now having gotten a new lease on life. www.rebirthapp.com.



Ion Audio's Piano Master offers lessons from a piano with an iPad dock. Yamaha has reportedly teamed with Ion Audio for an 88-key stage piano with integrated iPad compatibility. www.ionaudio.com/pianomaster



And get ready for Jammit. This program lets you jam along with tracks from the original master recordings of famous songs and bands. You can isolate individual tracks as well as slow them down and loop them. The sheet music scrolls by on the screen as the part plays. It will be available for guitar, bass, keyboards, vocals, and drums and apparently for both the iPhone and iPad. www.jammit.com.

Wot Gorilla?

Now about that 500 lb. gorilla we were mentioning...

Not to be ignored (and as a matter of fact, pretty much impossible to ignore) is the current meteoric rise of the tablet computer. You would have to be living on a desert island with no Internet to have missed last year's arrival of Apple's iPad, and I am not even sure that's a good excuse!

After reading the press releases and viewing footage from recent consumer electronics and musical instrument trade shows, I firmly believe this will finally be the year tablets go mainstream. Although promised for several years, including a few failed attempts at trying to reach the mass market, it appears Apple has finally broken the spell. Apple's roaring success last year with the iPad has opened the floodgates to a slew of competitors now trying to take their best shot at knocking the reigning champ from the ring.

There were well over a dozen different tablets revealed at the Consumer Electronics Show and we can only expect more to be revealed before year's end. Over at The NAMM Show the following week, there were quite a few new programs shown running on the iPad as well as a few different tablet holders for you to mount an iPad to different types of gear.

To be clear, what is finally making the difference for the universal acceptance of the tablet is the Apps (applications). From e-mail to e-book reading or playing games; to synthesizers, teaching tools, and music recording software, these new programs are the lifeblood of the tablet and are now being released at a break-neck pace.

With the iPad2 being announced shortly, as well as several existing or soon-to-be-unveiled contenders, it's time to strap on your seat belt cause it's going to be quite the ride! It sure will be interesting to see who will be left standing when all the dust has settled.

As an e-book reader, there are several obvious possibilities including magazine subscriptions, training books, tutorials, and of course service and operating manuals. I for one would love having all my operating manuals at my fingertips, being able to access them while I am working. This would apply as well to schematics for when I am working on the bench. How about sheet music with an endless selection of songs right there on your music stand?

I could see using a tablet on a live gig as well as in the studio - from lead sheets to lyrics to set lists. It would also be pretty cool to be able pull charts off of your home server or DropBox or even off the Internet, possibly in between sets when you get a request for a tune you're not too sure of.

With the multimedia aspect of the tablet there are of course going to be multimedia-based training materials utilizing both video and sound. For musicians, this could mean attending classes without being there, interactive lesson books that can be modified daily, elaborate instruction manuals with interactive tutorials, guitar tab books with video demonstrations... The possibilities are truly endless, and it's far more convenient than hauling a laptop around. The iPad, with its large screen and adequate CPU power, is quickly displacing the netbook.

That's All She Wrote

It is unlikely tablets will depose the desktop or laptop, at least anytime soon, but you can certainly get a feel for the future and it sure seems like tablets are going to be a big part of it.

As for the desktop and laptop world, it's steady as she goes. Over the next couple of years, we are going to see the big DAW players continue to tweak their programs for maximum compatibility, wringing out whatever horsepower they can from your CPU and preparing to ride the next big wave, which always seems to be just around the corner. ■



New and improved Eric Price thinks; therefore, he is! If you would like to reach out to him, he can be found at eric@gepconsulting.ca.



MUSICAL COLLABORATION

BY DAVID MCPHERSON

SOULS CONNECT & MAGIC HAPPENS

Writing music is often a solitary pursuit. You huddle in your room, pick your guitar, scribble down words, and wait for the muse. If lucky, the right notes find you anon – setting you on a journey of discovery that suffocates the silence, resulting in a song.

Many musicians are protective of these creations. Until complete to their satisfaction, sharing them is not an option. That said, unlike other arts – such as painting or writing – when crafting music, there is often strength in numbers. “Every time I work with someone I learn something about myself and another way to do things,” says Emm Gryner, whose 2010 release *Gem and I* features collaborations with the likes of Def Leppard’s Joe Elliott, Sass Jordan, and Bubbles from the *Trailer Park Boys*.

Just as children share and create new and imaginary things together during recess, music is often more fun when musicians meet for a “play date.” Like building with blocks, through collaboration they construct a song one lick at a time. When

believes in the X-factor. “The X-factor is when people ‘get it,’ then everyone makes space for everyone else ... the unspoken language is understood. The magic happens when you give and receive and there’s somewhat of a balance happening. When that special ingredient is present, it’s transcendental.”

For Linden, the power of the beautiful noise called collaboration is most apparent when he starts to talk about Blackie and the Rodeo Kings (BARK). What started as a one-off tribute to friend and fellow musician Willie P. Bennett has evolved into a tight band of musical mates who feed off each other’s energy and have lots of fun. The X-factor is present every time the guitar virtuoso collaborates with fellow BARK members Stephen Fearing and Tom Wilson. Come May, the trio releases its latest – *Kings and Queens*. This new disc takes collaboration further; the veteran musicians gathered some of the finest female roots singers working today to lend their voices for 14 duets. The record features the likes of Emmylou Harris, Lucinda Williams, Roseanne Cash, and Patti Scialfa to name a few of the queens.

When asked to further contemplate the meaning



COLIN LINDEN



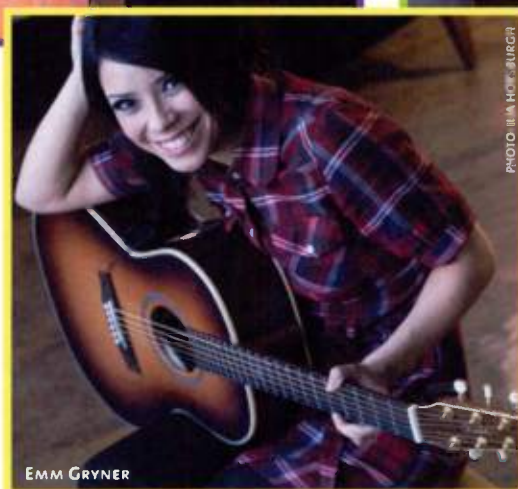
STEPHEN FEARING

PHOTO: KEVIN KELLY



ROSE COUSINS

PHOTO: VAN OTIS



EMM GRYNER

PHOTO: ILLA HOWE/SURGE

Linden dubs “the X-factor,” is when the magic materializes.

“The essence of any good collaboration comes down to that X-factor that happens when different souls connect,” Linden explains. “In some ways, it is in spite of your own efforts that the chemistry happens; that’s why it’s called chemistry as opposed to political science!”

Rose Cousins, whose record *The Send Off* won the 2010 Canadian Folk Music Award for Contemporary Singer of the Year, also

musical minds meet, they push each other out of their comfort zones. That connection, which JUNO Award-winning producer and songwriter Colin

learn is what you don’t want to do,” says Linden. “It’s really fulfilling. When people play music together, there is a certain kind of intimacy that I don’t think you achieve through any other means. It’s to be treasured. Some of the closest people I’ve had in my life have been musical collaborators who have become great friends. The music is in some ways reflective of your friendship.”

One of these close friends is Fearing. The Halifax-based songwriter, originally from Ireland, could talk for hours about collaboration. “It’s had a very profound impact on me, my music, and my writing,” he comments. “The collaborative process allows you to step into someone else’s shoes from close range musically and try on their size and see how you fit into it; suddenly, you find a voice that works, that fits, and that feels like your own thing, but it works in the context of the other players.”

of collaboration, Linden quotes good friend and Grammy winner T-Bone Burnett, who once told him: “The most important contribution you have when you are playing on somebody’s record is the sound your hands make when fiddling around on the strings in between what you are actually going to be playing.” In essence, what Burnett was saying was that just your presence as an individual musician in the room with others is what matters the most.

Collaboration also gives artists the ability to learn from others and forge lasting friendships. “You learn in every circumstance, even if what you



MUSICAL COLLABORATION

Fearing began his career as a singer-songwriter and solo musician and did not play in many bands. He had done the odd co-write, but it was definitely "odd" for him. "I didn't feel comfortable with it and didn't get it," he says. "To be honest, I had a bias where I felt 'co-write' was this slippery slope before your children's album and then disappearing into obscurity. I had been working as a solo singer-songwriter for most of my life with a couple of stints in bands that were very unsatisfying and very undemocratic. So, I said, 'Fuck that. I'm on my own from here on in.'"

That is until he moved from the West Coast to Ontario in the early 1990s; that's when he finally discovered the power of collaboration by putting on a "hat that didn't fit" and seeing what musical paths it could lead him down. Initially, it was out of necessity. "When I moved to Ontario, I realized I had lost a lot of my musical community from Vancouver," Fearing says. "I had started touring and there were a whole bunch of people from festival work that I vaguely knew, but not really well. The idea of working together to establish a relationship with them and possibly write with them became more and more apparent."

It all started with Blackie and the Rodeo Kings. Fearing clearly remembers the whole story of how the band formed. It's been told many times, but it is pertinent to retell it here. Fearing, Linden, and Wilson were all fans of Bennett's music. Initially, Fearing got together to write with Linden.

"I was opening up shows for Bruce Cockburn as part of the *Nothing But a Burning Light* tour and Colin was in Bruce's band," he recalls. "I just really liked Colin and realized he would be somebody that would be good to know; he was moving and shaking, so I said, 'Let's get together and write.' I really hadn't done it before. It was strange and awkward, but Colin is a great co-writer. One thing led to another and I realized if I wanted to work with him more, I had to come up with a good idea. So I floated the idea past him about doing a tribute to Willie P. Bennett. Colin had just had a similar conversation with his wife. It was serendipitous. He saw the potential ... we were in the studio within three months."

STRETCHING YOUR MUSICAL MUSCLES

"The collaborative process with Blackie and the Rodeo Kings has allowed me to try different styles of music that I've watched from a distance, but never really felt I could play with any authority or conviction," Fearing explains. "What I've discovered in all of this stuff is that I am a really good collaborator; I enjoy it as much as my solo work. If someone told me you can never perform as a solo artist again I would be very sad and I would miss it a great deal. Sitting on stage with an audience and just yourself is pure, fucking magic. I wouldn't trade it for anything."

"However, if I had to, I would be quite content to work as a collaborator," he adds. "I love being a part of an ensemble ... part of music that happens even when I stop playing. What I walk away with at the end of the day is that I'm a much better all around musician."

RHYMIN' & STEALIN'

Despite his moniker, Wordburglar is no word thief. The Halifax-born hip-hop artist, who is set to release a new disc this spring, makes rhymes for a living. While he does not need to beg, borrow, or steal words from others, his creations would remain lonely words on a page if he didn't collaborate with his fellow hip-hoppers to find the right beat to match his rhymes. Wordburglar (nee Sean Jordan) finds many advantages to working with others. Through collaboration, he learns from his fellow word slingers' styles and expands his fan base. Collaboration plays an integral role in hip-hop because many artists write and perform the lyrics, but don't create the beats. This is where producers enter the picture.

"Sometimes someone will give me a beat and I'll get inspired to write a song, whereas other times, I might just write a song without a beat, but with a certain thing in mind," the Burg explains. "Then, I'll go work with a certain producer and hammer it out."

