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BACK TO SCHOOL

The KEYS To Musical Growth  
PIANOS & KEYBOARDS 2011

WITH: SARAH SLEAN

DIAMOND RINGS

DAVID BRAID

CHROME0

Vol. XXXIII No. 4

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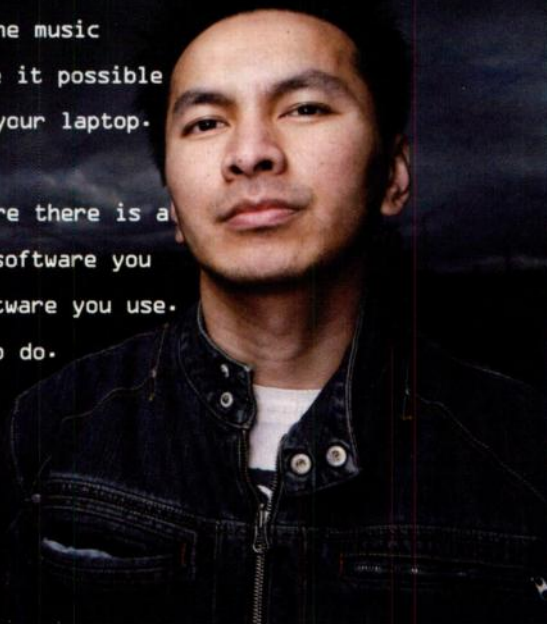
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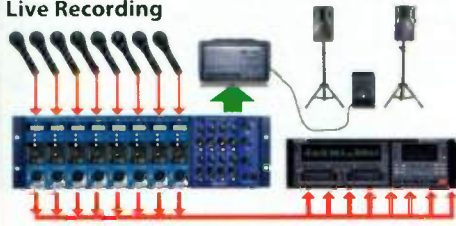
Guitar effects routing system lets you add excitement, spice and creative spark to any recording by combining lo-Z tracks with hi-Z guitar effects pedals. Front panel send and return patch points make it easy!

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## Package Received...

Dear CM, I received [a package of] *Canadian Musician* magazines in good order. I enjoyed the articles on Gord Downie and The Weakerthans and also reading about all the new electronic gear I need to buy. Keep up the good work.

Pat Taylor



## Keep On Truckin'

Keep on truckin', *Canadian Musician*. I'm in my 50s and still funkadelic. I sing groovy background and I compose, play, and jam. On the flipside, I dance, too. Back atcha,

Rockzee Tone

PHOTO: JON DIEMER



DAVE COHEN

## MORE ONLINE CONTENT...

We've got plenty of additional content for your reading and viewing pleasure available online. Check out the CM Blog at [www.canadianmusician.com/blog](http://www.canadianmusician.com/blog) for our coverage of NXNE 2011 as well as an interview with CM Keyboard columnist Dave Cohen on session work and more.

Also, visit our Multimedia page at [www.canadianmusician.com/multimedia](http://www.canadianmusician.com/multimedia) for content including video interviews from the 2011 ECMAs with The Trews and Slowcoaster, plus plenty more!

## Hello CM,

I appreciate and enjoy reading the copies of *Canadian Musician* I receive in the mail. I did, however, have a problem reading the sidebar stories on pages 50 and 54 in Vol. XXXIII, No. 3 ("Axe, And Ye Shall Receive," CM May/June 2011).

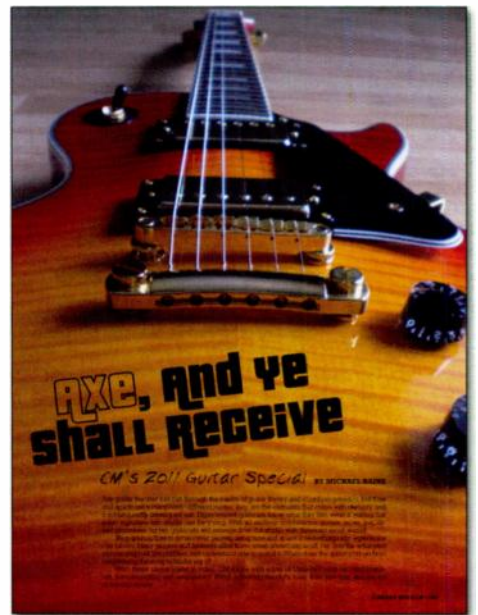
I know my aging eyes aren't what they used to be and I begrudgingly use my reading glasses, but the light, sans-serif font on a burnt orange background rendered it almost illegible for me except under a bright reading light.

I found it somewhat humorous that both articles I was having problems reading were about aging rockers – I'm no rocker, but I am inevitably aging...

Sincerely,

Michael Viens  
mtv graphic productions

*Ed.: We really appreciate you reaching out, Michael – consider this duly noted. Any feedback like this is very helpful for us in improving the magazine and better tailoring it to our readers' interests and preferences. Here's to enjoying future issues without the squinting...*





# UP THE STREAM WITHOUT A PADDLE

## Are Revenues From Online Streaming & Video Sites Viable?

By Craig Leach

**E**very minute, 600 videos, accounting for 35 hours of content, are uploaded to YouTube. With the watering-down of traditional music video oriented television channels such as Much Music and MTV, YouTube and similar online video databases have become the go-to destination for fans to view their favourite artist's music videos. With popstars like Justin Bieber, Lady Gaga, and Katy Perry producing videos that have been amassing more than 500 million views and online streaming subscription services such as Rdio and Spotify carrying libraries consisting of millions of songs, the realm of online video and streaming music is an area that is ripe with exposure and promotional opportunity, but is this yet a viable source of income for musicians?

At this year's NXNE Interactive, a panel of industry insiders was assembled in an attempt to answer this question. Titled "Get Rich or Die Streamin'," the panel was moderated by Patrick Curley of Montreal's Third Side Music, a music publishing and licensing company, and consisted of Yenie Ra from YouTube,



L-R: PATRICK CURLEY, DAVID BASSKIN, MARISOL SEGAL, YENIE RA

Marisol Segal from Rdio, and David Basskin, President and CEO of the Canadian Musical Reproduction Rights Agency Ltd. (CMRRA), an agency that represents music copyright holders.

### THE VALUE OF MUSIC

"What we've witnessed in the past 10 years is the stupendous devaluation of music," states Basskin. Despite this apparent devaluation, the amount of music being produced and consumed has never been higher. You've heard it all before, but it remains, the problems lay

in the fact that consumers, most notably the younger generations, have grown accustomed to not paying for music.

Segal, whose company Rdio offers unlimited music streaming subscription services, reiterates this notion by saying that "when it comes to music, the perception is you don't have to pay for it, so there's a big education around getting people to pay five dollars a month for music, which, unfortunately, most people still think is too much."

"YouTube has created a business that is generating billions of dollars," says



Curley. "Meanwhile, the music industry is suffering." The hope, as Curley states, is that these new broadcast tools will turn into something that will generate serious revenue for the artists and rights holders. But how much of a reality is this?

### THE ECONOMIC STRUCTURE

Last year, YouTube launched "Musicians Wanted," a partner program for independent, unsigned musicians. Touted as allowing musicians the ability to "quit [their] day job and make money doing something [they] love," indie artists are asked to partner with YouTube and provide original content for which YouTube will pay for the number of views a certain video garners.

As idyllic and promising as this sounds, there is a notable disconnect between the number of views and the actual monetary return. For an example, Curley offers an anecdote: "We had a video with a half-million views and for that, we received four dollars."

Ra explains that the structure of the partnership is based on profit sharing. Once partnered with YouTube, the company then has the right to place advertisements on that video. The revenue obtained from that advertisement is then split between YouTube and whoever owns the rights to that song or composition. "For the partner side," adds Ra, "we go into an ad revenue split. We don't have minimum guarantees; it's purely a rev-share split between the partner and YouTube." So what exactly is the percentage that is given to the partner? Nobody knows since YouTube requires all partners to sign a non-disclosure-agreement (NDA) ensuring that information remains un-publicized, lest they be in breach of contract.

**"We had a video with a half-million views and for that, we received four dollars."**

To be fair, this is an entirely new realm of music delivery, and one where even the architects aren't completely sure of the monetary value, since it's

largely driven by the market; a market that is used to paying nothing. There are some positive signs, however, as Ra notes that in the past year, "music revenues have doubled for partners."

As Segal explains, royalties paid out to artists operate differently in the world of streaming.

"We are constantly doing deals to ensure independent artists get their music on our service," she says of Rdio, which launched in August 2010 and has over 8 million tracks and growing. The service obtains its content through deals with labels, aggregators, and music distributors and pays-out based on individual stream revenue, meaning the more your tracks are played, the greater return you receive. Rdio also reports to organizations such as CRMAA and SOCAN, ensuring every track is licensed and proper dividends are paid to the license holders. Again, the actual monetary percentages are restricted to artists that have signed an NDA.

### THE REALITY

Making millions off your YouTube views and streaming music may not be your ticket to fame and riches; however, that is not to say indie artists should discount the online video and streaming platforms.

Considering the recent launch of Apple's iCloud and the increased prevalence of online streaming sites, having your music properly represented and copyrighted will ensure that when revenue streams from such platforms are more profitable, you will be in the proper position to get your piece of the pie.

**"You need to be represented on both sides," warns Basskin, "or else you're committing the greatest sin of mankind: leaving money on the table."**

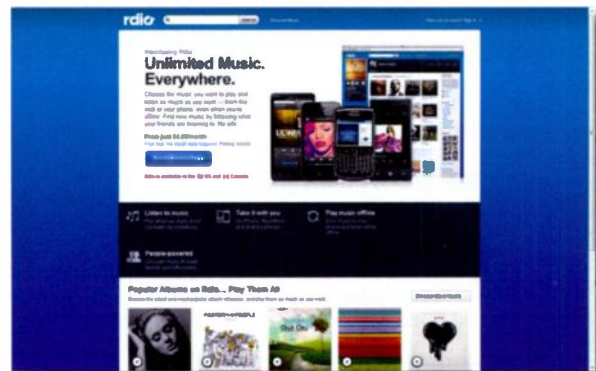
The size of that piece may be dependent on how well your music is protected, shares Basskin. "Copyright is often called 'a bundle of rights,'" he says, highlighting the difference between performance rights, which

deals with when a song is played in public or broadcast live through television, radio, or Internet, and reproduction rights, which refer to when a copy of the original song is sold via iTunes, played at a club, on the radio or television, streamed, or played on YouTube. Both rights entitle the composer to separate royalties.

"You need to be represented on both sides," warns Basskin, "or else you're committing the greatest sin of mankind: leaving money on the table."

Joining collectives like SOCAN, which protects your performing rights, and CMRAA, which covers reproduction rights, is a good idea, regardless of whether your music is broadcast through YouTube, streaming, or other online platforms. "The goal is to get you paid for your work," states Basskin, noting that a collective, like a fist, is stronger than five fingers.

"The bottom line is," says Basskin, "that these systems will pay as little as possible for the music. Collectives are pretty much the only hope we have for leveling the playing field."



**RDIO'S HOMEPAGE.**

So maybe revenues from YouTube, streaming, and other sources are not where they should be. And even then, unless you are pulling in 500 million views (at which point, you've probably already "made it"), the reality is that revenue derived from online platforms is just not practical. The real benefit to aspiring indie artists is the greater proliferation of your music that these streams allow. And that is what it should all be about. As Basskin notes: "These services depend on music. If songwriters hadn't written the songs and the performer hadn't performed the music, there would be nothing to broadcast. It's all about the music; the rest is just a container."

*Craig Leach is the Assistant Editor of Canadian Musician*



PHOTO BY JACKMAN CHU

PATRICK WOLF

## NXNE Takes Over Toronto

■ Celebrating 17 years in 2011, NXNE, Toronto's annual musical binge, welcomed over 650 bands and 300,000 attendees over six days and nights at various locations throughout Toronto and provided some excellent venues for musicians, industry insiders, media, and fans alike to take in electric performances and informative panels with ample networking opportunities.

Running June 13-19, based out of the Hyatt Regency in downtown T.O., NXNE offered up over 50 fantastic daytime sessions, workshops, presentations, and panels designed to explore the latest ideas in bridging the gap between creativity and the interactive world. Sessions included: Digital Beats + Tweets: How Technology Is Changing The Face Of Hip Hop; Fuelling Your Artistry With Funding; Get Rich Or Die Streamin'; Accidents, The True 5th Beatle; On Mobile App Design: Experiences That Don't Suck; along with a keynote speech from 13-year-old prodigy Adora Svitek who presented a talk titled "Childish Ideas."

After taking care of business during the day, attendees spilled out into the streets of the Big Smoke and took in over 650 performances at clubs, halls, cafés, and other locations throughout the city. The ever-popular concerts at YDS featured the likes of DEVO, Descendents, The Pharcyde, Fucked Up, Land Of Talk, and OFF! just to name a few.

New to this year was the presentation of the inaugural NOW Magazine Lifetime Achievement Award. The award is designed to recognize individuals in the arts who have changed the world through their work. This year's recipient was Brian Wilson, best known for his work with the Beach Boys.

Next year's NXNE is slated to run June 11-17, 2012.

For more information, contact NXNE: 416-863-6963, FAX 416-863-0828, info@nxne.com, www.nxne.com.