Wordburglar has worked with a variety of producers over the course of his career, but he most frequently collaborates with Beatmason. "I love his beats," he says. "We've been working on stuff together for a long time, so he knows the styles I work with well."

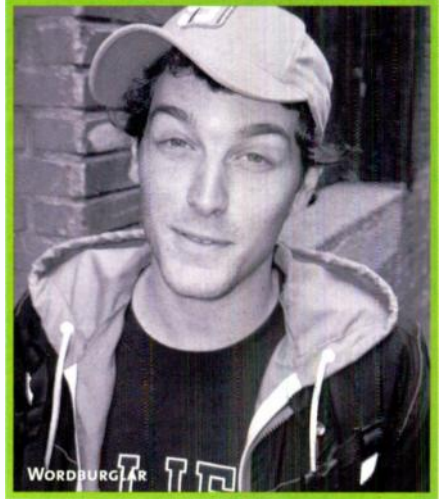
Studio collaborations among rappers – called *posse cuts* – are an integral part of the hip-hop genre. In *How to Rap: The Art & Science of the Hip-Hop MC*, a posse cut is defined as "a popular form of song in hip hop music that involves successive verses by four or more rappers." Wordburglar describes one of his most recent posse cuts. "I did a song with Cale [Sampson] where there were eight of us on the one song. The beat came first and then the producer said, 'Here is the vibe we are going for' and everyone took eight bars and wrote their part to go with that."



LUKE DOUCET



PATRICIA CONROY



WORDBURGLAR

GUYS, GALS & GARTH

Visit www.canadianmusician.com/multimedia for CM's exclusive interview with Garth Hudson, legendary organist and keyboardist for The Band. Hudson recently collaborated with a slew of Canadian artists including Neil Young, Bruce Cockburn, Blue Rodeo, Raine Maida, The Trews, and several others for *Garth Hudson Presents: A Canadian Celebration Of The Band*. Pick up a copy if you can!

"There are a million different ways you can do it though," he adds. "Sometimes, I'll hook up with another rapper and we will just get on a vibe. Let's do a track about a coffee shop and the people you see coming into a coffee shop and then that could lead to something else. Sometimes a story comes out, sometimes just experiences and observations and you play off one another."

Where does Wordburglar find these collaborators? By being active in the hip-hop scene. "I go to a lot of different shows, I meet a lot of artists, and I listen to music constantly," he explains. "You hear an artist and say, 'I like what this guy is doing, and it would be cool to do a show or collaborate in the studio together.'"

Collaborating with fellow rappers also heightens Wordburglar's game. He picks up some new tricks of the trade and learns how others approach the craft. Collaboration, he says, also helps expand your fan base. "We've had guys on tour from the States coming through and they want to make a track with us while they are in town," he explains. "For them, collaborating with artists in different scenes and different pockets helps get their name out."

BEWARE THE MYSPACE COLLAB

One type of collaboration that rarely works is an e-mail request to make a cut. "I've had people message me randomly on Facebook and MySpace, saying: 'Check out my music,'" shares Wordburglar. "That's a big joke in the hip hop industry: the MySpace collaboration, like check out my track, let's make one together. Every now and then you meet someone cool, but I don't want to waste my time. If someone randomly approaches me asking to collaborate, I ask, 'Are you going to release the finished track or is it just for fun?' If it is just for fun, I can do that with my buddies."

HARMONY, STUDIO MAGIC & SPONTANEITY

The satisfaction of harmony is the first thing that draws Cousins to collaboration. "Even though a solo performance is really rewarding, there's an entirely different magic that happens when we make music together," she comments. "Most of mine happened by the chance of meeting people I connected with and ended up collaborating with. I've learned so much by collaborating including how to play a few things on various instruments. As soon as I see or hear someone perform, whom I detect has something special, I usually immediately ask for him or her to contribute to a song of mine."

When things are not rehearsed, Cousins says sweet things can happen; that said, she adds that the most satisfying rehearsed things can also soar. "I love watching someone play before me or during sound check that I haven't met and then thinking of a way I can incorporate them into my set," she says. "Magic, for me, also happens in the studio. When people bring their talents together, amazing things can happen ... it's the most inspiring."

Spontaneity – specifically when musicians take the chance on an opportunity that is there and go for it, not caring where it might lead – is another key ingredient to the magic elixir called collaboration. Every successful collaboration also involves a dose of fate.

"I just follow the light and great people and collaborative opportunities keep happening," says Cousins. "You have to be willing to share and be open to possibility. I sang my song 'All The Time It Takes To Wait' with so many people last year: sometimes with one person and sometimes with five. Each time the person or people brought their own energy, talent, and ideas to it and each time I couldn't wait to hear what happened. I love the version on my record; yet, there are so many more shapes it has taken."



CO-WRITING: GIVE & TAKE, LET'S MAKE A DATE

"I don't necessarily do co-writing well, if it's like a date," says Luke Doucet, whose record *Steel City Trawler* was a favourite of critics in 2010. "But, what works for me is if I write a song, and then someone comes over and says: 'What about the bridge?' or 'It needs a bridge.' Or, I say, 'Do you like this, or this?' Then, we just co-wrote a song together ... that I can handle. If someone brings me a song they think is finished and I say, 'I think we should tweak the second verse and come up with better lyrics' ... that is also very effective. I have had very productive co-writing scenarios before, but the type of personality I have, what works best is when somebody brings a song to the table and that person feels empowered to tear it apart."

Cousins has also done some co-writing. And, while it is sometimes scary, she usually enjoys the experience. "It's probably the most vulnerable form of collaboration," she says. "It's terrifying, but I would like to do more of it." Like Doucet, she prefers to bring songs that need tweaking or a formed idea or melody to co-writing. "I like helping other people finish songs, talk through ideas, or write to a melody someone's got. I like getting arrangement ideas from other people for my stuff. Sometimes one chord change or placement can make all the difference."

For others, co-writing is part of their weekly routine and their livelihood. Take Patricia Conroy. The three-time winner of the Canadian Country Music Association's Independent Female Artist of the Year, now based in Nashville, has co-writing dates nearly every day of the week.

"It's a real business in this town," explains Conroy. "People book 10 o'clock writes and two o'clock writes. You write from 10-12, break for lunch, and then some people like to write later in the day, so you start at 1 or 2 o'clock and write for the rest of the day. I'm booked four days a week, otherwise it gets overwhelming and less inspirational."

"It is quite intimidating and it especially was when I first started co-writing in Nashville," she continues. "Especially as a brand new face – are you going to click or come up with an idea? I would worry myself into a frenzy the night before that I wouldn't come up with a decent idea. Now I feel I've found a core group of writers that I feel really comfortable with and get inspired with, so it is a joy to sit down and brainstorm and come up with something." ■

David McPherson is a freelance writer based in Toronto who has written about music for more than 18 years. His work has been published in American Songwriter, Paste, Bluegrass Unlimited, Words & Music, Penguin Eggs, Exclaim! and Chart. His muses are his wife and two children, along with Jimmy Buffett and Neil Young. You can reach him at: david_mcpherson2002@yahoo.ca.



A NEW, BETTER B8 PRO!

With New Larger Hammering and Improved Bell Design,
our best-selling SABIAN B8 Pro Looks and Sounds Better than Ever!



FEATURED B8 PRO

B8 Pro Thin Crash

Delivers quick response and
tight, bright, focused sounds.



BECAUSE SOUND MATTERS

SABIAN.com



THE LOW END LOWDOWN

BASS GUITAR

2011

BY ANDREW KING

Craig Finn, well-spoken frontman of The Hold Steady, has been quoted saying: "A lot of rock 'n roll is based on inaccuracies, falsehoods, and straight-up lies, though there are some notable exceptions." One such exception he names (along with "You Can't Always Get What You Want" and "Parents Just Don't Understand") is "It's A Long Way To The Top (If You Wanna Rock 'n' Roll)." I can buy that.

But what about once you've made it to the top? Where do you go from there?

For this year's edition of *Canadian Musician's* annual look at all-things bass, we've rounded up some of most high-profile low-enders on the planet to see how they're keeping busy and continually expanding their crafts despite being at the top of their respective games. And while you may be a long way from the top yourself (a wise man, that Bon Scott), taking some advice from these players is a pretty good way to get a little bit closer...

BASS GUITAR 2011

SCHOOLED

Since the early '70s, Stanley Clarke has been a staple of the American jazz world. As a member of Return to Forever and collaborator with artists from Chaka Khan and Nancy Wilson to George Duke and Pharoah Sanders, Clarke is an oft-cited influence to bassists the world over, including his fellow interviewees for this piece. He's recently launched Roxboro Entertainment Group with a current roster of four artists, and released his latest album, the Grammy-winning self-titled with The Stanley Clarke Band. "I'm one of those guys that always has something going on," he says, "and I like it that way."

Throughout his career, Stu Hamm has laid the foundation for albums by Joe Satriani, Frank Gambale, Steve Vai, and others. He also has six solo releases to his name, including 2010's *Just Outside Of Normal*. This year, he's already recorded with Johnny Hiland and Gretchen Menn and travelled across North America and Europe, presenting several clinics and seminars. He's just completed the third release in a trilogy of instructional CD-ROMs for TrueFire. "Being a freelance musician, you go wherever the wind blows you," says Hamm, who's also been performing custom bass tracks for musicians all over the globe via the web. He adds: "It keeps me busy and gives me lots of new stuff to play."

Multiple Grammy winner Victor Wooten first entered the spotlight playing bass with Bela Fleck and The Flecktones, with whom he currently records and tours, though he's since found plenty of solo success. He recently launched his own label, Vix Records, whose inaugural release was *A Show Of Hands - 15*, a remastering of Wooten's seminal 1996 release in celebration of its 15th anniversary. A strong advocate of musical education and creative expression in general, his book *The Music Lesson* has resonated with readers worldwide. He's currently working on the soundtrack to the audiobook version as well as a sequel. Says Wooten: "I always try to stay diverse with what I'm doing as a musician."

Finally, it's been a busy few months for Canadian virtuoso Alain Caron as he's been travelling the globe with artists like Heratio "El Negro" Hernandez, Fahir Atakoglu, Frank Gambale, and Mike Stern since releasing his seventh solo record, *Sep7entrion*, in August 2010. For 2011, he'll be touring in support of the album in Canada as well as Asia, South America, and Europe.

Not one of these men would be half the player he currently is without a commitment to an ongoing musical education. In fact, each of our primary panelists can be found leading clinics, seminars, or even retreats to pass on some knowledge to other players.

"Being in the spotlight often means, whether you want to or not, you become a role model," says Wooten, who not only hosts clinics, but also fully-immersive retreats at Wooten Woods, a 150-acre retreat centre west of Nashville, TN. He believes teaching benefits the teacher as much as the student. "To completely understand anything, you need to teach it to someone," he says. "Even if you only know a C major scale, you'll understand it better if you teach it to someone else."

At his camps, students, whether they know it or not, are always given the opportunity to take on the role of the teacher. Says Wooten: "They grow much quicker even though they may not be aware of what they're doing." His style focuses more on the means than the end. He explains: "People are always teaching rules. If you're trying to learn to communicate and someone's only teaching you rules of the language, you're not learning how to speak. You're learning the alphabet, nouns, verbs - but that doesn't teach you to speak. That's important only once you know how to speak." The same applies to music, where Wooten

MATT HARRIS BAPTIZED IN BLOOD

Having released their self-titled, major-label debut on Roadrunner Records at the end of 2010, Canadian metal band Baptized In Blood have since been blowing away audiences across North America on some major metal bills and festival stages.

CM: A lot of BIB material has some pretty crazy 16th note shredding from the guitars. How have you moulded your tone to best fit the mix?

MH: I like to keep it pretty simple. I don't use any distortion or similar effects; I prefer to just hold it down and keep it thick, warm and low, but also make sure I cut through.

CM: How does the typical BIB song come to be? What's the bassist's role when it comes to songwriting in the band?

MH: The guitar players often lay the foundation, and I work out my roots from there. When things are going crazy with the guitars, I keep things simple to let the riffs stay in the forefront. When it's mellow, I can come up with my own little licks. We all contribute and put everything we have into our songs.

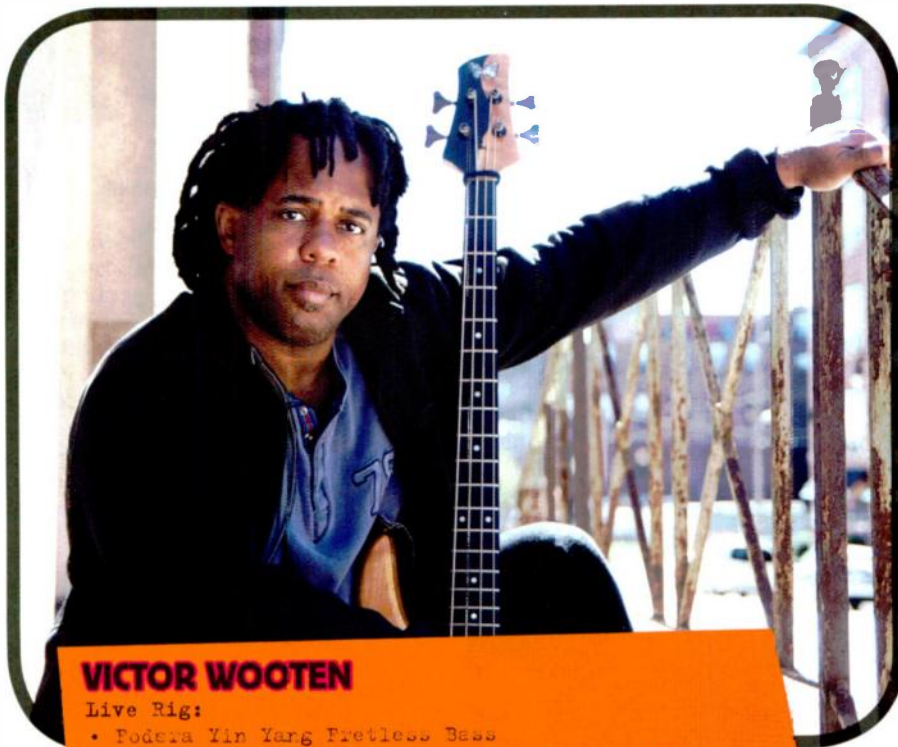
CM: BIB has always been a hard-working touring band. What measures are taken to ensure your gear and equipment stays safe on the road?

MH: I keep my gear locked up as often as possible - which is unfortunate when you forget your keys (laughs). My bass is in my case until we play and back in the case when we're done. We've had instruments stolen before, so we're all pretty conscious about our gear, doing idiot checks before we leave the venue. As much as an inconvenience as it might seem, lock up your stuff whenever possible while on the road.



Live Rig:

- LTD Surveyor 414 Bass
- LTD B1004 Bass
- Hartke LH1000 Amp
- Hartke HyDrive 8x10 Cab



VICTOR WOOTEN

Live Rig:

- Fodera Yin Yang Fretless Bass
- Fodera Monarch Yin Yang #2 Bass (with EMG pickups)
- Fodera Monarch Bass (strung as a tenor)
- Fodera Monarch #1 Bass (with Kahler tremelo)
- Compito Fretless 5 Bass
- Hartke LH1000 Head (x2)
- Hartke HyDrive 1x15 Cabs (x2)
- Hartke HyDrive 4x10 Cabs (x2)
- BOSS GT-6B Bass Effects Processor
- BOSS RC-20XL Loop Station (or RC-50 pedal)
- Source Audio Soundblox Pro Multiwave Bass Distortion
- Pederburg Gas 707B Boost
- Peterson Strobe Stamp 2 Tuner

focuses more on how to play than what to play.

This is the philosophy behind *The Music Lesson*. During his retreats and seminars, Wooten was often asked to write a book students could take with them. "That's exactly what I didn't want to do," says the bassist. "I wanted people to write their own book. I like giving people ideas and showing them different directions, but I don't like doing the work for them." In order to prevent people from taking the book too seriously, Wooten used fictional characters and a fictional story to relay his message.

"The more You learn, the wider the horizon seems to look ahead of You. When I play with these other great musicians, we can always share our points of view, and it's very fulfilling."
 -Alain Caron

Caron often presents master classes where he shares not just theory, but also studio experience, stage experience, business practices, and more. "The more you learn, the wider the horizon seems to look ahead of you," he says of musical education in general. Caron is currently working to enhance his own composition, arrangement, and production skills. "All of these different aspects of producing a record are careers in themselves, and I'm trying to wear all of these hats," he says, "so I want to stay in shape while keeping my chops together. I also want to develop language to be a good improviser." A lot of these teachings, he says, come from his collaborators: "When I play with these great musicians,



A NEW STANDARD

OFF-SET Double Bass Drum Pedal



OFF-SET Double Bass Drum Pedal
List Price \$690.00
Sale Price \$339.99

check out the web-site www.off-set.net



info@off-set.net 814-878-8780

In Canada contact,
B&J MUSIC LTD. 800-268-8147
2380 Tedio Street 905-896-3001
Mississauga, Ontario L5A 3V3 www.kamanmusic.com

CANADIAN MUSICIAN

CM ONLINE



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

visit www.canadianmusician.com

KELLAN LINDSAY DEAD AND DIVINE

Kellan Lindsay lays down the low end for Burlington, ON-based metalcore outfit Dead and Divine. The band is currently readying its third full-length, *Antisocial*, for release in the spring of 2011 on Distort Entertainment.

Live Rig:

- 1989 Fender Precision Bass (Japan)
- 1976 Gibson Gamba B-1 Bass
- Aguilar A7500 amp
- Aguilar DB-4x12 & DB-8x10 Cabs

CM: What's your effects chain like?

"I run my (Tech 21) Sansamp Bass Driver DI, Aphex Big Bottom Anal Exciter, as well as the A Channel of my (Rocktron) HUSH Noise Suppressor through my effects loop. I also run an Electro-Harmonix Bass Big Muff and BOSS Bass Overdrive as well as the B Channel on my HUSH Noise Suppressor through my input for different distortions.

CM: What's your single must-have item?

KL: One piece of gear that hasn't ever left or been changed from my set-up is my Sansamp Bass Driver. Every bass player should own one. It works wonders for anyone from a beginner to a tone snob. It even travels overseas with me just in case - a must-have!

BASS GUITAR 2011



we can always share our points of view, and it's very fulfilling."

Hamm relishes the opportunity of really sitting down and working with people individually - an opportunity he's given when he joins the faculty of Canada's Guitar Workshop Plus program. In addition to his various clinic tours, every few weeks, he hosts classes at a local music school. "I'm trying to open people's eyes as to what can be done on the bass," he says about his general approach. "I like people walking away saying, 'I'm going to go practice and try out some new things.'"

Despite being one of the most accomplished bassists of his time, Hamm is continually pushing his playing abilities. He's currently studying Simandl's *New Method For The Double Bass*. "I love to just sit down and read music and scales," he admits. "It's a real different approach seeing how upright players do it, going up and down the neck." He's also coming out of a year-long Glenn Gould phase and entering an Arvo Part phase, the Estonian composer of what Hamm informally calls "post-modern minimalism." In the end, it's pretty easy picking up new things to practice when you keeping company with great players. Says Hamm: "I'm always on the lookout to swipe some new ideas from people."

"I'm trying to open people's eyes as to what can be done on the bass. I like people walking away saying, 'I'm going to go practice and try out some new things.'"

-Stu Hamm



ALAIN CARON

Live Rig:

- F Bass AC-6 Alain Caron Signature fretless Bass
- F Bass BH-6 Bass
- Markbass SAC 121 Lite Alain Caron Signature Powered Speaker Cabinet (12)
- Roland VB-99 V-Bass System (stereo XLR output to FOH & line output into amps)

INCORPORATING INNOVATION

"The tool is just a tool," says Wooten when asked how technological innovation affects his craft. "Whether it's a blessing or a curse is entirely up to the individual." In his experience, technology has consistently come through to save both money and time – and add to his now signature sound. In 2007, Wooten took 25 different speaker cabinets on one tour to find which would best suit his rig. "I was ... surprised at the advancement of each company over the years," he's said of the experience.

For a man who's sound was established before some of our other panelists were even born, Clarke has been quite receptive of new innovations. He recalls one of his first tours with Wooten and Marcus Miller, both of whom had far more expansive pedal boards than he did. "They said, 'Come on, old man. You can join in,'" he recalls with a laugh. Since, he's added several new pieces to his rig, the stipulation being that each be built like a tank. "Mine sound great, but they're also well made," he says. "I know all to well that things are beaten up onstage." For him, the process of sitting down with a new unit and toying with where it fits in is a treat. "You really need to experiment," he says of testing any new technology. "You play through things, change settings, change EQ, and all that to see what it can really add."

Hamm is more of a traditionalist. Though he states he has nothing against some of the new gadgets on the market, his playing is usually suited to as pure and simple of a tone as possible. "I wouldn't say I'm a luddite," he shares, "but with my solo releases, a lot of my stuff is kind of 'anti-innovation.' A pedal or wireless unit can suck out your sound." The bonus is that a lack of technology makes for an easy time on the road. Says Hamm: "It's great that I've been playing the same rig forever, because anywhere I go in the world, I can plug it in flat and get my sound."

All agree, though, that the way relatively inexpensive technology has simplified the writing and recording process has helped niche artists like them push forward. Clarke says that while the competition can be crippling for young musicians, the more you can

STANLEY CLARKE

Live Rig:

- Alembic Series 1-Style Custom Bass
- Alembic Stanley Clarke Signature Model
- Spellbinder Limited Edition Bass II
- Ampeg PRO TBO Rig
- Ampeg SVT-2PRO Head
- Ampeg SVT-410HLF Cab
- QSC Powerlight Amplifiers



PHOTO: STEVEN BIRNIE

VIMBC 2011

VANCOUVER ISLAND MUSIC BUSINESS CONFERENCE
COMOX VALLEY JUNE 22 - 26

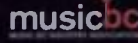
BUILD YOUR MUSIC BUSINESS PLAN

The Vancouver Island Music Business Conference (VIMBC) is a four-day conference that brings together music business professionals from a variety of genres and locations in a professional information seminar series designed to educate aspiring Canadian songwriters, producers, independent recording artists, musicians, managers, promoters etc. on the inner workings of all sectors of the music business, including: songwriting, producing, arranging, performing, publishing, promoting, copyright, marketing, distribution, radio, music law, management, touring, A&R, record labels, SOCAN, FACTOR and much more.....