## CRIA Rebrands As Music Canada

■ The Canadian Recording Industry Association (CRIA), a 47-year-old organization, has announced that it has undergone a rebranding and will now be known as Music Canada.

Music Canada will continue with CRIA's mandate of representing Canada's major record labels and many of the leading independent labels and distributors, while also becoming a source for information regarding the music industry and a forum for dialogue about the opportunities and challenges facing the industry in Canada.

As part of the rebranding, Music Canada has launched a new website designed to provide a comprehensive resource on the Canadian industry with information for those within the industry and outside of it. The website also features an online archive of the Gold and Platinum Awards in Canada going back over 35 years. Additionally, the site will regularly update content including: top 20 albums and digital tracks every Wednesday from Nielsen SoundScan; quarterly statistics on music sales; upcoming concerts across Canada; industry news and blogs; artist spotlights; and more.

For more information, contact Music Canada: 416-967-7272, FAX 416-967-9415, info@musiccanada.com, www.musiccanada.com.



PHOTO BY GUNTER KARVIS

GRAHAM HENDERSON,  
PRESIDENT OF MUSIC CANADA



PHOTO CREDIT: GUNTER KARVIS

(L-R) CATHARINE SAXBERG, JODIE FERNEYHOUGH, DERRICK ROSS, & GRAHAM HENDERSON

## Music Canada & Slight Music Support Unison Benevolent Fund

■ Music Canada and Slight Music have announced support for the Unison Benevolent Fund, a safety net designed to provide discreet relief to music industry personnel in times of personal hardship and crisis.

Together they have pledged to help raise a \$1 million capital endowment fund, kick starting donations with commitments of \$250,000 each from Music Canada and Slight Music. The \$250,000 pledges will be fulfilled when the million dollar goal is reached. Music Canada has also provided an \$80,000 cash infusion for the immediate operations of the fund.

"On behalf of Music Canada, I'm proud to be able to help Unison get off to a viable start in cooperation with the music publishers in Canada, as we work hand in hand and in conjunction with other industry stakeholders for the benefit of the entire music community," says Graham Henderson, President of Music Canada. "I have every confidence that we will reach the million dollar target."

"This is an important step forward for the music industry and I am extremely pleased to be part of it," says Gary Slight, CEO of Slight Communications. "Unison will be a welcome safety net for people in the music community who need a hand-up during difficult circumstances. I challenge others to match our donations so that Unison can be there for our community for many years to come."

For more information or to make a donation, call 416-479-0675 or visit www.unisonfund.ca.



STEVE VAI

## Guitar Workshop Plus Adds Steve Vai To Lineup

■ Guitar Workshop Plus has announced that Steve Vai has been added to its guest artist lineup for 2011. The Grammy Award-winning guitar virtuoso will join already announced guest artists Orianthi, Rik Emmett, Mike Stern, and Dave Martone among others.

Two Toronto sessions will be held July 17-22 and July 24-29, while the Vancouver workshop takes place August 7-12.

For more information, including which guest artists will be at which workshop, visit [www.guitarworkshopplus.com](http://www.guitarworkshopplus.com).



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KOSA CUBA

## KoSA Rocks Italy, The Big Apple & Cuba

■ This past spring saw KoSA Music host its workshops and drumming festivals in Italy, New York City, and Cuba.

From April 2-3, 2011, KoSA held its first official workshop in Turin, Italy in collaboration with the GM Drum School in Torino. Aldo Mazza, KoSA Founder and Artistic Director, along with drumset artist Sergio Bellotti were invited to lead and instruct for a two-day intensive workshop covering the universal topic "It Is About The Groove." The two-day intensive workshop culminated in a public jam at a local club.

On Sunday, March 29th KoSA held its KoSA NY one-day workshop including clinics and concerts at Lehman College. The event featured top artists from a variety of musical genres. Clinicians were Arnie Lang, Jonanthan Haas, Allan Molnar, Scott Kettner, Mike Clark, and Victor Rendón joined by his group Co-Tim-Bó.

KoSA Cuba held its annual workshop and festival from March 6-13, 2011. This year's program was jam packed with conferences, hands on classes, private lessons, and evening concerts in historic Havana.

Highlights of the workshop were a special class with Cuban percussion group Percuba Ensemble teaching rumba as well as special traditional concepts in performance and seeing Amadito Valdés, Oliver Valdes, Jesus and Yuliet Abreu from Los Papines, and Enrique Pla do an impromptu jam. KOSA participants were also given the opportunity to see various live performances with top Cuban artists and dance troupes throughout the week. The 2012 edition of KoSA Cuba will take place March 3-10.

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



KOSA ITALY

## What Is This?

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



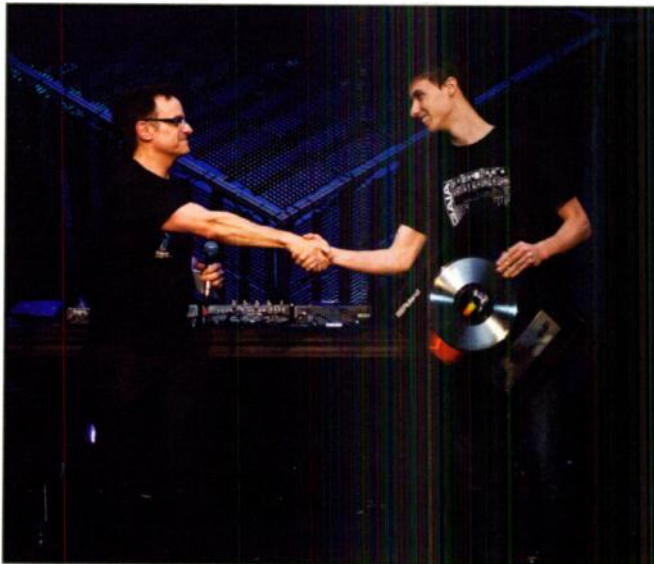
## First-Time Composer Wins Roland Synth Contest

■ After an intense round of judging, Calgary's own Jaimie Stewart, also known as Jaiprime, was awarded the grand prize at the 4th Roland Synth Contest National Finals with his first-ever musical composition, "Bring Sunlight." The national finals took place on June 1 in Montreal, QC as part of the MUTEK Festival. Jaiprime, along with The Cogent Project and CASHCAT, both from Vancouver, had their compositions showcased in front of a live audience and a panel of judges.

For his win, Jaiprime took home the grand prize package worth over \$5,000, which included a Roland GAIA SH-01 Virtual Analog Synth, a Roland AX-SYNTH Shoulder Synthesizer, Cakewalk SONAR X1 Producer, and more. The Cogent Project took home second prize and CASHCAT placed third.

When speaking of his experience, Stewart says: "It was seriously incredible to be a part of the Roland Synth Contest. Just to be picked as one of the top three and to be able to meet all the great people that I did was a win for me."

For more information about the Roland Synth Contest, visit: [www.roland.ca/synthcontest](http://www.roland.ca/synthcontest).



JAIPRIME RECEIVES HIS FIRST-PLACE AWARD FROM DOUG MCGARRY OF ROLAND CANADA.



DENIS CHADBOURN

## New Organization To Support Canadian Bluegrass

■ Canada now has a nation-wide bluegrass organization. The Bluegrass Music Association of Central Canada (BMACC) recently underwent changes to its corporate status, creating the Bluegrass Music Association of Canada (BMAC).

"Our main objective is to create a ready-made support system, for bluegrass enthusiasts, to plug directly into," says Denis Chadbourn, President of the BMAC. "This system will make it easier to market bluegrass, not just here at home, but it will help market Canadian bluegrass to the world at large."

The BMAC is a self-funded, grassroots movement that supports all bluegrass-related interests, from songwriters to festival promoters. It will unite a network of Canadian bands, clubs, festivals, venues, radio programs, and fans under a single banner.

For more information, contact Membership Director Gord Devries: 519-668-0418, [gord.devries@rogers.com](mailto:gord.devries@rogers.com).



THE NEWLY-RENOVATED STUDIO AT COALITION MUSIC

PHOTO: RICHARD MEISNER

## Coalition Music & I.T.T.A. Form Partnership, Offer New Program

■ Working alongside Daniel Brooks and his established team at International Tour and Tech Academy (ITTA) in Hamilton, ON, Coalition Music has created a program for those who wish to work behind the scenes of the music industry.

Recognized by the Private Career College Act, ITTA will be moving into Coalition's new, recently renovated work space that boasts a functioning management office, a brand new recording studio with a Neve recording console, and private rehearsal spaces.

The course, which began in early June 2011, lasts 10 weeks and provides training in areas such as tour management, guitar and drum tech, travel and tour logistics, merchandising, and accounting and budgeting, among others. Participants in the program have the opportunity to meet and work with a number of developing artists and are able to leverage the expertise of managers who currently work with acts such as Simple Plan, Our Lady Peace, Finger Eleven, and Justin Nozuka.

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



DOC WALKER PERFORMS LIVE FROM THE 2010 CCMA AWARDS CEREMONY.



SOCAN PANEL

## Canadian Country Music Week Rides Into The Hammer

■ Hamilton, ON is this year's host city of Canadian Country Music Week (CCMW) and the CCMA Awards ceremony, happening September 9-12. CCMW is the annual get-together of the Canadian country music industry, offering four days of seminar sessions, songwriter cafés, round tables, and receptions, all culminating with the presentation of the CCMA Awards.

This marks the first time in over 15 years that this event has been held in Hamilton. Hamilton Entertainment and Convention Facilities CEO Duncan Gillespie says: "We are immensely proud

that this event is returning to Hamilton. Country fans have always represented some of our most loyal and energetic patrons and we are thrilled to host this event locally at our facilities."

The Chair of the CCMA Board of Directors, Jackie-Rae Greening, comments: "The CCMA is thrilled to be returning to Hamilton. A great percentage of our membership is from Ontario, so it's only fitting we bring country music's annual reunion back home. We're positive the City of Hamilton will make this a memorable celebration and a wonderful opportunity for Canada's talent."

Canadian Country Music Week and the Canadian Country Music Awards make up a four-day conference and celebration culminating in the nationally-broadcast CCMA Awards. Country Music Week is one of the largest music events in Canada each year with a combination of activities for both community and industry attendees including showcase opportunities for newcomers, educational seminars, and an all-day FanFest that delivers Canada's stars to the community.

For more information, contact CCMA: 416-947-1331, FAX 416-947-5924, [country@ccma.org](mailto:country@ccma.org), [www.ccma.org](http://www.ccma.org).

## MARKETING SUPPORT

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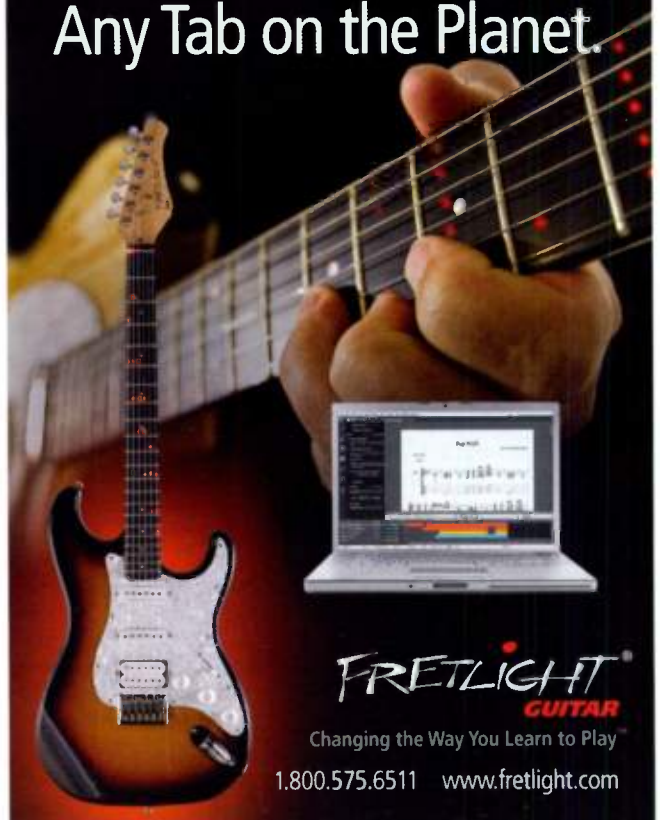
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(L-R): ROBYN LORENSEN, JENNY LI, JANE LANGE, MATTHEW EMERY, PRESENTER & PREVIOUS WINNER ROB TEEHAN, VANCOUVER CHAMBER CHOIR ASSISTANT CONDUCTOR JOHN WILLIAM TROTTER & THE VANCOUVER CHAMBER CHOIR IN BACKGROUND.

## 2011 Young Composers Competition Winners Announced

■ The Vancouver Chamber Choir and Artistic Director Jon Washburn have drawn their 40th concert season to a close with the performance of *Youth And Music* and winner announcements of the 2011 Young Composers Competition.

The competition finalists came from all over North America and were selected from 71 pieces submitted. Taking home first and second prizes in the elementary category (ages 8-12) was Jane Lange, whose compositions "Sing a Spring-time Song" and "Through the Flowing River" garnered her the two awards.

In the secondary category (ages 13-17), first prize went to Dylan Glenn for his piece titled "Who Is Sylvia" while Jenny Li came in second with "Clouds."