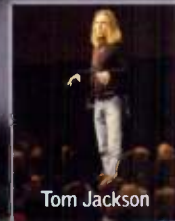
We also have three music venues and 35 bands performing live, allowing opportunities for up and coming artists to showcase their music and network with other artists and industry veterans - in a beautiful, small town location that makes all the participants, panelists, delegates and showcase artists accessible to each other in a way that isn't possible in a major centre.

FOR MORE INFO, OR TO BUY A PASS ONLINE, VISIT:

vimbc.com



The Westery Hotel and Convention Centre



BASS GUITAR 2011

do on your own, the better. "Frank (Zappa) recognized early on that owning as much of your game as possible would really pay off in the end," he says of his deceased peer. "Now, that's what all of the kids are doing. They can write, record, and disseminate a record from their bedrooms. That's wonderful, though it's made it very competitive out there."

*"The tool is just a tool. Whether technology is a blessing or a curse is entirely up to the individual."
-Victor Wooten*

BAND OF BASSES

While it may seem unconventional to many, there are numerous benefits to not only collaborating with other musicians, but specifically, other bass players. This was the principle behind Hamm's BX3 tour, an adaptation of the successful G3 tour, this one featuring Billy Sheehan, Jeff Berlin, and Hamm performing individually and then as a trio at the end of the show. "You really need to find the right mix," says Hamm about the formula to a successful multi-bass experience. "The reason I think BX3 worked is we're unique players with different styles and approaches. If it was three guys that just slapped, it might sound like monkeys on a typewriter."

According to Clarke, adding to the complexity of such collaborations is the complexity of the bass itself. "The bass brings two very powerful musical forces together – harmony and rhythm," share Clarke. He notes that like drummers, bassists have to keep the rhythm locked but additionally have to set the harmonic framework. For these reasons, he has a lot of respect for his bottom-end buds. "When you get together with other bass players, if it's musical, you learn so much," he adds. "When Marcus (Miller), Victor, and I played, ideas were flying all over the place."

Wooten adds that it takes a high level of musicianship to play with people on your

own instrument – especially the bass. He explains: "To make it musical, you've got to get out of your element. A lot of players hear low and can go from the bottom up, but with two players, you can't both do that. You have to expand your musicianship and hear a broader sense of the music." Achieve that, though, and you'll discover a lot about your instrument and yourself as an instrumentalist.

*"When You get together with other bass players, if it's musical, You learn so much. When Marcus (Miller), Victor (Wooten), and I played, ideas were flying all over the place."
-Stanley Clarke*



MIKE DOWNES

One of the country's most in-demand jazz bassists, Mike Downes is also a renowned composer, author, and educator. Downes, the Bass Department Head at Humber College, has toured the globe, seen his various recordings amass countless accolades, and had his book, *The Jazz Bass Line Book*, published worldwide on Advance Music.

CM: Can you give us a quick breakdown of your most common live rig?

MD: My basses: I use an acoustic Mirecourt French bass circa 1860, a Yamaha SLB200 Silent Bass, and a Music Man Bongo 5-string electric. My amp head is an old Walter Woods. For speakers, I use either an Eden CXM-110 or a Bergantino AB112. I use an Applied Microphone Technology mic for the house in larger venues.

CM: What inspired you to write and release *The Jazz Bass Line Book*? Who is your primary intended audience?

MD: *The Jazz Bass Line Book* was written to help bassists, as I say in the book, "create functional, supportive, and ultimately beautiful bass lines." It is laid out in such a way that it starts with beginning concepts and moves to some very advanced concepts later in the book. It is full of transcriptions and ideas to help beginners, intermediate level players, and even professionals who want some new concepts to consider.

CM: How has musical education been instrumental to your career thus far, from either side of the equation?

MD: I started teaching at Humber College in 2000 and have been the Bass Department Head there since. The students inspire me and I, in turn, hope that I inspire them by example. Humber allows me maintain a professional playing and touring career so that I bring that experience to the students.

THAT GREAT GRETSCHE SOUND... SINCE 1883

Gretsch drums...
your attitude
your style
your sound

Cindy Blackman



Express Yourself...
USA Custom Kit Hardware
Now Available in:



Chrome Gold Black

www.GretschDrums.com

Distributed by B&J Music Ltd., Mississauga, Ontario



BASS GUITAR 2011

BLAZING AHEAD

As these players continue along in their already amazing careers, they want to bring in as many new ideas and approaches to the bass guitar as possible. Nowhere is that more evident than each bassist's current output.

On *Sep7entrion*, for example, despite having established his signature sound with six solo albums before it, Caron has incorporated some things that may surprise even his most dedicated fans. "It's a lot of small details and tricks," explains the artist. "They make for more complex harmonies, but that sound simple." He elaborates: "Sometimes it takes years to put together a mosaic with a lot of individual components, but when you look at it from afar, it looks clear and seamless." With each record he does, Caron makes sure to "bring something new into it."



PHOTO: CHRIS WALKER

STU HAMM

Live Rig:

- Fender Stu Hamm Jorge II Signature (Mel)
- Fender Stu Hamm Jorge II Signature (Larry, restrung piccolo)
- Washburn The Hammer Stu Hamm Signature Electric Bass
- Washburn Stu Hamm AB 40SH Signature Series Acoustic Bass
- Hartke 5500 Head
- Hartke HyDrive 4x10 Cab



Andrew King is the Editor of Canadian Musician.

But it doesn't end at the bass. Sure, your odds for a successful career are much better if you know your instrument inside and out, but in today's landscape, there's more to it than that. Says Clarke wisely: "The really smart musicians are the ones with all of the peripheral abilities together. A lot of people can play, but not a lot know Logic or know Finale and have good business and social skills." Take it from the master: "These all help you survive as a musician." ■

Guitar Workshop Plus

Summer 2011

BASS DRUMS KEYBOARDS VOCALS

- **Classes For All Levels**
All Ages Welcome
12-Adult
On Or Off Campus Tuition
- **Toronto, Ontario**
Session 1: July 17-22, 2011
Session 2: July 24-29, 2011
- **Vancouver, BC**
August 7-12, 2011
- **2011 Guest Artists**
Rik Emmett / Orianthi
Mike Stern / David Grissom
Dave LaRue / Dave Martone
Don Ross / Jon Finn and more!
- **For a free brochure or more information**
Call 905.567.8000
or visit us online:
www.guitarworkshopplus.com



Rik Emmett



Orianthi



Mike Stern



Don Ross

ROCK • BLUES • JAZZ • ACOUSTIC • CLASSICAL • SONGWRITING



June 13-19, 2011 | Toron-

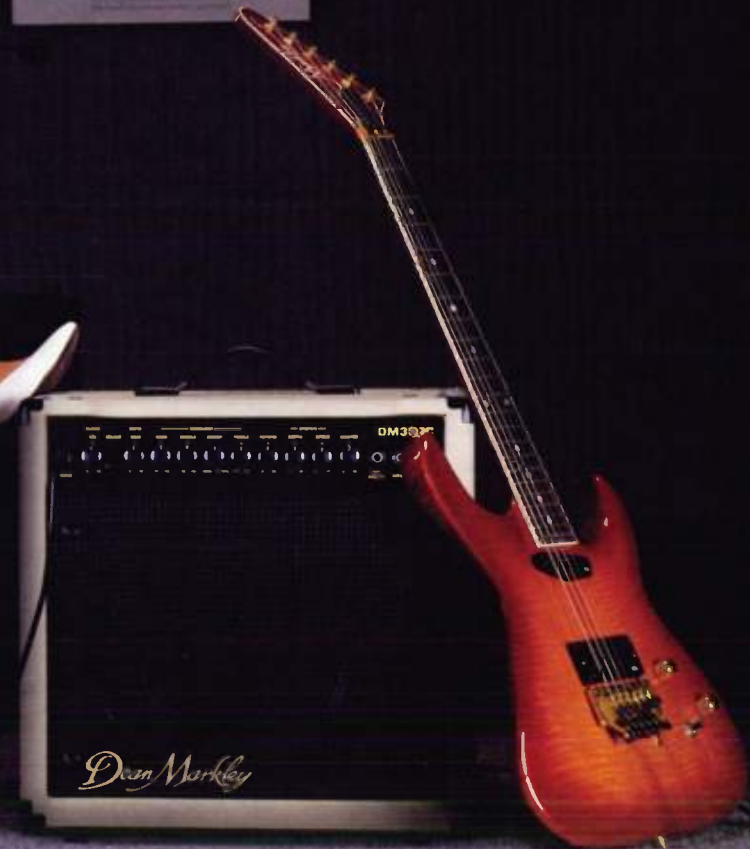
2010
Iggy and The Stooges, De La Soul, The Raveonettes, X, Les Savy Fav, Best Coast, Cold Cave, Wavves, Warpaint, Big Freedia, Surfer Blood and 600

2011
7 nights • 650 artists • 50 venues • 40 films
75 Interactive sessions • 280,000 fans
This year's lineup announced May 1 [Check nxne.com](http://Check.nxne.com) for updates





HIS MAMA DIDN'T RAISE NO FOOL.



TWO GOOD REASONS TO PLAY AT HOME

The DM30RC is a meticulous reissue of the storied *Dream Maker Series* Lead Amps, wired into by Legends like Eric Clapton, Alex Lifeson and Bo Diddley. Deemed perfect for warm, full frequency sound, features a special design 10" speaker. The front panel gives you total control over your tone, with a Clean Volume Control, Drive Gain Control, Bass, Middle, Mid-Sweep, Treble, Reverb & Master Volume. Includes MP3 input & a 1/4" headphone jack for quiet playing. Also available in 8"-15W and 12"-60W versions. The 30 & 60 watt versions include Chorus & Speed controls. www.DeanMarkleyAmps.com 1 888 993 5091 Guaranteed to make your dreams come true.

Sammy Hagar is the multi-platinum Red Rocker who served as front man of hard rock champions Van Halen. He's a member of the Rock 'n' Roll Hall of Fame and is currently embarked on his fourth platinum endeavour with supergroup Chickenfoot. www.redrock.com.



By Sammy Hagar



Words & Music

It seems like my whole life has been a series of songs I just finished or just started writing. I'm writing one today. Chickenfoot is back in the studio and I'm writing with Joe Satriani. I love working with Joe; he is a great collaborator. I also loved some of the writing I did with Eddie as much as anything I've ever done. But most of the time, I just write by myself.

Words and music. Actually, it is usually music and then words. The music comes first, and then hopefully I'm inspired to write a good lyric. Inspiration is the bottom line. I can't emphasize that enough. Inspiration. The thing that makes it come easy. That feeling of satisfaction when it all fits together. The words sing well.

Not all words are lyrical. You can't force a phrase to work in a song. When the writing is forced, it is probably not that great anyway. If you get stuck and can't finish, can't think of another verse, suddenly realize you have subconsciously rewritten a Stones song, just start over. There are many dead end streets in the songwriting world. But keep going. Be brave. Be personal. When you are embarrassed because you feel you are revealing too much about yourself, your own secrets, you are probably really speaking for everyone and saying things that the listener can relate to. That is great songwriting – when you are speaking for those who can't express themselves. That's what music does.

I've received so many letters over the years thanking me for saying something in a song that someone could not find their own words for, and that inspires me to keep writing.

What is a great song? Too often, it is hard to tell as you are writing – or even afterwards. Some of my biggest stiffs are also some of my biggest hits. Everyone around me was

convinced that "I've Done Everything For You" was going to be my breakthrough single. But it wasn't. Then, years later, Rick Springfield records the song and it becomes a hit all over the world. Me, hit songwriter. Can't tell you how good it is to hear a song you wrote on the radio. Ironic, crazy, perhaps, but also an example of the timing and other mysteries of the music business. Keep writing.

I love it when a song is suddenly born in my head but I also like the feeling of control when I am asked to write a song and can do that successfully. I've been very fortunate to be involved in writing for some great films – *Footloose*, *Fast Times at Ridgemont High*... So many cool projects which are basically writing on demand – you're given a title and set loose to create a song. Is "Heavy Metal" my best example? I do that song at most of my concerts so it has certainly stood the test of time. And the movie wasn't a huge box office blockbuster but it inspired me. It feels good to do a job, figure out a puzzle, add another dimension to someone else's art. The songwriting thing presents itself in many ways and you have to be open to all your possible opportunities.

There are the fundamental aspects of writing that are worth a mention. Titles. Song titles are really important. And bridges, middle eights, whatever you want to call them. Those can be the difference between good and great songwriting. There are plenty of great songs that don't have a bridge but then there are plenty that do. Don't give up on a song. Make every verse as good as the first. Most of all, write for yourself. If it pleases you it has a chance of being believable and enjoyable to others. Don't chase trends. Fads come and go. True songwriting is never out of style.

Sorry. I don't have anymore time for this. I gotta go. I have more important things to do. I'm writing a song....



Shawn Bradley is a music producer with current production projects including Rikers, The Reason, and The Birthday Boys. Check out www.fadernoise.com.

By Shawn Bradely

Another Pile Of Recording Tips

1. A Real First Take

A good idea when recording a vocalist is to, if possible, have another band member talk and sing into the mic to get general levels set. Performance is not the goal; getting good levels and not overloading is. Using this technique can keep the singer inspired, and there is always the possibility of a great first take.

2. Invest Time

Some of the most rewarding projects are the ones where I invested time to make the project go farther. When the artist gains exposure, your production and engineering credentials start to build. Instead of being under the gun to finish for a certain price, spend the time you deem necessary to push the project to the next level.

3. Open Back Guitar Cabs

When miking an open back guitar cab, put one microphone in front of the speaker and then try putting a second microphone behind the cab. Flip the phase of this second microphone and blend it with the front mic to your liking.

4. Splitting Signals

If possible, split your signal when tracking guitars or bass and record the unaffected signal from the DI signal to a separate track. This way, you can feed the signal back into an amp later during mixing if you need to change the guitar tone and re-record it.

5. Snare Drum

If you have an overly ringy snare, instead of using tape or moon gels, try this. Use an office paper clip and lay a corner of a wash cloth or a sock over the snare (with 2-3" of overhang). Clip it to the snare drum rim with the office clip. When the snare is hit, the material will lift, letting the snare sound full. Then, the cloth will drop and mute the unnecessary overtone.

6. Kick Drum

Need a bit more attack from your kick drum when mixing? Make a duplicate track of the kick drum. EQ this second

track to push the higher frequencies that give it the desired attack and remove all other frequencies around it. Drastic EQ! Blend this second EQ'd kick with the first track to your liking.



7. Vocal Distortion

Once you've got a good vocal sound you like for a particular song, take a second microphone beside the main microphone and plug it into a small guitar amp with an XLR to 1/4" converter in another room. Set up a microphone on the amp and record this amplified signal to another channel so you can blend it with your main vocal sound. Distort the amp as much as you want.

8. Digital Backups

Always back up your sessions and master files to one or two safety drives. You never know when an old session will need to be recalled or, even worse, a hard drive will crash.

9. Headphone Mixes

Do your best to get a great headphone mix going for your artists when they are tracking. If it is a vocalist, make sure they hear the mix the way they want with or without vocal EFX. A singer will always give a better performance if what they are singing to in the headphones sounds great.

10. Photo Recall

In this day and age with camera phones everywhere, it is really easy to keep track of recording set-ups and gear recall. Snap some clear pics and label and store them for easy access later if needed.

11. Get The Performance!

Production is not only about getting great sounds; it's about getting a great performance. A great performance will always shine through even if the recording quality is not top notch. I will always choose the take with a killer performance and find a way to make it work in the song.

12. Headphones Off

Headphones can be a useful tool when mixing. If you want to check your mixes on an alternate set of speakers, do not put the headphones on – just set them down and turn up the signal to listen to which parts of your mix translate best. This set up will resemble playback on MP3 players and cell phones.

13. Delay Tempo Chart

These are really handy to have if you know the tempo of the song when recording or mixing. It will help set delay and reverb lengths to the different beats from the tempo of the song. Here's an example: www.fadernoise.com/tempo-chart

14. Pop Filter With Microphone

If possible, use a second microphone stand to hold your pop filter. This way, if the singer bumps up against the pop filter, there will be no vibration through to the microphone causing unwanted noise and a subsequent wasted performance.

15. Finding Problem Frequencies

Unable to find the problem frequency you want to remove in a track with EQ, such as the ring in a snare drum? Hum the note into a tuner (ex. an A) to find the frequency (440 Hz). This way, you are able to go back to the EQ and dial in the frequency and subtractive EQ away the ring.



By Alastair Connor

A Beginner's Guide To The World Of Live Production

Part I

There are some conversations in life that you remember more than most, and within those conversations are the exact moments in which, retrospectively thinking, you were given some of the best advice. For me, that moment came in the form of an e-mail from one of my best audio engineering teachers, in which he told me to watch out for the "Dark Side." He was, of course, referring to the live production entity that can and, if given the chance, swallow-up anyone that doesn't respect or pay attention to this living and breathing organism.

The following is not just a survival guide for the beginner; it should also be regarded as a cure for the inept technician that many crew chiefs, lead hands, and operators encounter every day.

First of all, going to school does not make you an "expert" in your area of study. By this I mean that you have only scratched the surface of live production and a new chapter of your education is beginning. Most people in the industry are more than willing to help and explain the "who, what, where, why, and how" to you but only if you are prepared to listen and to absorb the information. The biggest mistake that a newbie can make is to dismiss the advice being given because they feel that they learned the right way in school. There is a reason that the person giving you these tips is a veteran of the industry and it isn't due to his or her incompetence so listen carefully and take in the knowledge.

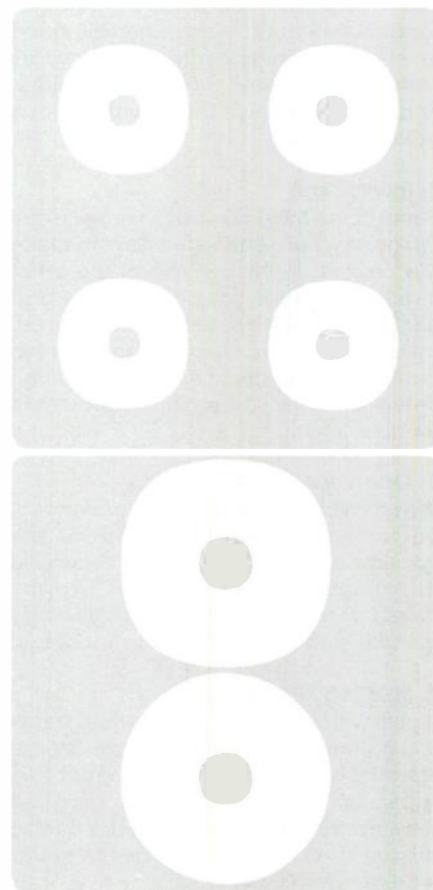
Secondly, work ethic is very important and noticed by those of great significance and influence. One quick way to fall by the wayside is to show your disrespect and contempt for the obvious and also the unspoken rules of live production. The first one is punctuality. Many people don't quite understand

what the rules are when it comes to employment in this industry so I will explain them simply: 15 minutes early is on time, on time is late, and late is unforgivable.

The next one should be obvious but still escapes many people, and that is absence. When contemplating calling in sick for work, ask yourself a few questions first. Am I dying? Am I unable to move? Am I in prison? If you did not answer yes to any of these questions, you should put the phone down and go to the gig. In this industry, one person missing is usually very noticeable and has a great impact on the quality of the set, show, or strike. Also, by showing up while sick you have shown that you are dedicated and others will appreciate that.

Another main area of work ethic that some people don't seem to understand is what to do when they are asked to stay late. In most cases, you are told that it is your choice and everyone will be fine with your decision to leave. Guess what? Wrong! Unless you have a prior commitment or a gig booked, the new live production employee should stay until the gig is complete. I understand that some days are long and grueling but when you stay late and finish the job, two major things occur. Number one: not only will your supervisor and the veterans onsite notice your level of commitment, but so will the people in the office when they see the crew sheets. Number two: you will gain respect for yourself for seeing the job through.

Next is honesty. If you don't know how to perform a task that you are asked to do, please do not embark on that task! Many newbies are afraid that they will get into trouble if they do not know how to do something. Nothing could be further from the truth. The trouble arises when someone knowingly does something incorrectly. By going ahead and at-



tempting this mission blindly, you might not only screw it up, but you also run the risk of becoming potentially dangerous to everyone onsite and that is absolutely intolerable. Explain that, although you do not know how, you are more than willing to learn the process. Someone onsite will be able to guide you and it shows your enthusiasm to learn. Just make sure that you don't make a habit out of asking the same questions repeatedly, absorb the information!

More tips next issue...



PREMIUM *Ibanez*

PERFORMANCE BEYOND EXPECTATION

Ibanez guitars are often praised for their outstanding playability and performance. In 2011, we are proud to introduce the new "Premium" lines, delivering high-end performance and road warrior dependability, at middle-of-the-road pricing. Manufactured with select materials, dedicated skills of craftsmanship and care in details, and high-profile electronics and hardware, Ibanez Premium guitars and basses show you possibilities you could never have imagined and offer you "Performance Beyond Expectation."

For a full Ibanez catalog, send \$5.00 for postage and handling to

EFKAY MUSIC

2165 46th Avenue, Lachine, Quebec H8T 2P1

Join us on:



VISIT IBANEZ.COM TO CHECK OUT MORE DETAILS



By: Chris Taylor,
assisted by Katherine
Schuck

Baby, Baby No

Contracting With Minors

Justin Bieber and many “minors” before him have entered into the music business prior to turning 18 years old. The issues facing companies attempting to contract with minors vary from province to province and state to state. This article addresses how this issue is addressed in Ontario with references to other jurisdictions.

The Law & Minors

The law has traditionally empowered minors with the ability to reject a contract into which they previously entered, prior to or within a short period after reaching the age of majority because minors are generally deemed to lack the capacity necessary to enter into binding contracts; however, an exception exists with regards to minors rendering services in the entertainment industry, if the contract in question is for the benefit of the minor.

The Benefit Of The Minor

Typically, entertainment contracts entered into by minors will be enforceable only if the contract is signed for the benefit of the minor. In assessing a contract, courts will look at the contract as a whole and make an effort to strike a balance between its beneficial and onerous features. For example, in the case of Toronto Marlboro Major Junior “A” Hockey Club v. Tonelli, John Tonelli, at the age of 17, entered into a contract with the junior hockey club. The contract stipulated that Tonelli would play exclusively for the team for three years and if he were to ever play for a professional hockey team, he would remit 20 per cent of his gross earnings to the junior hockey club during the first three years of his professional career. A day after turning 18, Tonelli repudiated his contract with the junior hockey club. The junior hockey club sued for breach of contract. The court concluded that the contract was not enforceable against Tonelli because it was not in his best interests.