For the college and university category (ages 18-22), Matthew Emery's composition "Peace, My Hear" took top honours while "The Blue Bird" by Lyon Hazzard was given second place.

For more information, contact The Vancouver Chamber Choir: 604-738-6822, FAX 604-738-7832, [www.vancouver-chamberchoir.com](http://www.vancouver-chamberchoir.com).

## ALBUM SALES UP FOR FIRST TIME IN SIX YEARS

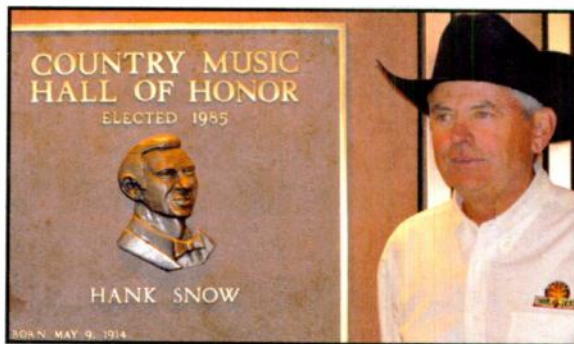
According to a recent report from Nielsen SoundScan, total album sales, a figure that includes CDs, digital albums, LPs, and other media, increased 1 per cent in the first six months of 2011 over the same period last year.

The gain is not much, but a significant improvement over double digit percentage drops that have become the norm over the last decade.

Additional figures show that overall music sales – encompassing albums, singles, music videos, and digital tracks – are up 8.5 percent over last year at this time. An irony, however, is that although album sales have been bolstered this year by sales of blockbusters from superstar artists such as Lady Gaga and Adele, the net gain is mostly attributed to sales of older albums, those released 18 months ago or earlier.

To read the full report, visit: [www.nielsen.com](http://www.nielsen.com).

## Unity For The Canadian Country Music Hall Of Fame



RON SANDERS

■ The National Music Centre (NMC) together with The Canadian Country Music Association (CCMA) and Merritt Walk of Stars (MWS) have announced the signing of a Memorandum of Understanding that will see the Canadian Country Music Hall of Fame revitalized and reunited under a collaborative banner.

After more than three years of uncertainty, these three organizations have come together to bring unity to the Canadian Country Music Hall of Fame with the CCMA responsible for inductions, MWS displaying the induction plaques in Merritt, BC, and NMC housing the collection of memorabilia in Calgary, AB.

"This collaboration speaks to the very heart and soul of the National Music Centre," says NMC President and CEO Andrew Mosker. "It allows us to further our mandate of being a national catalyst for music in Canada as well as amplifying the love, the sharing, and the understanding of music both within our own walls as well as through other organizations across the country."

Merritt Walk of Stars President Ron Sanders says the agreement finally gives the three organizations a place from which to move forward. "We have worked very hard with the CCMA and NMC to get here," he explains. "We have a passionate and committed community here in the Country Music Capital of Canada and we're excited about the possibilities that will result from working together."



ANDREW MOSKER

Don Green, Executive Director of the CCMA, says for his organization, the agreement means stability, consistency, and credibility for the inductees to the Hall of Fame. "This agreement will mean that country music in Canada will have a unified team working together to honour those who have made significant contributions to the genre," he says.

While the Canadian Country Music Hall of Fame Collection will housed at the National Music Centre in Calgary, the Merritt location, which opens Summer 2011, will also feature a number of artifacts rotating throughout the year in addition to the official Hall of Fame plaques.

Starting in September in Hamilton, ON, the CCMA will once again induct honourees into the Canadian Country Music Hall of Fame. The Hall of Fame Collection in its entirety can be seen free of charge during the Calgary Stampede, July 8-17, 2011.

For more information, contact CCMA: 416-947-1331, FAX 416-947-5924, [country@ccma.org](mailto:country@ccma.org), [www.ccma.org](http://www.ccma.org).



## Growth Projected For Canadian Entertainment & Media Companies

■ Entertainment and media (E&M) spending rose by 4.8 per cent in Canada in 2010 and 3.2 per cent for Canada and the US combined, the first increase in North American spending since 2007, according to PwC's Global Entertainment and Media Outlook 2011-2015, which provides forecasts and analysis on 13 major E&M industry segments in 48 countries.

"The entertainment and media industry is highly motivated to create experiences that engage today's consumer across multiple-platforms, which in turn is creating multiple opportunities for companies to profit," says Jerry Brown, Associate Partner in the Entertainment & Media practice for PwC.

Currently, spending on digital platforms accounts for 26 per cent of all global spending on entertainment and media, but by 2015 PwC says that share will rise to almost 34 per cent as more consumers access content online and through other non-traditional methods.

This will have impacts across all industries and result in new complementary revenue streams for traditional business models, from Internet and TV advertising to video games, movies, and music. Internet and TV advertising will grow by over 50 per cent by 2015, while mobile apps and the spread of tablets and smartphones will mean a more than three-fold increase in mobile TV advertising.

Brown continues: "The challenge for Canadian entertainment and media companies will be to turn what consumers want and expect into sustainable, profitable, and engaging relationships, by offering them advantages which they value. As the digital market evolves and technologies and legislation mature, these factors will reduce the ubiquity of pirated content."

To access the Global Entertainment & Media Outlook 2011-2015 online, visit: [www.pwc.com/outlook](http://www.pwc.com/outlook).



JERRY BROWN



THE ARTIST LIFE BUSKING FOR CHANGE IN SUPPORT OF WAR CHILD.

## S.C.E.N.E. Music Festival

■ This year's edition of the S.C.E.N.E. Music Festival, the annual smorgasbord of up-and-coming bands that overtakes downtown St. Catharines, ON every June, proved again to be a hot spot for musicians and fans alike.

Showcasing over 160 bands at various clubs, bars, cafes, and stages, headliners included Cancer Bats, Michou, Silverstein, D-Sisive, The Reason, USS, and Die Mannequin, while local favourites such as The Lucky Ones, Beth Moore Band, The KAC Himself, and Talk In Blue kept the 5,000-plus attendees well entertained throughout the one-day event.

Back again this year was the War Child Busking For Change initiative, which saw bands play short acoustic sets at various locations in support of War Child, a non-profit charity that strives to help empower and provide assistance to children in war-torn and conflicted areas.

Check out CM's video recap of S.C.E.N.E. at: [www.canadianmusician.com/multimedia](http://www.canadianmusician.com/multimedia).

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

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## Canada's Walk Of Fame Seeking Song

■ Canada's Walk of Fame announced that Chantal Kreviazuk and Raine Maida will join previously-announced pianist, producer, and songwriter Stephan Moccio in the new competition offering Canadians a chance to help create a song for Canada's Walk Of Fame.

Since June 1, 2011, Canadians have been submitting their poems, essays, and vocal or musical interpretations describing what they believe is the true essence of the Canadian identity and what makes them proud to be Canadian for a chance for their composition to be turned into the official Walk Of Fame song. The winner will also receive \$25,000 cash and \$10,000 in studio time at Metalworks Studios.

"It's an honour to be a part of any creative venture that has the potential to add to Canada's cultural legacy," says Maida on behalf of himself and his wife, Kreviazuk. "We are both very proud Canadians and look forward to working alongside those who share our passion to create something truly representative of how we feel about our country."

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



RAINE MAIDA & CHANTAL KREVIAZUK

## Metalworks Institute Introduces New Programs

■ Metalworks Institute has announced that it is now offering new diploma programs in Music Performance and Technology.

"We are extremely excited about the new curricula," says MWI Academics Director Craig Titus. "These two-year programs are designed to cultivate and enhance a musician's ability in music performance and augment their skills through a comprehensive study of music technology and business applications. Our programs differ from traditional music performance-style courses by training students to utilize technology to assist them in the studio, onstage, and in the creative process of composition and songwriting. These programs will thoroughly prepare our graduates for careers as musicians in today's industry. Our exclusive partnership with Metalworks Production Group and the legendary Metalworks Studios will give our students the opportunity to develop as musicians in a real-world, professional environment."

Metalworks Institute offers Music Performance Technology programs with majors in drums and percussion, guitar, bass guitar, keyboards, and vocals.

For more information, contact MWI: 905-279-4000, [admissions@metalworksinstitute.com](mailto:admissions@metalworksinstitute.com), [www.metalworksinstitute.com](http://www.metalworksinstitute.com).



## Canadian Music Fest Accepting Submissions

■ Submissions for showcase spots are now open for the 2012 edition of Canadian Music Fest, taking place March 21-25, 2012 at various venues throughout Toronto in tandem with Canadian Music Week.

Offered is a chance to play in front of more than 3,000 domestic and international industry insiders and media reps, A&R reps, music publishers, talent buyers and agents, promoters, and festival directors from 30-plus countries. Accepted bands and artists will be announced on a regular basis; the earlier the submissions, the earlier the response.

For more information, contact Canadian Music Fest: 905-858-4747, FAX 905-858-4848, [festival@cmw.net](mailto:festival@cmw.net), [www.canadianmusicfest.com](http://www.canadianmusicfest.com).



## Music Books Plus Launches New Website

■ Music Books Plus is pleased to announce the launch of its new website at [www.musicbooksplus.com](http://www.musicbooksplus.com). Music Books Plus is an international distributor of books, DVDs, and software on music, pro audio, lighting, video, broadcast, multimedia, and business shipping to over 80 countries.

The new website includes over 13,000 titles including an extensive variety of new products. It features improved navigation, expanded search capabilities, improved checkout, faster access speed, and a fresh, updated design.

Music Books Plus is operated by Norris-Whitney Communications Inc., publisher of *Canadian Musician*, *Canadian Music Trade*, *Professional Sound*, *Professional Lighting & Production* and *Music Directory Canada*.

Visit the Music Books Plus website at [www.musicbooksplus.com](http://www.musicbooksplus.com). For more information, contact Maureen Jack: 906-641-6552, FAX 888-665-1307, [mjack@nor.com](mailto:mjack@nor.com).



■ **Halifax Jazz Festival**

Halifax, NS  
July 8-16, 2011  
[www.halifaxjazzfestival.com](http://www.halifaxjazzfestival.com)

■ **Barrie New Music Fest**

Barrie, ON  
July 14-17, 2011  
[info@newmusicfest.ca](mailto:info@newmusicfest.ca),  
[www.newmusicfest.ca](http://www.newmusicfest.ca)

■ **Vancouver Folk Music Festival**

Vancouver, BC  
July 15-17, 2011  
604-602-9798, FAX 604-602-9790  
[info@thefestival.bc.ca](mailto:info@thefestival.bc.ca),  
[www.thefestival.bc.ca](http://www.thefestival.bc.ca)

■ **37<sup>th</sup> Home County Folk Festival**

London, ON  
July 15-17, 2011  
519-432-4310, FAX 519-432-6299  
[info@homecounty.ca](mailto:info@homecounty.ca),  
[www.homecounty.ca](http://www.homecounty.ca)

■ **South County Fair 2011**

Fort Macleod, AB  
July 15-17, 2011  
[www.scfair.ab.ca](http://www.scfair.ab.ca)

■ **23<sup>rd</sup> Beaches International Jazz Festival**

Toronto, ON  
July 15-24, 2011  
416-698-2152, FAX 416-698-2064  
[info@beachesjazz.com](mailto:info@beachesjazz.com),  
[www.beachesjazz.com](http://www.beachesjazz.com)

■ **Guitar Workshop Plus Toronto**

Toronto, ON  
Session 1: July 17-22, 2011  
Session 2: July 24-29, 2011  
[info@guitarworkshopplus.com](mailto:info@guitarworkshopplus.com),  
[www.guitarworkshopplus.com](http://www.guitarworkshopplus.com)

■ **2011 NPM National Convention**

Louisville, KY  
July 18-22, 2011  
240-247-3000, FAX 240-247-3001  
[npmsing@npm.org](mailto:npmsing@npm.org), [www.npm.org](http://www.npm.org)

■ **New Music West 2011**

Edmonton, AB  
July 21-23, 2011  
[info@newmusicwest.com](mailto:info@newmusicwest.com),  
[www.newmusicwest.com](http://www.newmusicwest.com)

■ **Hillside Festival**

Guelph, ON  
July 22-24, 2011  
[info@hillsidefestival.ca](mailto:info@hillsidefestival.ca),  
[www.hillsidefestival.ca](http://www.hillsidefestival.ca)

■ **KoSA 16 International Percussion Workshop, Drum Camp & Festival**

Castleton, VT  
July 26-31, 2011  
514-482-5554  
[info@kosamusic.com](mailto:info@kosamusic.com),  
[www.kosamusic.com](http://www.kosamusic.com)

■ **GMA Immerse 2011**

Nashville, TN  
July 28-31, 2011  
[info@gospelmusic.org](mailto:info@gospelmusic.org),  
[www.experienceimmerse.com](http://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](mailto:info@canmorefolkfestival.com),  
[www.canmorefolkfestival.com](http://www.canmorefolkfestival.com)

■ **Guitar Workshop Plus Vancouver**

Vancouver, BC  
August 7-12, 2011  
905-567-8000  
[info@guitarworkshopplus.com](mailto:info@guitarworkshopplus.com),  
[www.guitarworkshopplus.com](http://www.guitarworkshopplus.com)

■ **Honey Jam All-Female Showcase**

Toronto, ON  
August 11, 2011  
[honeyjaminfo@gmail.com](mailto:honeyjaminfo@gmail.com),  
[www.honeyjam.com](http://www.honeyjam.com)