Contracts with minors must be made for their benefit. Obtaining a court declaration of such may be a viable solution as a means of preventing potential contract enforceability issues with minors.

Contracting With Minors In Ontario

Entertainment contracts in Ontario usually don’t get court approval. Rather, they are subject to court scrutiny if the minor rejects or rescinds the contract; however, Ontario courts have the judicial authority to “make binding declarations of right”; therefore, it is possible to make an application to the court seeking a declaration that the contract is in the minor’s best interests. Such a declaration would presumably prevent the minor from rejecting the contract on this basis down the road.

Practically speaking, in a situation where both parties are keen on obtaining a declaration and terms of the agreement are not prejudicial to the minor, there is no compelling reason for the court to deny the request. Although there is no formal mechanism for entering into contracts with minors in Ontario, the availability of a court declaration serves as a potential solution. It is always advisable to have parents sign an acknowledgment that the contract is in the best interests of the minor in any case.

Outside Ontario

The rules and methods available vary from province to province and state to state. Unlike Ontario, British Columbia has enacted laws aimed at securing the enforceability of contracts entered into with minors. Under the Infants Act, an application may be made to the court seeking an acknowledgment that the minor has capacity. As such, the court has the discretion to make an order granting the minor either full capacity or the capacity to enter into a contract or class of contract specified in the order. Again, the court will not make an order unless it is satisfied that it is for

the benefit of the minor.

Alternatively, another option exists in British Columbia where an application can be made to the Public Guardian and Trustee of British Columbia (the PGT). The PGT is empowered to make orders granting contractual capacity, if making such an order would be in the best interests of the minor. In reviewing an application, the PGT considers factors such as: the circumstances surrounding the making of the contract; the nature, subject matter, and terms of the contract; the requirements of the minor; the age and means of the minor; and the wishes of the minor’s parent or guardian.

In California, the California Family Code provides a comprehensive judicial approval mechanism for entering into binding contracts with minors rendering “artistic or creative” services. Generally, court approval is subject to the contract being in the best interests of the minor. The court may also require parental approval of the contract, as well as the requirement that a portion of the net earnings of the minor be held in a trust fund or other savings plan approved by the court. Ultimately, contracts entered into by minors cannot be disaffirmed on the grounds of minority if the contract has been approved by the court.

Conclusions

The law surrounding minors can assist both entrepreneurs and the minors wishing to benefit from investment in the music world. Entrepreneurs (record labels, artist managers, or music publishing companies) need reassurance that their investment is protected as a minor reaches the age of 18 and need to be cognizant of how various jurisdictions address the issue, especially if it’s the next Justin Bieber signing up with them. These laws also assist a minor wishing to provide comfort to an entrepreneur who might not otherwise invest.

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

Back to MUSIC

NOTE EXPRESSION MUSIC

- Phase-accurate multitrack drum editing*
- Lightning-fast multitrack comping
- VST Expression 2 for editing controllers on single-note level*
- VST Amp Rack virtual guitar tone suite plug-in
- HALion Sonic SE with tons of production-ready sounds

WWW.STEINBERG.NET
WWW.STEINBERGCANADA.CA



*Cubase 6 exclusive

 **steinberg**
Creativity First

Levy's Christian Guitar Straps

Levy's Leathers Ltd. has expanded its line of Christian inspired guitar straps. The new extended range features 2" heavy cotton webbing straps covered with a gold-coloured foil printed with a cross or fish design, and finished with leather ends. Pictured is model MT8MC available in six different design variations.

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



KickPort Chrome & Gold Bass Drum Porter

KickPort has announced that its kick drum porter is now available in chrome and gold. Designed to port the kick drum much like a bass reflex cabinet, the KickPort boosts low frequencies while adding dampening directly to the resonant head, allowing drummers to remove most internal materials while maintaining the natural resonance and tone of the drum.

For more information, contact Direct Music Supply: 800-828-1601, FAX 716-285-8760, sales@direct-musicsupply.com, www.directmusicsupply.com.

Aguilar Amplification SL 410 Bass Cabinet

Aguilar Amplification has announced the expansion of its cabinet line with the SL 410 bass cabinet. Weighing just over 30 kg, the SL 410 has been engineered to offer a lightweight cab capable of throwing sound in any venue from a small club to concert stages.

The 4-ohm cabinet can handle 1,200 watts RMS and features four custom-voiced woofers with 11 oz. neodymium magnets and a phenolic tweeter with variable level control. The SL 410 provides a frequency response of 38 Hz-16 kHz.

For more information, contact Aguilar Amplification: 212-431-9109, FAX 212-431-8201, info@aguilaramp.com, www.aguilaramp.com.



RapcoHorizon Company iBLOX Smart Phone Interface

■ The RapcoHorizon Company has begun shipping its iBLOX Smart Phone Interface. The iBLOX serves as an audio interface that connects an instrument to an iPhone for modeling or mobile recording applications.

The 6-ft. interface cable connects the iBLOX to a musician's smart phone through the headphone/microphone input jack. The interface itself includes a momentary bump switch to start and stop the iPhone music player application, a separate jack for headphones, a strap clip which can attach to the musician's belt or instrument strap, and a pre-terminated 2-ft. lead with a hand soldered right angle connector.

For more information, contact The RapcoHorizon Company: 800-325-0266, FAX 573-243-4913, www.rapcohorizon.com.



Blue Microphones Yeti Pro High-Resolution USB/XLR Microphone

■ Blue Microphones has unveiled the Yeti Pro, a USB microphone that combines 24-bit/192 kHz digital recording resolution with an analog XLR output.

Yeti Pro features Blue's custom condenser capsules in a triple array with four distinct recording patterns (cardioid, omni, stereo, and bi-directional). Additionally, Yeti Pro maintains a zero-latency headphone output with volume control for direct monitoring, adjustable microphone gain control, and a mute button. Featuring a mic stand thread, Yeti Pro can be mounted on a stand or positioned at the desired angle with the included desk stand. Yeti Pro is PC and Mac compatible and also includes an XLR stereo breakout cable for analog recording.

For more information, contact Blue Microphones: 818-879-5200, FAX 818-879-7258, www.bluemic.com.

LIBERTY MUSIC TRAX SEEKS CAN CON



Liberty Music Trax Corp.'s Ed Stevens (Chief Creative Officer), Ralph Levy (Managing Director) and Holly Fagan (VP Artist Relations) at the Canada Stand at MIDEM, Cannes, France, January 2011.

Based in Montreal, Liberty Music Trax Corp. is now seeking undiscovered quality original songs by up-and-coming Canadian artists, bands and composers for its curated catalogue of indie music, LibertyMusicTrax.com, to license, non-exclusively, to Canadian and U.S. independent production companies, networks and broadcasters, advertising agencies and game developers.

"Canadian producers, especially, are interested in supporting Canadian talent", says Holly Fagan, VP Artist Relations. "Our catalogue is approximately 50% Canadian, and 50% international artists. Our mission is to increase our Canadian content significantly."

The LibertyMusicTrax.com library currently consists of over 6,000 original full length vocal and instrumental songs – not production (stock) library music - and is growing by approximately 50 to 100 tracks per day. Not all submitted songs are accepted, to assure the highest quality.

Ed Stevens, a career guitarist and Liberty's Chief Creative Officer, adds "Liberty takes care of its artists."

Visit Liberty's website at : www.libertymusictrax.com and click on Submit Music. Or e-mail Holly Fagan : holly@libertymusictrax.com for additional information today.

Orange Amps TH100 Head

Orange Amps has extended its range of guitar amps with the introduction of the TH100, a more powerful version of the company's TH30 head.

Featuring the same controls and preamp section as its smaller sibling, when the TH100 runs in class AB1 (half power) it pushes 35 watts on two output tubes and 70 watts on four output tubes. At full power (AB2 position), the amp produces 50 watts with two output tubes and 100 watts with four. This gives the player the ability to switch to half power to reduce the listening volume while preserving the power tube distortion.

The TH100 comes outfitted with four EL34 tubes, four 12AX7 pre-amp tubes, and a 12AT7 for the low impedance FX loop. It also has four internal bias pots so the output tubes can be matched into the amp.

For more information, contact Efkay Music Instruments Ltd.: 514-633-8872, howard@efkaymusic.com, www.efkaymusic.com.



FENDER 60TH ANNIVERSARY TELECASTER

Fender has introduced its 60th Anniversary Telecaster featuring a new Blackguard Blonde finish created especially for the occasion.

The 60th Anniversary Telecaster honours its predecessors by featuring an ash body with a Blackguard Blonde thin-skin lacquer finish, tinted maple neck and fretboard with a 9.5" radius and medium jumbo frets, American Vintage Telecaster single-coil pickups, black pickguard, American Standard bridge with bent steel saddles and stamped brass plate, modern tuners, commemorative neckplate, and a Fender/SKB molded case.

For more information, contact Fender Musical Instruments Corp.: 480-596-9690, www.fender.com.



IK Multimedia AmpliTube Fender App

IK Multimedia has announced the availability of its AmpliTube Fender app for iPhone, iPod Touch, and iPad.

AmpliTube Fender is a full-featured tone guitar rig app developed in cooperation with Fender to offer five amp models and six stompboxes from the company's line. Featured in this app are models of Fender's '65 Deluxe Reverb, Super-Sonic, '65 Twin Reverb, '59 Bassman LTD, and the Pro Junior. The stompbox models are based on Fender's Tape Delay, Compressor, Fender Blender, Phaser, Overdrive, and Noise Filter pedals.

AmpliTube Fender allows users to build full Fender rigs with three simultaneous stompbox effects on an iPhone or iPod Touch (four on the iPad) running into an amplifier head, speaker cabinet, and microphone. Each element of the tone is individually selectable, with fully operational controls for tweaking. Existing AmpliTube app users can add all of the components of AmpliTube Fender into their current app.

AmpliTube Fender also comes with a built-in single track recorder with reamping ability, expandable to a full-featured 4-track recorder on iPhone or an 8-track recorder on iPad, both with master effects section.

For more information, contact IK Multimedia: 954-846-9101, FAX 954-846-9077, sales.us@ikmultimedia.com, www.ikmultimedia.com.



ICON TYPE 3

Godin Guitars ICON Series

Godin Guitars has released its ICON series of set-neck designed electric guitars. The ICON range includes the ICON Type 2 Fat Black, ICON Type 2 Classic, ICON Type 2 Convertible, and the ICON Type 3.

These guitars feature chambered solid mahogany bodies with carved tops, mahogany set-necks with a 24 3/4" scale, 12" radius ebony fingerboards with 22 frets, Graph Tech ResoMax bridges, and the Godin High-Definition Revoicer system. The ICON Series is outfitted with various pickup combinations on select models. These include Seymour Duncan P-Rail pickups on the ICON Type 2 Convertible, Lollar P90s on the Type 3, as well as Seymour Duncan 59s and Godin Custom humbuckers on the Type 2 Fat Black and Type 2 Classic models.

For more information, contact Godin Guitars: 514-457-7977, info@godinguitars.com, www.godinguitars.com.

Fret Daddy Fretboard Stickers

Fret Daddy has introduced its line of fretboard stickers designed to help guitar players learn scales and other musical concepts.

Fret Daddy fretboard stickers allow beginner, intermediate, and advanced players to choose a scale or fretboard pattern to learn, then apply the corresponding sticker set to the fretboard and practice the scale or pattern by depressing the notes indicated. Fret Daddy stickers are removable.