■ **National Flute Association Convention 2011**

Charlotte, NC  
August 11-14, 2011  
661-299-6680, FAX 661-299-6681  
[conventionservices@nfaonline.org](mailto:conventionservices@nfaonline.org),  
[www.nfaonline.org](http://www.nfaonline.org)

■ **Ottawa Folk Festival**

Ottawa, ON  
August 25-28, 2011  
613-230-8234, FAX 613-230-1113  
[festival@ottawafolk.org](mailto:festival@ottawafolk.org),  
[www.ottawafolk.org](http://www.ottawafolk.org)

■ **Detroit Jazz Festival**

Detroit, MI  
September 2-5, 2011  
313-447-1248, FAX 313-447-1249  
[info@detroitjazzfest.com](mailto:info@detroitjazzfest.com),  
[www.detroitjazzfest.com](http://www.detroitjazzfest.com)

■ **CCMA Country Music Week 2011**

Hamilton, ON  
September 9-12, 2011  
416-947-1331, FAX 416-947-5924  
[country@ccma.org](mailto:country@ccma.org), [www.ccma.org](http://www.ccma.org)

■ **Pro A/V Golf Tournament**

Caledon, ON  
September 21, 2011  
905-641-3471  
[jnorris@nor.com](mailto:jnorris@nor.com), [www.proavgolf.com](http://www.proavgolf.com)

■ **POP Montreal 2011**

Montreal, QC  
September 21-25, 2011  
514-842-1919, FAX 514-664-1063  
[www.pophmontreal.com](http://www.pophmontreal.com)

■ **Celtic Colours International Festival 2011**

Cape Breton, NS  
October 7-15, 2011  
902-562-6700, FAX 902-539-9388  
[info@celtic-colours.com](mailto:info@celtic-colours.com),  
[www.celtic-colours.com](http://www.celtic-colours.com)

■ **25<sup>th</sup> Ontario Council of Folk Festivals (OCFF)**

Niagara Falls, ON  
October 13-16, 2011  
613-560-5997, FAX 613-560-2001  
[info@ocff.ca](mailto:info@ocff.ca), [www.ocff.ca](http://www.ocff.ca)

■ **Breakout West 2011**

Whitehorse, YK  
October 20-23, 2011  
204-943-8485, FAX 204-453-1594  
[rick@breakoutwest.ca](mailto:rick@breakoutwest.ca),  
[www.breakoutwest.ca](http://www.breakoutwest.ca)

■ **54<sup>th</sup> College Music Society National Conference**

Richmond, VI  
October 20-23, 2011  
406-721-9616, FAX 406-721-9419  
[cms@music.org](mailto:cms@music.org), [www.music.org](http://www.music.org)

■ **Montreal Drum Fest**

Montreal, QC  
October 22-23, 2011  
888-928-1726  
[www.montrealdrumfest.com](http://www.montrealdrumfest.com)

■ **WOMEX 2011 (World Music Expo)**

Copenhagen Denmark  
October 26-30, 2011  
+49 30-318-614-30,  
FAX +49 30-318-614-10  
[www.womex.com](http://www.womex.com)

■ **Billboard Touring Conference & Awards**

New York, NY  
November 9-10, 2011  
212-493-4263  
[conferences@billboard.com](mailto:conferences@billboard.com),  
[www.billboardevents.com](http://www.billboardevents.com)

■ **PASIC 2011**

Indianapolis, IN  
November 9-12, 2011  
317-974-4488, FAX 317-974-4499  
[percarts@pas.org](mailto:percarts@pas.org), [www.pas.org](http://www.pas.org)

■ **Midwest Clinic 2011**

Chicago, IL  
December 14-17, 2011  
847-424-4163, FAX 847-424-5185  
[info@midwestclinic.com](mailto:info@midwestclinic.com),  
[www.midwestclinic.com](http://www.midwestclinic.com)

## Peavey ReValver Mk III.V Amp Modeling Software

By Chris Gallant

Compared to solid-state or digital amps, tube amps are generally considered warmer, more dynamic, and to have a smoother gain structure. But good tone does come at a price – the chassis are often bulky, they require routine maintenance, and there is always potential for a tube to burn out mid-performance.

In an effort to deliver all the tone without the rig, Peavey's ReValver Mk III.V amp modeling software combines convincing emulation with a user-friendly interface to give the engineer or player endless possibilities for that rhythm or lead part. For this review, I am taking a stripped-down approach with my Dell Inspiron 1720 notebook and MacBook Pro, Realtek HD Audio sound card, M-Audio Fast Track Pro interface, and Audio Technica AT-M20 monitoring headphones.

After downloading the software from Peavey's website, installation was quick and relatively painless. Immediately I noticed a lack of any tutorials or pop-up windows explaining key features or proper audio device settings. This wasn't a big problem as the user guide is available from the help menu, but it would have been useful while I was being prompted with vague error messages regarding my computer's IO stream. In any case, I had my system completely configured in about 20 minutes.

The interface is very user-friendly and it was clear that there were two overall paths I could take: sample the presets of amplifier, effect, and processor combinations or create my own signal chain. I played my Les Paul through each preset and explored the range of tones available from this application. Spanky cleans through Vox-styled rigs and searing leads from Marshall- and Mesa-type amps were readily available for customization. Models of the more boutique amps like Diezel and Orange were available and Peavey, of course, includes nearly its entire line of guitar amps from the Classic 30 to the 6505+ as well as a sampling of Budda amps, which is likely a result of their partnership in recent years.

I began creating my own signal



chains and found that the default amp and pedal settings were consistently lacking in the higher frequencies which left some amps sounding a tad dull. This was quickly remedied with changes in EQ or by manipulating the fantastic cabinet modeler, which boasts its own tone stack, microphone types, and a large palette of speaker cabinets to choose from. You can even create a custom speaker cabinet that has parameters for box size, number and type of speakers, as well as microphone type, axis, and distance settings. The sounds achieved by turning the knobs and configuring cabinets were quite convincing for a piece of digital software, but I found issues with dynamics. In a live setting, I like to clean up my guitar signal with the volume knob – doing this with almost every amplifier in ReValver resulted in a loss of upper-mid and high frequencies, forcing you to do all of the tone shaping on the computer and leaving your guitar out of the equation. This would not be overly problematic in a studio setting as your tone is usually untouched but it potentially restricts use of ReValver onstage.

The selection of pedals is limited but covers all of the major bases: dirt boxes, time-based effects, and a couple of wah pedals. There are also multiple preamps, power amps, and pieces of rack gear available including reverbs and compressors. And just like with the amps, you can save your favourite pedal settings as presets. ReValver also makes signal chain ordering easy by incorporating drag-and-drop functionality in the module pane.

The tech-savvy guitarist will find ReValver quite entertaining. For all



the amps and even some of the processors, you can use the Tweak menu. This interesting feature allows you to do things like remove controls, configure the power transformer, and customize the tubes even down to the filament! I used this tool to make some mods that I wanted to implement on my physical Peavey amp and wondered about the potential to use the Tweak menu as a testing ground for future amp designs.

In summary, Peavey's ReValver Mk III.V is impressive in its ability to emulate tube amp sounds and give the user creative control. It likely won't replace your amplifier in a live situation yet, but the endless signal chain possibilities will surely aid in your quest for the ultimate guitar tone.

*Chris Gallant is the gear-addicted lead singer and guitarist for PEI's "skatalternative rock" band, The Sidewalks. He can be reached by writing: [chris@thesidewalks.com](mailto:chris@thesidewalks.com)*



# **PREMIUM** *Ibanez*

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## iConnectMIDI iOS CoreMIDI Hardware Interface

By Paul Lau

**T**he iConnectMIDI is one of the sharpest innovations I've come across this year. The unit is a Swiss Army knife for MIDI manipulation on a computer or handheld device – well-built, lightweight, and functional.

The iConnectMIDI is essentially a hub that allows you to bring different technologies together. One feature I found particularly exciting? It also allows you to integrate your antiquated keyboard gear into the current technological realm. So what is MIDI?

MIDI stands for Musical Instrument Digital Interface, a technology developed in the early '80s that allowed different manufacturers to have their musical instruments (usually keyboards or sound modules) communicate with each other in a practical, musical way. After that, the next step was computer recording or sequencing via MIDI. Sequencing with MIDI allowed musicians to effectively and easily layer parts and create multi-tracks and soundscapes that were usually recorded by live playing musicians. With the advent and advances of digital audio recording, MIDI started to take a backseat to newer technologies like quantization of audio tracks, audio replacement, and of course, pitch correction. Everything MIDI had to offer, digital audio was overshadowing.

Now, with the iConnectMIDI in play, users can revisit the world of MIDI, and the world of MIDI is a fun and easy place to create music. For example, if you are a beginner, connecting a MIDI keyboard to a "how to play" musical app would be a perfect application. Allowing that to happen would be the hub – the iConnectMIDI. For the advanced or professional musician, using newly-developed musical software apps through the iConnectMIDI would aid in developing new ways to produce and create music, not to mention the affordability and mobility of a mini – no, a micro-mini – studio almost anywhere you go.

Recently, Demetrio Navarro from iConnectivity came over to walk me through using the device in various applications. I was impressed with the quick set-up – mere minutes. As for how it works with your i-device, you first load a music-based app and then connect the iConnectMIDI via a supplied 30-pin dock connector cable that is connected to one of the mini-USB ports. You hook up your MIDI device (keyboard or pad) and presto – you're ready to jam.

My biggest concern was latency and whether or not the throughput would be at all hesitant (or if you could feel a delay). I was very pleased that even while running multiple devices (the iConnectMIDI can support eight MIDI trigger devices), I couldn't notice any latency. It works, and it works well.



On the technical side, the set-up is so easy that there virtually is no set-up; it auto-configures based on what you connect it to. There is no need for a computer unless you are using it as a MIDI interface for either a Mac or PC. As a MIDI interface, it is configured with two in and two out MIDI ports. They also support the standard 16 channels for each and the chained MIDI device. The iConnectMIDI is compliant with the iOS 4.2 CoreMIDI framework and compatible with any CoreMIDI-enabled application available from the App Store, of which there are dozens already available. It has a fully-configurable MIDI routing engine and configurable MIDI data filtering on either the in or out ports. Perhaps most importantly, it boasts a non-volatile configuration storage.

To be specific, these are the supported iOS Devices: iPad WiFi, iPad 3G, iPhone 3Gs, iPhone 4, iPod touch 3G, and iPod touch 4G. For sound and lighting techs, iConnectivity is currently working to release a DMX accessory that will provide the appropriate connections for your DMX lighting and control systems.

iConnectMIDI not only fully supports the MIDI standard, it also supports Sysex and MTC. In addition, iConnectMIDI can be configured to filter any MIDI port from passing any special MIDI events, sometimes referred to as MIDI mute. And with all that, I am very pleased and proud to see that this cool innovation is home-grown and invented right here in Calgary, AB.

Long live MIDI! The iConnectMIDI is just the revitalization and innovation that MIDI users and the world of MIDI have been waiting for.

*Paul Lau is a musician, producer, film score composer, and MIDI and digital audio specialist. He is the Managing Director of PowerMusic5Records ([www.powermusic5.com](http://www.powermusic5.com)) and SoundMixFactory ([www.soundmixfactory.com](http://www.soundmixfactory.com)) and a member of the cool Christian pop band Scatter17 ([www.scatter17.com](http://www.scatter17.com)).*

## Zildjian Gen 16 Z Pack

By Luke Marshall

If you're in the market for some new cymbal sounds for your recordings and a fan of Zildjian products, you now have a fresh new option to consider with the Gen 16 Digital Vault.

With the package, users can access a complete collection of 14 A-series Zildjian crashes, splashes, rides, chinas, and hi-hats. Recorded with direct mics, stereo overheads, and room mics, the cymbals sound like the real deal and offer many variations in terms of velocity of hits, sticks used, and stick technique. Each cymbal has options for bow, edge, and bell positions, while the hi-hat offers tip and edge hits at five positions between open and closed.

Gen16 comes with the BFD Eco DV player software, which allows for great workability and the option to expand by adding other Zildjian libraries in the future. The player also includes options to edit the cymbal sounds with EQ and effects.



The set-up time for the software is very quick. There are two DVDs to install; you launch the BFD Eco application, enter your serial number, and you're ready to rock.

So which models are included in the collection?

- 10" A Custom Splash (Stick, Brush)
- 16" A Custom Crash (Stick, Brush, Mallet)
- 18" A Custom Crash (Stick, Brush, Mallet)
- 18" A Custom China (Stick, Mallet)
- 20" A Custom Crash (Stick, Mallet)
- 22" China Boy High (Stick, Brush, Mallet)
- 14" A Custom Hat (Stick, Brush)
- 14" A Custom Mastersound Hat (Stick, Rod)

- 14" New Beat Hat (Stick, Brush)
- 20" A Custom Med Ride (Stick, Brush)
- 20" A Ping Ride (Stick, Rod)
- 20" A Rock Ride (Stick)
- 21" A Sweet Ride (Stick, Brush)
- 21" Rezo Ride (Stick, Rod)

The default window in Gen16 is the kit window, which has a mixer with faders, pan pots, and basic channel strip. In the upper part of the window it lists the samples you have loaded. On the right side of the channel strip, there are channels for overheads, rooms, aux 1, aux 2, and master faders. Each channel has options to solo, mute, or add effects through an insert. When adding effects, you are able to adjust pitch (tuning), dynamic response, increase or decrease the amount of level you are sending to an aux, EQ, and add built-in effects. You have complete control of the sound you're getting from the cymbal.

All of the cymbals sound great to start with, and each one has its own unique characteristics that will help when picking the perfect cymbal for your mix. The ability to grab various tones from the cymbals is a very nice addition.

I was very impressed with the bell tones you can load up on some of the cymbals. Also, the difference between louder and softer hits is very accurate as well. The frequency information changes between the two, creating a cymbal response you'd expect to hear from the genuine article. With all of the cymbal hits being polyphonic, one cymbal strike doesn't cut off the ring of the other. This makes creating a cymbal roll, for example, a lot easier than it has been in the past. No weird EQ changes here.

The length and accuracy of each sample allows the decay of the cymbal hit to fade to silence naturally, without any artifacts. Each cymbal is ready to take on effects in the mixing process if needed, and will also make a good substitute for a poorly-recorded cymbal track in the studio.

Just like when a seasoned drummer comes into the studio with a bunch of different cymbals to try, Zildjian's Gen 16 now gives everyone that option when



working on a project. This high-quality collection of cymbals I'm sure will be getting a lot of use on my projects in the future, and will give users access to 14 high-end cymbals that sound like the real thing in a convenient package at a great price.

Luke Marshall is a freelance recording engineer and session drummer working in Toronto. He can be contacted at: [lffc8@msn.com](mailto:lffc8@msn.com).

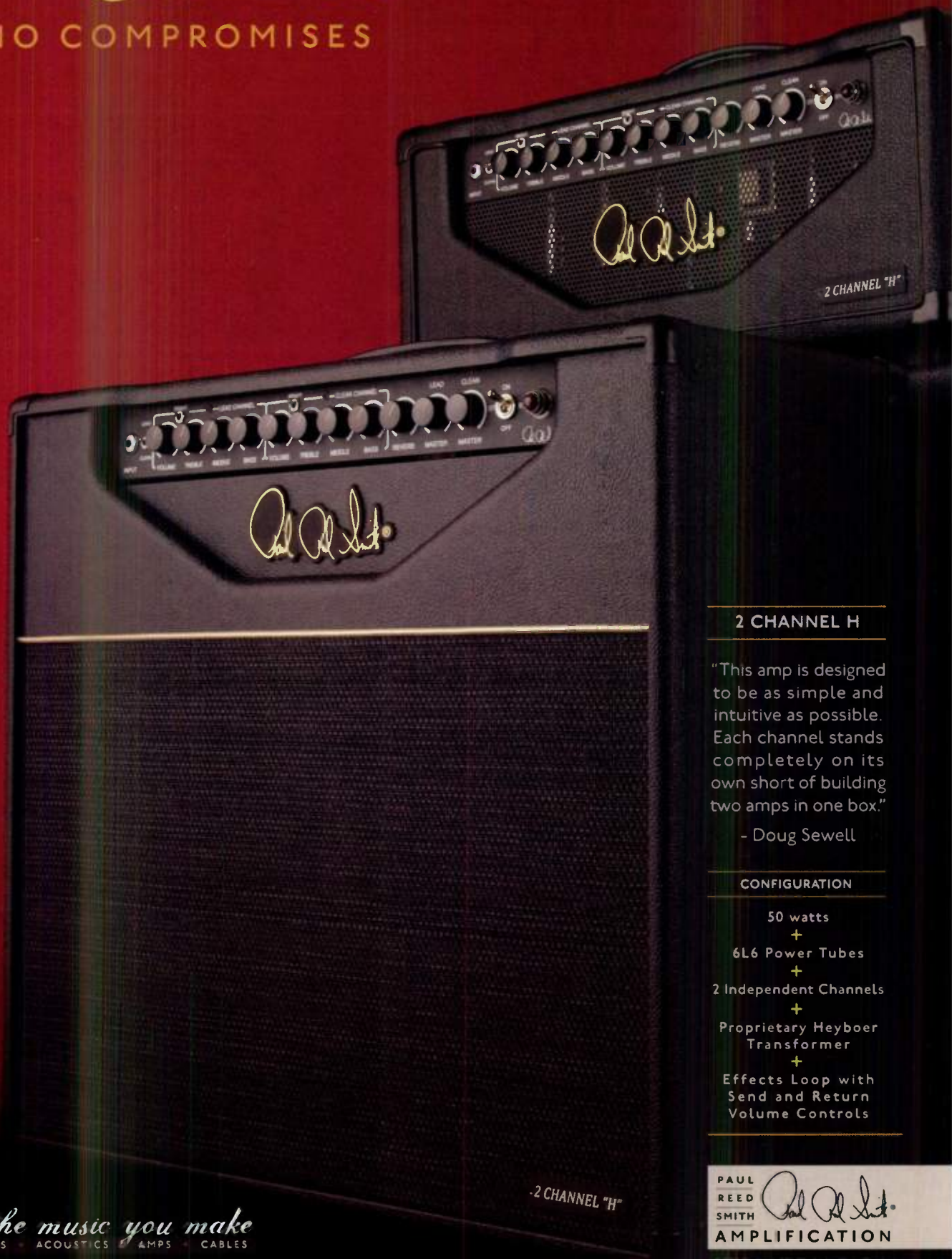
### Distributor's Comment

The Gen16 software works as a standalone or as a plug-in and is fully compatible with all current DAWs, including Pro Tools, at sample rates of up to 96 kHz. Please visit [www.gen-16.com](http://www.gen-16.com) for further information on specs on this and other Gen16 cymbals and software.

Chris Kendy  
B&J Music Ltd.

# Two Channels

## NO COMPROMISES



### 2 CHANNEL H

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+  
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+  
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Hal Rodriguez is a Toronto-based guitarist, bassist, songwriter, and music teacher who has studied with Greg Howe and Michael Oechipinti. He can be contacted at [halromusic@gmail.com](mailto:halromusic@gmail.com).

By Hal Rodriguez

# DIMINISHED DUPLICATES

## Part 2

**W**hile it's common to use the blues scale for soloing over dominant 7 chords in blues, rock, and funk, using the half-whole diminished scale can lead to creating new licks that will separate you from the crowd. The half-whole diminished scale is made up of consecutive half steps and whole steps producing the intervals 1,  $\flat 2$ ,  $\sharp 2$ , 3,  $\sharp 4$ , 5, 6, and  $\flat 7$ . For soloing over an E7 chord, for example, compare the E blues scale at the popular 12th fret position in bar one of Ex. 1 to the E half-whole diminished scale in bar two. The resulting scale shapes look quite similar as the half-whole diminished scale contains most of the notes found in the blues scale, except for the 4 (A). It also introduces a few new notes: the 3 (G $\sharp$ ), 6 (C $\sharp$ ), and  $\flat 9$  (F), which creates a distinct tension over E7.

Ex. 1

	E Blues Scale	E Half Whole Diminished Scale	F Half Whole Diminished Scale
Treble Clef			
TAB	14 12-14-15 12-15 12	14-15 12-13-15 12-14-15 12	15-16 13-14-16 13-15-16 13

Although you can find new licks by simply improvising with this scale, building another duplicate half-whole diminished scale just a half step above the root will add even more interesting notes to your playing. Bar three of Ex. 1 depicts an F half-whole diminished scale, which contains the 9 (F $\sharp$ ) and two notes that sound particularly "outside" when played against E7: the  $\flat 6$  (C) and 7 (D $\sharp$ ).

Ex. 2 and 3 are licks I improvised over E7 using both half-whole diminished scales. In Ex. 2, I begin with a common blues phrase and then play off an F half-whole diminished scale on the D and G strings at the end of bar 1. On beat 2 of bar 2, I slide down a half step to the E half-whole diminished scale and return to playing the E blues scale by beat three.

Ex. 3 demonstrates another lick, this time occurring mostly on the B and E strings. A couple of blues bends in bar one sets up the surprise in bar two, where I play the F and E half-whole diminished scales in that order and end on a chord tone.

Ex. 2

	E7
Treble Clef	
TAB	14 12 14-12 14 14 12-13-14 16 13 16-15 13-12 15-14-12 12 12-12 14

Ex. 3

	E7
Treble Clef	
TAB	15 12 15 12-12 12 12 15 13-14 16 13 16-15-13-15-12-14 15-13

Both examples demonstrate that visualizing two half-whole diminished scales helps me to come up with licks that sound "outside" the expected tonality of the dominant 7 chord. The tension this generates increases the impact of the blues scale when I return to it for resolution at the end of each lick.

By striking a balance between expected and unexpected improvisational choices, you can add new depths to your playing and make your solos sound anything but predictable.



By Dave Cohen

## KNOW YOUR ROLE, DO YOUR HOMEWORK & DELIVER

**I**t's been said that professional musicians play for free; it's our time that's being paid for.

When time is our commodity, it is important to use it as efficiently as possible. As keyboard players, the more versatile we can be, the more valuable our time becomes. The ability to perform effectively both on-stage and in the studio requires two different skill sets, but they aren't mutually exclusive. There are two constants that apply to any gig: be on time (all of the time) and know the material.

Here are three additional tips to help you succeed.

### Know Your Role

Knowing your role in a live gig involves figuring out what is expected of you and doing it. I call this "checking in with your environment." It's your job to tastefully recreate parts from a piece of recorded music onstage. You were hired because you can play, but also because live gigs are designed to impress others – be it the crowd, the artist, or even other musicians. The awareness of what's appropriate and playing musically for the gig is worth more than any amount of chops. Let's face it; most of the music that pays our bills isn't exactly rocket science. Let "less is more" be your mantra. If you can temper what you're known for to fit any musical situation, you'll be welcomed back to any gig.

Studio work is a different experience every time a mic gets set up, but the constant concerns are time and money. These days, with ever-shrinking recording budgets, keyboard players are expected to do more work in less time. Sometimes, we have the luxury of weeks of pre-production, but even if we don't, we have to understand that our job is to efficiently deliver a stellar performance.

### Do Your Homework

For live shows, your main job is to know the songs. You only truly know a song once you're sick of hearing it. Listen until you can hum the bass line and sing the lyrics. Rehearsal is too late to learn your parts. You would be surprised how lightly this is taken even at the highest level. Being a professional

means respecting the group's time and music. Your reputation is an asset. A little can go a long way in this business. Being prepared will let you go even farther.

In a recording session, it's your job to invent the unrecorded parts. There isn't any homework to do, right? Wrong. Your gear is your homework. Know how to use it. Time and money are always issues in the studio and producers don't like to waste either. It's great you bought that new workstation synth, but if it takes you 10 minutes to find a good patch, you have some work to do. Have a firm grasp of your sound and how to get it when you plug in.

### Deliver

In days when auto tune is king and using backup tracks during live shows is the standard, people, more than ever, are listening with their eyes. As much as it pains me to say it, looking good is half the battle. I'm not talking *Jersey Shore* gym-tan-laundry; I'm talking about putting on a show. As keyboard players, we're often crammed in the back, surrounded by gear. A grin or even just making eye contact with the band, the artist, or the audience makes an impression. Let those you're playing for know you're in it. Look great, be great, sound great.

The A-list session players are rarely the guys that can play "Giant Steps" at 300 BPM in all keys (although many can); they are the guys that can walk into the studio, hear a song once, chart it, lay it down, and be creative on the spot. They say that luck is when preparedness meets opportunity. It's also the key to being able to flat out deliver. Think of every musical experience you have from here on out as a big practice session for you to be able to kill it on command.

That being said, there is one thing that may be the most important quality in a successful keyboard player: the ability to hang! On the road while touring, 22.5 hours a day are spent hanging out. In the studio, tensions can get high. Producers and artists put the highest value on how a musician handles himself or herself, especially when things aren't going well.

Know your role, do your homework and deliver. You'll be busy for years to come.



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

**BASS**

By Craig Eugene Harris

# TAKE THAT BASS FOR A WALK, EUGENE...

## EX. 1

## EX. 2

## EX. 3

**G**rowing up in Nova Scotia has the potential of exposing a young aspiring musician to so many different genres and styles of music. From rock to country to straight-up old-style fiddle reels, you're bound to find something to catch your ear.

I remember reading one of these columns years ago that said: "The bass player should never have to use the D and G strings." Man, that dude must've never heard of a walking bass line. When I first heard one over twangy Telecaster lines and loud chords on a big 'ole Gibson acoustic, I was instantly sold. "Guitars, Cadillacs" by Dwight Yoakam comes to mind as an example of how a good walking bass line can really give a song the groove it needs.

Let's go back a few decades and zone in on another huge sound that currently occupies more than half of my vinyl collection: Motown. More specifically, the greatest session band to ever jam it out – The Funk Brothers. James Jamerson had an incredibly unique bass style, making strong root notes over the main chords of the song, but dancing around in between with slinky-sounding notes and scales that, theoretically, don't really belong in there, but sound great.

Playing bass in The Stanfields allows me to really explore and utilize many different styles of playing. Let's take a look at a line I wrote for "Don't Make Me Walk Away" on our debut record, *Vanguard of the Young & Reckless*. I've infused bluegrass/country walks with some Jamerson-style funk.