For more information, contact Fret Daddy: info@fretdaddy.com, www.fretdaddy.com.



LIBERTY
Music Trax
Music To Your Ears®

www.libertymusictrax.com
NON-EXCLUSIVE music licensing

**MAKE YOUR MUSIC
WORK FOR YOU**

See How We Can Help

Holly Fagan
VP Artist Relations
holly@libertymusictrax.com

Jennifer Ho
Creative
jennifer@libertymusictrax.com



Fusion F1 Wind & Brass Gig Bags

Fusion has begun shipping its line of F1 wind and brass gig bags. The F1 line features an anti-crush shell, reinforced base, 30 mm high-density foam padding, water resistant rip-stop outer material, and a padded non-scratch velvet interior.

Each bag comes with a 15 mm padded sleeve designed to provide a snug fit around the instrument. The F1 series is outfitted with three front pockets and ergonomically designed carrying straps and lumbar support. These gig bags are available in black, black and orange, black and blue, and black and lime.

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



DigiTech Limited Edition Eternal Descent Lyra Multi-Effects Pedal

DigiTech has announced the release of the Eternal Descent Lyra, a limited edition multi-effects pedal influenced by *Eternal Descent*, a comic book and music series.

Featuring the Eternal Descent logo, Lyra graphic, and a dark metallic purple finish, the DigiTech Lyra delivers the signature tones, sounds, and effects that producer and engineer Eddie Kramer and his team used to record the *Eternal Descent* albums. Seven preset tones, from clean to moderate overdrive to heavy distortion, are available that match seven songs from the albums.

The Lyra's Gain and FX Mix knobs can further modify each preset tone. When the knobs are in the 12 o'clock position, the sound matches the sound of the actual song. Turning the Gain knob increases or decreases the amount of amp and distortion gain, while turning the FX Mix knob increases or decreases the amount of the modulation, delay, and reverb effects for each of the seven presets. A Level knob controls the output volume. The pedal has mono and stereo outputs and can be powered by a 9 V battery or the included AC power supply.

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

Peavey TransTube Special 212 Guitar Amp

Peavey Electronics has announced the availability of its TransTube Special 212 combo guitar amp. This amp features a 100-watt TransTube output power section, onboard reverb and analog chorus, effects loop, and two 12" Peavey Blue Marvel loudspeakers.

Additionally, the Special 212 offers two channels: a clean channel with 3-band EQ plus presence control and a lead channel with 3-band EQ and gain control with footswitchable boost, plus mid scoop and master volume. The Special 212 also features analog chorus with depth and rate controls and spring reverb.

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



SHURE SRH550DJ HEADPHONES

■ Shure Inc. has announced the expansion of its headphone line with the release of its SRH550DJ headphone.

Designed for use by DJs and personal listening, the SRH550DJ phones feature 50 mm dynamic drivers, supra-aural design for full isolation, an adjustable and collapsible headband that swivels 90 degrees for multiple wearing positions, and an accessories package that includes a threaded 1/4" (6.3 mm) gold-plated adapter and a carrying bag.

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



pashop.com/QSC

(877) 740-SHOP

QSC K8

8" 2-way 1000 watt
Active Loudspeaker
IN STOCK NOW!



Check out the QSC K Series Active Loudspeakers at one of Canada's largest pro audio retailers and enter for a chance to win an exclusive QSC prize pack online at <http://www.pashop.com/QSC>

QSC™

Passionate About Sound

Free shipping on Canadian orders over \$199 *QSC K Series orders ship out next day!

46 Charterhouse Crescent, London, Ontario, Canada. N5W 5V5 (519) 659-5030 www.pashop.com email: websales@pashop.com



Di Marzio Paul Gilbert Injector Signature Pickups

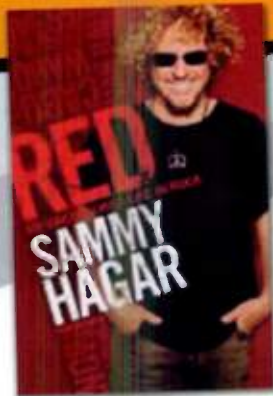
■ A collaboration between Di Marzio Pickups and guitarist Paul Gilbert has resulted in the introduction of the company's new Injector line of pickups. The single coil-sized pickups are available in neck and bridge models.

The DP 423 bridge hum canceling model features 185 mv output with six individual alnico magnets. Designed to work equally well with rapid single note arpeggios and power chords without becoming muddy or compressed, the DP 423 has been tested to provide 40 per cent less magnet-pull than standard single coils.

The DP 422 hum canceling neck model has been designed to provide a warm and loud modern sound. The Injector tracks high speed solos at high gain without becoming thin or muddy, and has been engineered to offer a full, balanced, clean sound.

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

RED: My Uncensored Life In Rock



HP022

Loud rock, fast cars, and Cabo. This is the life of Sammy Hagar.

From the decadence of being one of the world's biggest rock stars to the unfiltered story of being forced out of Van Halen, Sammy's account spares no one, least of all himself!!!

ORDER TODAY!
\$26.97 CDN (Plus S/H and GST)
1-800-265-8481

MusicBooks+Plus

www.musicbooksplus.com • 1-800-265-8481





ADVERTISERS' INDEX

MARCH/APRIL 2011

PG.	ADVERTISER	WEBSITE	E-MAIL
21	CANADIAN FORCES MUSIC BRANCH	www.forces.ca/music	DHHMusic@forces.gc.ca
6	CANADIAN RECORDING SERVICES	www.canadianrecordingservices.com	info@canadianrecordingservices.com
57	DEAN MARKLEY	www.deanmarkley.com	info@deanmarkley.com
73	EVANS (D'ADDARIO CANADA)	www.daddariocanada.com	info@daddariocanada.com
17	GEORGE LS	www.georgels.com	georgels@bellsouth.net
55	GRETSCH (B&J MUSIC)	www.gretschdrums.com	bjmusic@kmcmusic.com
56	GUITAR WORKSHOP PLUS	www.guitarworkshopplus.com	info@guitarworkshopplus.com
6	HARRIS INSTITUTE	www.rock-enroll.info	info@harrisinstitute.com
61	IBANEZ (EFKAY)	www.ibanez.com	info@efkaymusic.com
6	JEFF DAWSON PRODUCTIONS	www.jeffdawsonproductions.com	mimi@miminorthcottmgmt.com
19	JOHN PEARSE STRINGS	www.jpstrings.com	info@jpstrings.com
65,67	LIBERTY MUSIC TRAX	www.libertymusictrax.com	holly@libertymusictrax.com
6	MIKE FRASER	www.mikefrasermix.com	mimi@mikefrasermix.com
4	METALWORKS INSTITUTE	www.metalworksinstitute.com	admissions@metalworksinstitute.com
70,76,77	MUSIC BOOKS PLUS	www.musicbooksplus.com	info@nor.com
19	MUSIC PEI	www.musicpei.com	info@musicpei.com
56	NXNE 2011	www.nxne.com	info@nxne.com
51	OFF-SET (B&J MUSIC)	www.kamanmusic.com	info@off-set.net
69	PA SHOP	www.pashop.com/qsc	websales@pashop.com
40	PAISTE (YAMAHA)	www.paiste.com	info@yamaha.ca
24	PAUL REED SMITH	www.prsguitars.com	custserv@prsguitars.com
8	RADIAL ENGINEERING	www.radialeng.com	info@radialeng.com
3	ROLAND	www.roland.ca/synthcontest, www.roland.ca/v-drumscontest	info@roland.ca
48	SABIAN	www.sabian.com	info@sabian.com
15	SHURE (SF MARKETING)	www.shurecanada.com	info@sfm.ca
63	STEINBERG (YAMAHA)	www.steinbergcanada.ca	dminer@yamaha.ca
2	TREBAS	www.trebas.com	info@trebas.com
72	UNISON	www.unisonfund.ca	info@unisonfund.ca
53	VIMBC 2011	www.vimbc.com	info@vimbc.com
41	YAMAHA - DRUMS	www.yamahadrums.com	info@yamaha.ca
75	YAMAHA - GUITAR	www.yamaha.ca	info@yamaha.ca
7	YAMAHA - KEYBOARD	www.yamaha.ca	info@yamaha.ca
9	YAMAHA - SLB200LTD	www.yamaha.ca	band@yamaha.ca
79	ZILDJIAN (B&J MUSIC)	www.zildjian.com	bjmusic@kmcmusic.com
80	ZOOM (OMNIMEDIA)	www.omnimedia.ca	client@omnimedia.ca

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

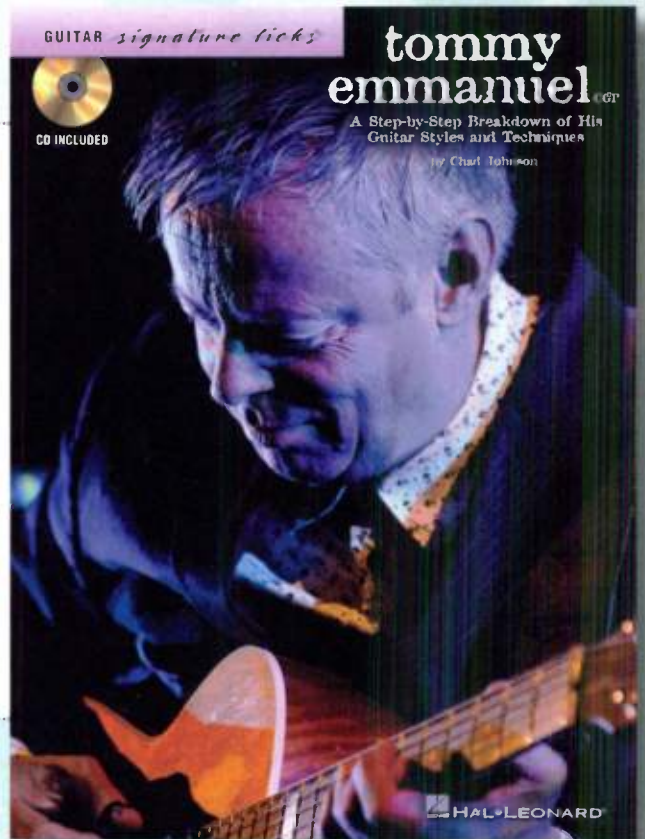


Hal Leonard *Tommy Emmanuel: A Step-by-Step Breakdown of His Guitar Styles & Techniques Book & CD*

Hal Leonard has released *Tommy Emmanuel: A Step-by-Step Breakdown of His Guitar Styles & Techniques* instructional book and CD package.

Australian guitarist Tommy Emmanuel is well known for his complex fingerpicking style, energetic performances, and his use of percussive effects on the instrument. In *Tommy Emmanuel: A Step-by-Step Breakdown of His Guitar Styles & Techniques*, author Chad Johnson provides detailed analysis of a dozen Emmanuel songs with a CD featuring demos of all of the music examples in the book.

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



Need a hand...

...we're here to help

The Unison Benevolent Fund is a long overdue assistance programme for the music industry by the music industry.

We will provide crisis assistance and emergency counseling to those in need. And it's free.

We are well on our way to providing help, but we need you to make it a reality in 2011.