Ex. 1 shows a basic walking bass line in the same chord structure of the main verse, which starts exactly at the 1:00 mark in the song. You can play it along with the song, but it seems bland.

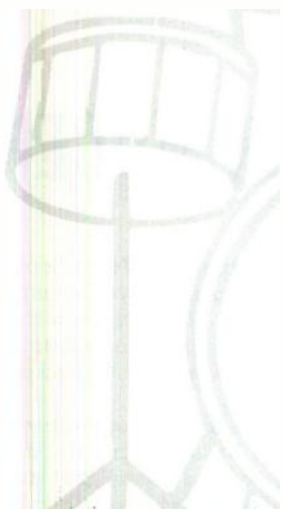
Ex. 2, the actual line, shows more diversity in the notes that "walk up and down" to the main roots of this section, being G, C, and D. Also take note of the second D section, where the line begins on a high A and simply drops half notes to an F#, then D to C.

The section in Ex. 3 is played on the lower octave (1:50 in the song) and actually doesn't match up to its higher counterpart in Fig. 2. (A, D, and D $\flat$  being replaced with an F# and F.)

This just goes to show how something that looks ridiculous theory-wise can make your bass lines pretty gnarly! I'm a pretty modest guy and not a huge theory buff, so if you have creativity and a really strong rhythm section, anything is possible!



By Jaysen Brinkworth



# INTRODUCING LES ISMORE

## Part 2 - Les' Practice Routine

**S**o I've bought into my pal Les Ismore's philosophy; now let's put it into action.

The first step is taking the time to listen to some notable drummers Les had mentioned earlier – Levon Helm, Ringo Starr, Phil Rudd, Charlie Watts, and others. I am hearing discipline, focus, and groove in all of their playing. It is a treat to listen with this new approach in mind; I refer to this as my "new ears." I am definitely becoming more aware of playing fewer notes. The idea of space is also streaming in from listening to Ray Charles songs – so slow and groovy.

I am also hearing how few crashes and fills are being employed in favour of simple grooves. Check out Bonnie Raitt's "Good Woman Good Man." Count the crashes and fills. John Mayer's *Continuum* is also a perfect example of this minimalist concept.

So now to put this into my drumming practice. First, I will play along with a bunch of these songs to feel the parts. My next step is to work on focus and discipline with a metronome. I set a tempo of 60 BPM and play a straight quarter note groove, seeing how long I can go hitting nothing but the hi-hats, snare, and kick.

I continue to practice this way at various tempos – as low as 35 BPM and as high as 200. I also incorporate different feels – eighth notes, sixteenth notes, shuffles, swing, and others, all along just playing the groove. Les' philosophy is paying off in a big way.

Try playing this pattern at various tempos with no fills or crashes. Play for 16, 32, 64, or however many bars you can. Pay attention to the tempo and dynamics at the end of measures 4, 8, 16, etc. as these are common fill measures.



Now add a very simple and spacious fill on measure four. Try to extend this to measure 16 as well.



### Fewer Notes, Fewer Drums

As I continue to practice, I am really starting to think in minimalist terms. Les Ismore always says: "My favourite drummers are all minimal in their approach." Many mistake such playing as boring or uninteresting. This is a big pet peeve of mine.

There are many great drummers who have this minimalist approach to playing. Two of my favorites are Questlove (The Roots) and Leon Parker. Questlove is a groove machine. His kit (until recently) consisted of a kick, two snares, a floor tom, hi-hats, and a ride. Check him out on an album called *The Philadelphia Experiment* – all groove, all the time.

Leon Parker is the ultimate minimalist. Some gigs, he uses only his body as his instrument; others, he'll use only a ride or small kit. Check him out online; he'll teach you a valuable lesson.

There is a freedom in playing and practicing with less drums, but concentration and focus are a must. We must always stay in the moment and care about every note and space that we are (or aren't) playing.

### Wrapping Up

Les Ismore is only my imaginary drumming buddy, though he is with me whenever I play. He reminds me to serve the music with groove and feel, be in the moment, and not overplay. I love when I am in a session and the producer has to ask me to play more fills and crashes.

The less-is-more concept is one of maturity; this is why the "older cats" always sound great; however, this doesn't mean we can't be conscious of this at any age and start working towards sounding better on the drums. Incorporate some of these tips into your routine.

After practice today, I think I will take Les out for a coffee. He has been such a great teacher!



By Daniel Schnee

Daniel Schnee is a Toronto-based ethnomusicologist/saxophonist who has performed with a number of JUNO and Grammy Award-winning musicians and is a former student of jazz legend Ornette Coleman. He is also a graphic score composer and regularly performs and lectures internationally.

## THE ART OF SOLO WOODWIND PERFORMANCE

**I**magine this. You arrive at your gig, and the 500-seat club is packed. You have a single 90-minute set to fill playing solo saxophone. Then it's revealed that you have an opening act – a 10 piece Miles Davis “electric period” tribute band that dazzles the crowd for an hour before you begin. Talk about daunting!

This actually happened to me at a club in Osaka, Japan about 10 years ago, and as challenging as it was, it remains one of my favourite memories. To be honest, I did have a couple of effects pedals and some prepared audio samples as part of my performance, but essentially, it was solo tenor saxophone for the entire set.

Solo performances are a real test of our training and confidence and a valuable part of becoming a competent improvising woodwind player, especially for saxophonists as we tend to be the ones most interested in this style of playing. There are a million ways of analyzing melody, harmony, modes, rhythm, and timbre, and subsequently employing them in a solo improvisation.

I'll focus on what I think are the essential points to help you begin planning and strategizing a method for your own performances: pacing, organization, and interesting techniques.

The two most common solo methods are either performing standard jazz songs or freely improvising music on the spot using aspects of whatever compositional, improvisational, or theoretical concepts you are interested in. The key to successfully doing both is pacing. A lack of pacing is invariably why saxophonists find solo work so hard, as we burn through our favourite patterns and ideas in 10 minutes, then struggle to come up with something interesting to play. Less is not only more; less can be turned into much more through pacing oneself and exploring every nuance of a single idea.

Having some form of set list or set format to help pace yourself is also a good idea, even if you are freely improvising. There is no universal law that demands that one must not have anything on stage or in mind when performing a solo concert. If one is doing standards, why not try an all-Duke Ellington set, featuring songs not regularly performed or arranged for solo instrument? If one is playing freely, it is not cheating to plan for six 10-minute songs over an hour. Your “set list” can include a select set of techniques you will explore during each piece. Even if you are into marathon 40-minute pieces, having a plan for possible directions in the music will help keep the music moving forward in moments where one's inspiration is waning or shifting.

It is also a good idea to utilize a variety of standard and con-

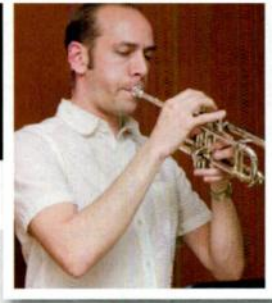
temporary techniques when performing solo, such as multiphonics, timbre shifts, and quarter-tones. Using your voice is an interesting technique that is not commonly utilized. Usually people consider it a novelty technique – a party trick of a type with circular breathing. Harmonizing or matching hummed pitches with your saxophone playing can be very useful and poignant if done sensitively.

There are several things you can try when using this technique. The main idea is humming the same pitch as you are playing. Since the saxophone is not acoustically designed to accommodate both hummed and played pitches, the two bounce around and compete with each other. Practicing controlling this effect will help you create an interesting drone, but it does take some time to learn to control, so be patient with yourself if it doesn't seem to work at first.

A related technique is humming the same pitch as the saxophone and lowering or raising the hummed pitch in and out of tune with the saxophone. I like to lower the hummed pitch down a minor third and back up as a way of creating a momentary harmonic effect while playing a series of melodic long tones. I recommend that you start within the mid to low range of your saxophone and voice for these and any other techniques as the higher octaves tend to sound thin and scratchy.

Another technique is humming a pitch and playing the note a fifth above it on the saxophone. Fifths have a nice sound, and they are probably the easiest intervals to sound with humming. Playing an E while humming a lower A is a good place to start. I also like playing an E and shifting my humming back and forth from A up to B to create a sense of motion. Switching back and forth between humming and playing the notes E and A also creates an interesting harmonic switch from an interval of a fourth and a fifth, although holding E on the sax and humming an A above it (a fourth) is a little harder to hold than the fifth, so this too will take patience and practice. I also like to play A on the sax, hum the E below it, then shift the A to B $\flat$ , and the E to D, creating another interesting harmonic motion.

Pacing, organization, and techniques like humming are an important part of creating solo music for woodwind instruments. Experimenting with each will help you begin to comfortably develop your own voice as an improviser.



By Michael Barth

# PRACTICING & THE ART OF PATIENCE

One of the first lessons I learned when I began studying trumpet with Louis Ranger at the University of Victoria was in the form of an equation, written on the blackboard in his studio:

**Performance = Practice + (Passion/Patience)**

Lou is one of the finest musicians I've ever known and an excellent teacher who fully embodies each of these aspects. The essence of this equation is that achieving success in performance requires a lot of practice and passion balanced by an appropriate level of patience. Too little patience and we become frustrated and risk learning bad habits, hampering our progress. Too much patience and we never get anywhere. In the years since, I have continued to think about this and ways I can be more patient with different aspects of my playing. The result has been a more consistent, relaxed approach to the horn and probably better mental health overall! Here are some ways you can develop a patient approach to different areas of your practice and performing life.

## The Warm-Up

I find one of the most important times to slow down and be patient is during the first notes of the day. The first notes really set the tone for how the rest of the practice goes, and by taking as much time as needed to create the most vibrant, relaxed sound possible, it becomes much easier to maintain that beautiful approach throughout the day. When you begin your next practice session, why not spend a little more time

with the first notes, whether they are on the mouthpiece, horn, or the lips alone. I like to start with an easy mid-range note, first on the mouthpiece and then the instrument, trying to really get "inside" the sound, not moving on to the rest of my warm-up until I'm satisfied that I'm playing that one note at my absolute best. It might take several minutes, but the positive impact it has on my playing has been worth it every day.

## High Notes

If you're reading this, you've probably been concerned about your high range at one point or another (or, if you're like me, during most waking – and some sleeping – moments). Unfortunately there is no quick and easy path to the upper register. Developing high range is an incremental process that comes with the application of solid fundamentals and a relaxed approach throughout your available range. I think range can be developed using almost any kind of practice materials – long tones, lip slurs, scales, melodies transposed into the upper register – whatever. Again, the key is to be patient. Strive to play each note in your entire range with a beautiful sound and relaxed approach, and push your boundaries every day. Another one of my teachers told me that you're doing great if your range improves by a semitone a year. It may not sound like a lot, but those years and semitones add up quickly!

## Technique

Every now and then we are confronted with seemingly impossible technical passages. Do you have a piece that seems out of reach, or has always caused you problems? Try playing

it slowly. Really slowly! Play it slowly enough that you can play it accurately and beautifully, and let go of the need to play it up to tempo, at least for now. Do this once or twice a day for a few weeks or even months. Lou has noted that "We need to practice in strict rhythm at tempi that allow a very high degree of accuracy, increasing speed gradually over a period of weeks or months. On any given day, improvement of a technical passage can be almost imperceptible. Indeed, if we go for speed, accuracy commonly gets worse after about two repetitions in one sitting. We practice technique so that it becomes automatic as weeks, months, and years go by." I've often been amazed by how well this approach has worked for learning music I thought I'd never be able to play, and it's great for building up confidence and new skills.

## Finding The Balance

When I am able to be patient both in the short term of my daily practice and the long term of my musical and technical development, I find that improvement comes more easily and naturally than at times when I've tried to rush my own progress. It's not always easy to slow down and accept that your current deficiencies will eventually improve. Passion and practice remain important parts of the performance equation, but it is easy to allow ambition to override patience and thoughtful discipline. As with many things in life, the key is balance, and by being passionate about music and patient with results we can develop a solid foundation for improvement and a mindful approach toward our continuing growth as musicians.

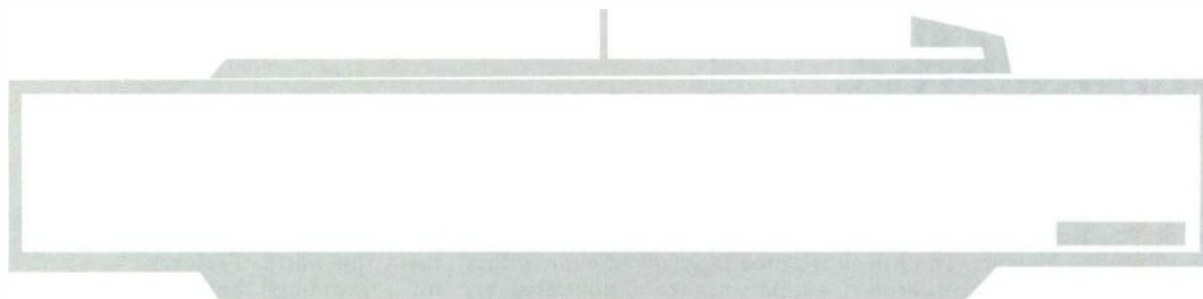


By Sara Simms

Sara Simms is an innovative electronic music producer, turntablist/DJ and advocate of new music technology. Her music productions and DJ sets combine elements of dubstep, minimal tech, glitch, and experimental sounds to create original electronic dance music. Future Prophecies is her new musical enterprise; a united collective of Toronto's music producers and DJs. [www.sarasimms.com](http://www.sarasimms.com), [www.facebook.com/djsarasimms](http://www.facebook.com/djsarasimms), [www.twitter.com/sarasimms](http://www.twitter.com/sarasimms).

# CONTROL YOUR FUTURE

## Part 2: Further Into the Future



**I**t's 2011; we're living in future times. You've already upgraded your phone and computer several times. What about your DJing set-up? If you've been working with the same digital DJing software for a while, why not change it up by adding a new controller into your rig? A controller could provide you with the inspiration you need to soar to new musical heights.

Over the past year, I've enjoyed navigating my DJing applications with a variety of controllers, including a Nintendo Wii, an iPhone, a CD player, and a monome. Switching up my approach keeps DJing fun for me, and I encourage you to try out a new controller too! Controllers help DJs by allowing us to take our hands off of our laptops during our sets and focus on our mixes and performance.

### Playtime

An easy-to-use, affordable controller that can be used to enhance sets is the Novation Dicer. This device is a small triangle that sits on the edge of your turntable and allows you to trigger cue points and loops. One of the coolest controllers on the market is DJ TechTools' Midi-Fighter, a controller whose layout and colour scheme can be customized. Designed to be high-performance instruments, these boutique controllers feature a 4x4 grid of arcade buttons, and are all paired with mapping templates for existing software. The included mappings are heavily DJ-centric and performance-

oriented, and the game-style arcade buttons make this original controller as fun to look at as it is to use.

### Back To The Mix

The new breed of DJ mixers function as controllers for your digital DJ software programs. These unique mixers allow you to keep your hands on the mixer while you loop, sample, and re-edit to your heart's content. Pioneer recently released its DJM-T1, a mixer which controls Traktor Scratch Pro. DJs who prefer to use Serato should be familiar by now with Rane's TTM 57 and Sixty-Eight mixers. Both of these mixers allow direct control over your Scratch Live library, as well as cue and loop functions.

Adventurous DJs may want to venture even further and use their CD players as controllers. Pioneer's CDJ-2000s have an HID Advanced mode that allows you to control Traktor using the player.

### Hands-On

If you like the idea of touch screens, you may want to consider incorporating an iPad or similar tablet into your set-up. An application I have personally used in my own shows is TouchOSC, a modular OSC and MIDI control surface for the iPhone/iPod Touch/iPad. This application works as a remote control; it sends and receives Open Sound Control messages over a Wi-Fi network to software or hardware. The interface comes with a number of touch control templates that can

be easily tweaked and customized to your liking.

### Go Big Or Go Home

Emulator is a ground-breaking DJ system designed to control Traktor 2 on a large, transparent touch screen or PC tablet. This remarkable multi-touch MIDI controller is a brilliant innovation, as the transparent screen allows the crowd to clearly see all of a DJ's actions. Emulator's vibrant lights create a stunning visual display that instantly transforms any show into a next-level performance. Canadians can feel good about supporting Emulator, as it is owned and operated by a team of forward-thinking Canucks. I'm excited about the upcoming release of Emulator Modular, an upgrade to Emulator software that allows you to build your dream controller. Emulator Modular adds a multi-touch capability to your favorite software program, making it the most flexible multi-touch software available to music producers and professional DJ's.

If you're ready for a change and a new challenge, it's a time to incorporate a controller into your rig. Controllers have the power to take you further into the future as a creative DJ and artist. Futuristic technology is now readily available, and the good news is that it's easy to use, provided you do your homework and spend time learning your new equipment. I look forward to seeing and hearing what you're able to do with the new breed of controllers!

Lindi Ortega is a Toronto-based singer-songwriter along the lines of Johnny Cash, Dolly Parton, Wanda Jackson, and Loretta Lynn. With her sultry vocals and Mexican/Irish background, she creates a blend of music which she describes as "a roadside motel love affair between old school outlaws and country darlings." Her newest record, *Little Red Boots*, has been released by Last Gang Records. [www.lindiortega.com](http://www.lindiortega.com).

Photo: Lindi Ortega



By Lindi Ortega

# OVERCOMING ILLNESS FOR A KILLER PERFORMANCE

**I** sing backup for a Killer, or rather, one of The Killers. I'm talking about Brandon Flowers, The Killers' lead singer who recently released a solo record and recruited lil' ol' me to sing harmonies for him on his world tour.

It's a fantastic gig; I get to tour everywhere, play big festivals, do television shows, and meet all sorts of exciting people, but it's also a very hectic schedule which is made even more hectic by the simultaneous pursuit of my own music career. At the end of the day it makes for a whole lot of singing, which is what I love to do; however, when vocalists are excessively using their voice, coupled with hectic touring schedules, vocal stress and strain can occur. And let's not forget the dreaded common cold, which can spread like wildfire on a tour bus.

Unlike a guitar player who, despite getting the flu, could still pull off a flawless performance, my instrument sits in my throat and is part of my body, which means it is very much affected by any stress or illness I may encounter.

## Fighting Illness

Touring involves travel; travel involves planes, vans, and buses. These methods of transport involve being in close quarters with a high volume of people, and if you happen to be in the vicinity of someone who is sick, there is a good chance you will catch it. I advocate avoiding illness altogether by building your immune system before the tour even starts.

I often take an effervescent tablet vitamin as a boost weeks leading up to and while on the tour; there are many on the market. I also make sure to get ample vitamin C and echinacea into my system. You might also want

to remember to wash your hands regularly as that's the primary way illness is spread; however, even with all the efforts you take to not get sick, it still happens. Then what do you do? Well, it depends what you're dealing with. A common cold/cough for a singer can be crippling, especially due to congestion, which really effects the voice (especially in the high range). I have found ways to sing through a cough/cold.

People will often tell you to drink plenty of water. I advocate this as it helps to flush the illness out of your system and keep your vocal cords lubricated and hydrated. On top of that, you need to combat the things that are standing in the way of a good vocal performance. The main villain during a cold would be congestion.

I recently caught a cold and had several of my own important showcases to perform that I simply could not cancel. I spent a long time in the pharmacy studying my options and pin-pointing my symptoms. One of the best things I've found is something called a Neti Pot. This device helps you irrigate your nasal passages. It's a bit awkward when you first try it, but it was a total godsend in my time of need. If you want to really attack that mucous, try a eucalyptus steam or standing in a hot shower for 25 minutes. An expectorant could help, but I'd avoid decongestants as these are very drying to the vocal cords and should be used as a last resort.

Another boost to the vocal cords is lozenges; I prefer honey-based (Manuka Honey if you can find them). All vocalists swear by Throat Coat Tea and for good reason; it's soothing and organic. Lukewarm is best. Make sure to get plenty of rest. I know it's hard when you're on tour, but opt to take care of yourself in your hotel room for a few

nights as opposed to partying with the band. Perform warm-ups that aren't too hard on the cords, like humming and lip rolls.

If you happen to be suffering from something more serious like a throat infection, as long as it's minor, you might still be able to get through a performance with lozenges, honey, and throat coat tea, but I would advise against trying to sing through laryngitis, tonsillitis, or strep throat. You could cause major (potentially permanent) damage to your vocal cords. As much as it really sucks to cancel a performance, it's a much better option than ruining your singing career by permanently damaging your vocals.

## Combating Stress

Besides colds and sore throats, your vocals can be affected by mental stress. And when I mentioned earlier about how it always seems that colds come on before major performances – this is due in large part to stress. Stress affects your immune system and causes your muscles to tense up. The muscles in your throat are not exempt from this.

Make sure to maintain your Zen on tour. Find out what relaxes you and puts your mind and body into a state of calm. For me, it's a bath. If I feel stressed, I make sure to have a bath and get a good rest. I also try to stretch my neck muscles by doing head and shoulder rolls regularly; there are also calming teas and herbal remedies for anxiety that may help put your mind at ease.

Sometimes excessive vocal usage can result in stressed vocal chords. It's important to remember when your voice feels or sounds tired, measures must be taken to rest and sooth it. Try not to overexert in between performances.



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# DOC Walker



**S**ometimes when you're looking for a way forward, it doesn't hurt to have a look behind at some of the places you've been. That's a major factor in the choice Doc Walker made when it came to settling on a process and location to record their latest record, the as-of-yet untitled follow-up to 2009's *Go*, scheduled for release in the late summer of 2011.

It's been 15 years since their debut record, *Good Day To Ride*, and in that time, Doc Walker has developed a reputation for being one of the hardest working country bands in Canada. For the upcoming release, their fifth on Open Road Recordings, the Winnipeg-based band is, quite literally, going back to school...

On many of their previous records, Doc Walker opted to record mostly in Nashville. Typically, lead singer Chris Thorsteinson and guitarists Dave Wasyliw and Murray Pulver would write the record – collectively and with various co-writers – then head into the studio to flesh out their sound with a rhythm section and any additional players drawn from Nashville's deep pool of talent.

This time out, however, they've decided to bring the project home, returning to a jam-based writing process they haven't employed for years and setting up their own studio in a rural schoolhouse in Westbourne, MB – roughly 20 minutes north of Portage la Prairie.

With rivers bursting their banks throughout Manitoba in May 2011, one

might wonder whether that was such a sound choice. "The floods are happening nearby as we speak in and around Portage la Prairie. Fortunately, we weren't affected that much, but it affects the province altogether," says Thorsteinson.

For Thorsteinson in particular, this represents a homecoming. "I actually went to school there from grades one to six," he shares. "My parents lived right across the road, so it was the whole thing where you get up at 8:45 in the morning and just go to school. When they closed it down, my dad and I kept it up. Eventually they sold it and we took it over, but we didn't really know what to do with it."

After Thorsteinson laid hands on his first Pro Tools rig, however, that uncertainty vanished. "I started recording the jam sessions we had in there. It's funny, after six records, we get together and start jamming again. That's how we started doing it, when we were 14 or 15 years old."

Wasyliw says this process, much like that he recently adopted for his solo record *You Are Here*, recorded mostly in his own home studio and released in early 2011, makes the recording process more easygoing than usual. "You're a bit more comfortable at home than you are in a \$1,000-a-day studio." Most importantly, it lets the band record without having to watch the clock. "I always compare it to sitting in a cab and looking at the meter. In the studio, I'm always looking at the clock and I'm a little anxious." And that's not ideal when you're trying to get the best possible performance on tape, he adds.

# HEADS BACK TO SCHOOL

BY KEVIN YOUNG  
PHOTOS BY NEAL BURSTYN, WWW.NTBCREATIVE.COM.



DOC WALKER'S DAVE WASYLIW, STEVE BROADHURST, CHRIS THORSTEINSON & BRENT PEAREN ONSTAGE AT HOCKEYFEST IN BRANTFORD, ON. BELOW: DOC WALKER, CLOCKWISE FROM CENTRE. CHRIS THORSTEINSON, DAVE WASYLIW, MURRAY PULVER & BRENT PEAREN.



While recording in Nashville has allowed the band to grow as songwriters and recording artists, this new approach allows them a higher degree of freedom. In some ways, too, it must give Thorsteinson a certain amount of satisfaction. "I just picture Chris as a little kid, getting in trouble from a teacher and saying: 'Someday I'm gonna own this place and I'm gonna fire you'," Wasyliw says, laughing.

For Thorsteinson, re-opening his elementary school as The Westbourne Old School Studio – with an eye to encouraging both regional artists and acts from out of province to record there – involved both a substantial learning curve and a substantial investment in gear.

"I went kind of crazy on eBay for awhile," he says. "I had the Pro Tools HD rig and found an old 32-channel AMEK Hendrix board in Nashville and hauled that home. We got that in the school. Then I bought some distressors, a Fatso Jr., and a couple of Chandler compressors. Then a guy in California set

me up with a couple of Telefunken V72s, which about 15 years ago he'd actually sent to the guy at Telefunken who'd built them and had them recapped and a dB boost put on."

In every case, Thorsteinson tried to find a mix of vintage and digital technology that would fit the decidedly old-school atmosphere he had in mind for the studio.

By mid-May 2011, Doc Walker had only been in the studio for a short time and of the 12 tracks they're working on, only three are finished. Still, the band has a fair idea of what the end result will sound like, based in part on lead single "Country Girl," which was sent off to Eric Ratz for mixing and scheduled for release to radio in early June. This was all part of an effort, explains Thorsteinson, to get a single out in time for the run of festival shows they'll be playing over the summer.

# Doc Walker

So far, he's definitely pleased with the results. "There's another song on there called 'Never Lettin' Go' that sounds like it should have been recorded in 1978 in California, so there's a lot of cool vibes on this record."

In part, those vibes are a result of the band's decision to try and capture the feel and chemistry Doc Walker brings to the stage more accurately on record by making the entire album with their touring rhythm section – bassist Brent Pearen and drummer Steve Broadhurst – and by tapping BC-based John MacArthur Ellis to produce.

"We've tried to do that for the last three records," Wasyliv says, "and I think we've done a good job, but this one takes it to a whole different level. We're all plugged in. We're all in the same room, kind of in a circle, facing each other and playing like a band, live off the floor. Once we have a take we like, if there's anything to be re-recorded, we just do it right there."