LEARN MORE. GET INVOLVED. DONATE NOW.

unison
 benevolent fund
www.unisonfund.ca

artez interactive

CMIPA
 CANADIAN
 MUSIC
 PUBLISHERS
 ASSOCIATION

DELTA
 HOTELS AND RESORTS

official COMMUNITY

SOCAN
 Society of Composers, Authors and
 Music Publishers of Canada

Unison Benevolent Fund is a registered not for profit organization with pending charitable status.



Yamaha Custom YSS-82Z Soprano Saxophone

Yamaha has introduced the YSS-82Z Custom Soprano saxophone. Based on the scale and design of the classic '62 models, the YSS-82Z features a body that is made of a special brass alloy and a one-piece neck-through-bell design.

Tuned in the key of B \flat , the YSS-82Z is crafted of yellow brass and features mother of pearl buttons. Finished in a gold-baked epoxy lacquer, the YSS-82Z is outfitted with front F and high F# auxiliary keys, hand engraved bell decoration, and a Yamaha 4CM mouthpiece.

For more information, contact Yamaha Canada Music Ltd.: 416-298-1311, FAX 416-292-0732, www.yamaha.ca.



Olympus LS-7 Linear PCM Recorder

Olympus has released its LS-7 linear PCM audio recording device. The LS-7 offers features like a pre-record buffer that captures several seconds of audio before the record button is pressed, an omni-directional mic, a switchable low-cut filter that eliminates unwanted low-frequency noise, and an uncompressed 24-bit/96 kHz linear PCM recording format for digital stereo recordings in WAV, MP3, and WMA formats with either its internal mics or by plugging in an external mic.

The LS-7 employs two condenser stereo mics and a centre omni-directional mic capable of capturing bass frequencies as low as 20 Hz. The LS-7 comes with 4 GB of internal flash memory and also features a microSD removable media card slot. It operates on two AAA batteries.

This recorder is packaged with Olympus Sonority Software, which allows users to download, manage, and convert sound files and perform waveform editing on a PC or Mac.

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

EVANS

ATTENTION DRUMMERS

LOWER PRICES



D'Addario & Company, the proud owner of Evans Drumheads is proud to announce a January 1st price decrease on Evans Drumheads, including our most popular series such as EC2, Onyx, EMAD, G2, GPlus, and others.

Over the past three years, D'Addario & Company has been transformed into a LEAN enterprise, a process committed to excellence in quality and consistency while reducing and eliminating unnecessary costs from the production and delivery of our products. Our objectives were simple; eliminate waste, reduce cost, continue our manufacturing excellence in America, and pass the savings on to you.

We want to thank you very much for your support over the years, and let you know that we remain committed to bringing you the best quality and selection of drumheads at the most affordable prices.

Sincerely,

Jim D'Addario
Jim D'Addario, CEO

MarketPlace

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

music
CMM009
\$39.95
(plus S/H & GST) = \$49.20

music
DIRECTORY CANADA

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

WWW.PRMIOSW.COM

Peace Region
Music Industry Conference
& Songwriters Workshop
MAY 6-8, 2011
Peace River, Alberta

WWW.PRMIOSW.COM

RATTLEBOX

MUSICIAN FRIENDLY RECORDING STUDIOS

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

PLACE YOUR AD HERE

Contact Bryce Czaban
905.641.1512
FAX 888.665.1307
bczaban@nor.com

CUSTOM DRUM TRACKS

BY RYAN HOYLE OF
COLLECTIVE★SOUL
AND Paul Rodgers

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

GIVE YOUR SONGS THE POWER OF REAL DRUMS

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

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

MUSIC MANUFACTURING SERVICES
manufacturers of quality
independent music since 1988

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

MOVING?

Please send your new address including name, company, address, city, province/state, postal code and country with your old postal code to:

CM

23 Hannover Dr., #7
St. Catharines, ON
L2W 1A3
(905) 481-3471
mail@nor.com
www.canadianmusician.com

Pierre Bensusan
WYRES STRINGS

www.pierrebensusan.com
www.wyresstrings.com

accudub inc. Multi-media

Video Editing
Web Design
DVD Authoring
DVD Replication
DVD Distribution
Audio Mastering
CD Replication
CD Distribution
Cassette Distribution
Graphic Design
Digital Content Marketing
Custom Packaging

toronto • canada 416.504.5262
toll free 1-888-323-2838

accudub.com



MusicBooks+Plus

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

www.musicbooksplus.com

Thousands of Music, Audio & Lighting Titles

the
Tragically Hip

under all the stars of the County...



On
tour
with



We Are the Same
in stores now

www.yamaha.ca
www.thehip.com

Classifieds

EDUCATION

The **Royans Vocal School** specializing in accelerated vocal development and non-surgical voice repair. Beginner to Pro Singer in 10 hours Guaranteed. (Some conditions apply.) **Noteworthy clients include:** Raine Maida of Our Lady Peace, **Lukas Rossi** – Winner – *Rockstar: Supernova*, and **Brian Melo** – Winner – *Canadian Idol 2007*. **4 A.M. Talent Development and Artist Management Group Inc.** offers individual auditions for unsigned artists ages 14-26 an opportunity to sign a management deal, which could lead to a record deal in the U.K. or U.S. Professional training may be required. 416-229-0976. www.vocalscience.com.

Training for the Musical Trades
Guitar Building and Repair
Live Sound
Recording
Tube Amps
C.N.C. Training
Courses and Workshops

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

EMPLOYMENT

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

GEAR FOR SALE

WANTED Synths, Drum machines & Recording gear to build studio. 647-258-4714 or vika77@live.com.

PRODUCTS

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

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

NEED SPEAKERS?

EMINENCE - B&C - PIONEER - PHILIPS - MOTOROLA & tons more!

Speakers, crossovers, cabinet hardware, wires, and connectors. Upgrade and/or build your own pro sound or guitar rig and save. **WE STOCK SPEAKERS** and related accessories for musical instrument, professional sound, home stereo, home theatre, commercial sound, and everything else in between. Visit us on the web and download our catalogues and price lists today.

Dealer inquiries welcome.

Q-COMPONENTS

638 Colby Dr., Waterloo, ON N2V 1A2
Toll free: 1-800-363-6336
www.loudspeakers.ca
sales@loudspeakers.ca

MUSIC DIRECTORY CANADA 9th EDITION

The Ninth Edition of this **ESSENTIAL GUIDE** to the Canadian Music Industry has been completely updated and revised. Featuring over 60 categories, each listing includes: Company, Contact, Address, Phone, FAX, E-mail, Web Address and Description. Areas covered include: Associations, Booking Agents, Concert Venues, Custom Duplicators, Financial Services, Lawyers, Sound & Lighting Companies, Music Conferences, Music Education, Music Publishers, Orchestras, Promotion & Publicity Companies, Radio Stations - including Campus Radio, Record Producers, Recording Studios, Touring Networks ... and much more! **PLUS** Special Sections: Artist Contacts, Award Winners, Canadian Chart Toppers and much more!

©2007. 704 pages.

CM009 \$39.95 plus s/h & GST.

ORDER YOUR COPY TODAY:

www.musicbooksplus.com, 800-265-8481.

SERVICES

GRAPHIC DESIGN SERVICES

Our talented and passionate graphics department serves uniquely crafted work to deliver effective results. We design album art, logos, business cards, letterhead, brochures, posters, ads, illustrations and more. Please visit www.cyberaudioonline.com to view portfolio.

Contact: dang@cyberaudioonline.com.

WEBSITES

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

PRO TOOLS 101

Official Courseware, Version 9.0



ITC98



Join the ranks of audio professionals around the world as you unleash the creative power of your Pro Tools system! Developed as the foundation course of the official Avid Pro Tools Certification program, this Book & DVD-ROM can be used to learn on your own or to pursue formal Pro Tools certification through an Avid Authorized Training Partner.

ORDER TODAY!
\$49.97 CDN (Plus S/H and GST)
1-800-265-8481

MusicBooks+Plus

www.musicbooksplus.com • 1-800-265-8481

www.canadianmusician.com/classifieds



Books, Videos, DVDs & Software ORDER ONLINE!



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

MusicBooks+Plus

Thousands of Music, Audio and Lighting Titles!

www.musicbooksplus.com

1-800-265-8481



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

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

by Ben Conoley



Cynthia MacLeod

What: Celtic/Folk
Where: Charlottetown
Visit: www.cynthiamacleod.com

It's no secret that Celtic music is a bit of a niche category. As such, it's no surprise that PEI's Cynthia MacLeod is a star within the genre, but not widely known outside of it. Of course, the confines of a genre haven't stopped artists like Ashley Macisaac or Rawlins Cross from breaking into the mainstream. So who's to say those rules need apply to Cynthia MacLeod?

Known for an energy-filled and captivating live performance, MacLeod has played countless shows throughout North America and as far away as Japan in support of four critically-acclaimed and well-selling albums. Her latest album, *Riddle*, is another indication that this fiddler has earned every award and ounce of respect that she's received. She was most recently nominated for a 2011 East Coast Music Award for Roots/Traditional Solo Recording of the Year, being presented in April. Don't be surprised if we're right in thinking she's going to win.



Gruve

What: Alternative Rock
Where: Hamilton, ON
Visit: www.gruve.ca

With an ever-growing fan base and two well-received full-lengths already to their name, Hamilton's Gruve are poised to have one hell of a year in 2011.

The three-piece incorporates musical styles from reggae to dirty slide guitar and jammy dance tracks into their output. Having built their momentum playing a myriad of events like the S.C.E.N.E. Music Festival, Bookie's Nu Music Nite at Toronto's Horseshoe Tavern, and Fred Eaglesmith's annual Picnic, Gruve have focused a lot of time and effort into making their live show a high-energy party environment, forcing people to their feet and getting them moving.

The band is currently in the process of recording and releasing their third album and hope to support the release on the road, branching out into new markets across the country. If you agree with Sam Roberts in that "the kids don't know how to dance and rock and roll," give Gruve a try. They might convince you otherwise.



Querkus

What: Alternative Pop
Where: Winnipeg
Visit: www.querkus.net

Winnipeg's Querkus have a name difficult to pronounce and a sound equally difficult to pin down. At its core, the band plays dreamy pop centred around the vocals and piano of Karen Asmundson, who's voice makes for a smooth sail through the complex arrangements pieced together by guitarist/producer Edgar Ozolins.

While some songs use traditional arrangements with guitar and piano, others, such as "There Will Always Be," take a more trip-hop approach to things. The mix of modern electronic music and influence reaching as far back as classical makes for an interesting end result. But it all comes together with Asmundson's vocals taking centre stage.

Asmundson and Ozolins have been making music together for the past 10 years, releasing their first EP *No Direction*, in 2002. The band toured heavily for the album, which charted on college radio stations across the country. From the tour came a limited-edition live recording, which has been the most recent music they've made commercially available. The pair has been spending the last five years working on a new album, saying they are taking all the time necessary to make sure it reaches its full potential. If their past work is any indication, it'll be worth the wait.

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



THE SEARCH FOR INTELLIGENT PERCUSSION IS OVER.



// INTELLIGENT PERCUSSION BY ZILDJIAN

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

// DISTRIBUTED BY B&J MUSIC LTD.

gen¹⁶
intelligent Percussion by Zildjian

Sound matters on YouTube.



Q3HD

Brilliant stereo recording, now with 1080p HD video.

Joe Satriani of Chickenfoot and Billy Gibbons of ZZ Top.

© 2010 Zoom | photo: Neil Zlozower | satriani.com | zztop.com

zoom

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