"Everybody brings such a unique personality (to the process)," Pulver adds. "I think it's going to be a cool record that way. There's such a good rapport on stage and that's translating to the recording."

The approach they took for pre-pro – specifically in avoiding demoing every single song ahead of time – has also helped. "We've done that a lot in the

past," says Thorsteinson, but he says that sometimes they've become so heavily invested in a specific arrangement that it's been limiting, and this process is very much about freeing themselves from limitations. The band's writing process, he adds, which for this album has been underway for about a year on tour during sound checks and on the tour bus, has also changed some. "We've started the music first before the lyrics, and that's changed the vibe of the record to more of a live feel."

"Right after the last record, we started jamming these ideas and it's really come together well," Thorsteinson continues. "On *Go*, the lyrics took a long time to write because we're really sticky about lyrics. This time, with the live feel, I think there's more sing-along melody hooks. We've always been a touring act. We've done a ton of country festivals. Lyrically, we want the audience to embrace the song and sing along by the end of it, rather than have to hear the song on the radio 20 times. That's the drive behind the lyrics."

"It's definitely the opposite of what we've done in the past," says Pulver from Asheville, NC, midway through a run of shows with *Crash Test Dummies*. "I'm so used to being in a situation where there's pressure and you've got to do things quickly, and there's a certain element of that I love. You know, 'This has got to be good, quick,' but I think it's going well. We could all sit around with acoustic guitars," he continues, "but getting the whole band together to see what came of it has been inspiring. And, wouldn't you know, we had a couple of jams and probably about 30 ideas worth pursuing. It makes for a different type of song."

Again, that has a lot to do with the contributions of Pearen and Broadhurst. "It's exciting to play with Nashville session guys," Wasyliv says, "but these are the guys that are on the bus with us. They're a part of it and we're all going to be pretty schooled in how to play these songs the moment we step on stage."

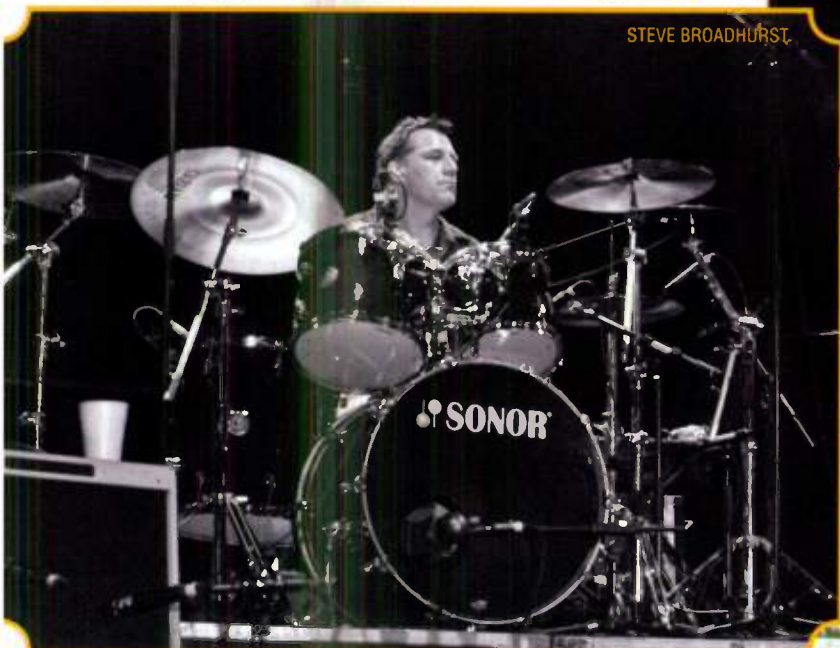
Both Pearen and Broadhurst came to work for Doc Walker on the same day five years ago and both knew and played with Pulver for years prior to joining the band. Correspondingly, the connection the two share with each other and with the three principal writers in the band is a deep and fluent one. "They've played together so long, they just look at each other. Brent knows what kind of fill Steve's going to do. It just gels," says Thorsteinson.

In addition to Doc Walker, Pearen – also originally from Manitoba – has played with the likes of Kenny Shields & Streetheart, McMaster & James, Kyle Riabko, and others. "Since we started (with Doc Walker), it's really been a full-time job," says the bassist. "It's a bit of a no-brainer for me because of the people involved; I really enjoy working with each and every one of them. That's why I've prioritized it. It makes a huge difference personally and musically. We've never had a fight in five years and that translates to the music."

Similarly, Broadhurst – who moved to Winnipeg at age nine from Liverpool, England – also places a high priority on his work with Doc Walker. Like Pearen, he's had to juggle gigs to do so. It wasn't always easy, he says, particularly during his two-year run as a band member for the Toronto-based production of *Jersey Boys*. "But the show ended and I'm still doing Doc Walker. Two days after *Jersey*



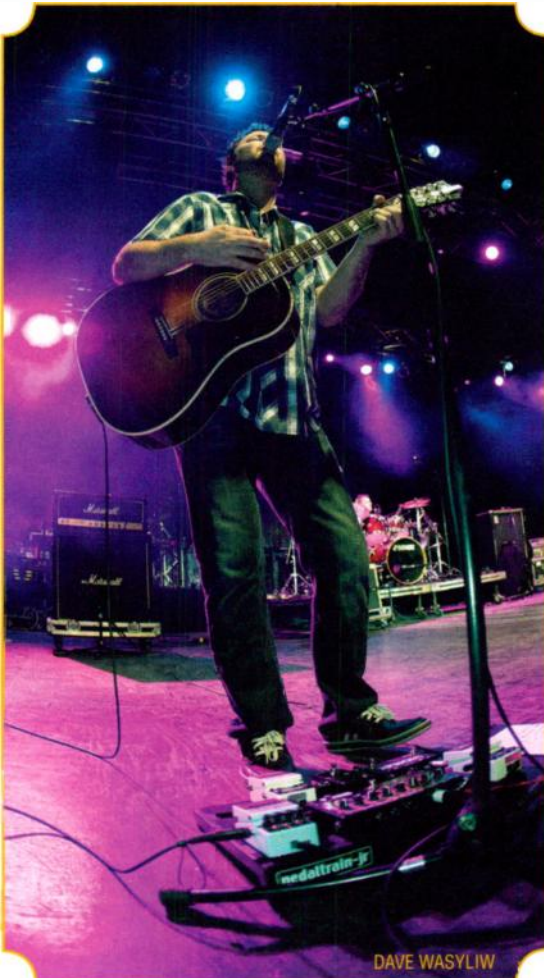
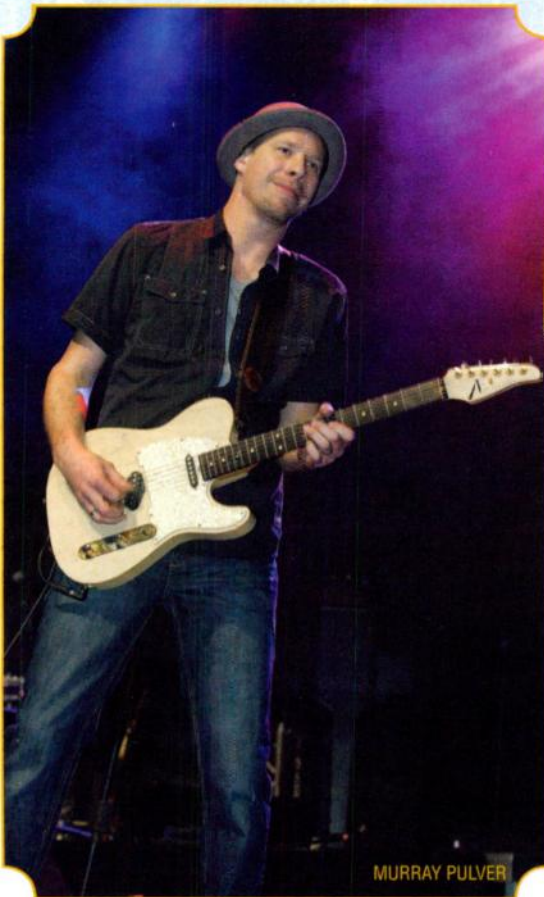
CHRIS THORSTEINSON



STEVE BROADHURST



BRENT PEAREN



Boys ended in August 2010, I was back in Winnipeg. You can't sub out of a band like this. They've been going for a long time and they'll keep going. This is a tight unit. I've never been in a situation where everyone is so grounded."

While this is the first time the two have been so deeply involved in the recording process, they both played on the final version "I'm Gonna Make You Love Me" from *Go*, based on the strength of the version the band was playing live. In fact, re-recording the track in Vancouver on the band's one day off between a gig at the 2010 Winter Olympics and a flight to begin their first Australian tour was part of what helped inspire this current approach.

"We did three records exactly the same about a year and four months apart," puts in Wasyliw. "I think we just needed a change. Not because it wasn't working – it was definitely working – but it's good to evolve." That evolution is paying huge dividends in terms of the energy being captured in the studio. "We're getting back to what we used to do as kids. It's brought a lot of excitement and, listening to the three songs we've recorded, a different excitement than anything we've ever done."

Ellis' knack for capturing an off-the-cuff live sound in the studio and his contributions as a steel guitar and keyboard player are also adding to that excitement. "John sits back and quietly makes suggestions. We'll fall into a rut and he'll put it into 4 x 4 and get us out," says Wasyliw. "And he's a great live musician."

That approach fits Thorsteinson's vision for the atmosphere of these sessions extremely well. "John's a Pro Tools guy, but he also understands the front end of recording, rather than just what's in the box," he says, describing the process, the equipment they've stuffed into the school, and the overall approach as a blend of old and new.

For Thorsteinson, the "new" aspects of this process also include a dramatically expanded role in the studio. Being largely responsible for the creation of the studio and for choosing much of the gear inhabiting its analog front end, he finds himself engaging in a kind of old-school apprenticeship – literally a "trial by wire."

In all, Thorsteinson reports he had roughly a week-and-a-half to get the studio together – painting, gear, the whole lot. "You think, 'We'll just set up and play.' Then, of course, you have little gnomes that run around unplugging stuff. Assistant engineers, I gotta say, they're my newfound heroes. Those AMEK boards are nasty. The patch bay on them ends up looking like a bowl of spaghetti, and they're not really like any other board. I've got to know how to use it so I'm basically assisting."

That means spending far more time in the studio than he has during previous album sessions; sometimes, metaphorically speaking, well after class. "You never stop. It's not like before – I mean I was on a plane by the time Murray had his guitar plugged in to do his guitar tracks. I'm not the kind of guy who has to be there for every take and every guitar track. I've known these guys for years. I'm not going to tell them what to do."

As much as their current process may be a departure from the past in terms of their approach, in some ways, it's also an extension of their past attempts to infuse their records with the energy and chemistry they have onstage, Pulver explains. "The last couple of records we captured a lot live-off-the-floor. This time we're trying to capture more of that. When you're playing together you listen quite a bit differently than when you're in an overdub situation."

To an extent, that's resulted in a kind of musical homecoming as well. Growing up in Manitoba and listening to Winnipeg radio, the guys couldn't help but be influenced by the prairie rock sound of artists ranging in scope from The Guess Who to Harlequin. "We all have a bit of that in us," says Pearen.

For Wasyliw, it's also provided an opportunity to reconnect with his first instrument – the electric guitar. "We're making some big noise. It sounds like we're onstage." Both Wasyliw and Pulver are finding this "plugged-in" approach informing their choices as players. "Instantly I'm playing some things I probably wouldn't have if I heard something on acoustic guitar first," says Pulver.

Still, the entire band asserts that this will definitely be a country record through and through. "Chris, from the core up, is a country guy," says Wasyliw. "So there's always going to be that element, but a little bit more of the prairie rock vibe is coming out." Thorsteinson adds it's not a matter of dramatically retooling their sound. "It's simpler than that; it's play it loud and get people to sing along."

That's a key consideration for any band, and particularly for one like Doc Walker, whose bread and butter is the brisk and profitable business they do on the road in Canada, and now in Australia. It's not about trying to appeal to a specific demographic that will blow the band up internationally; it's about giving their demographic something they really want.

"In the past, we've always tried to write the record that would sell a million copies," says Thorsteinson. "And let's not kid ourselves; everybody wants to sell a million records, or 20 million. For this record we forgot about, you know, 'Is this going to sell a million records?' We thought, 'Let's just write a record that we love and that we know our fans are going to sing to.' It's simple. And a lot of times, when you listen to something you've simplified, it's like, 'There it is. Wow!'" ■



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



# Old Man Luedecke

Fresh Growth For Old Roots

"I guess it's been a pretty full year so far," reflects Old Man Luedecke after a brief pause, thinking back on the first half of 2011, "and things certainly haven't slowed down these last six weeks."

Presently, the roots singer/songwriter—born Chris Luedecke—is returning from a shopping trip with his wife back home in Nova Scotia. The brief but welcome hole in his schedule comes after months of touring—first in Australia, then Scotland and the UK, followed by several dates throughout the Maritimes, California, and Texas, all leading up to his recently wrapped western Canadian trek, beginning in Winnipeg and ending on Vancouver Island. Busy indeed.

And considering the ease with which Luedecke's solo performances—usually just the singer and his banjo onstage—can force thousands of feet to start stomping the floor in unison, one might expect the summer festival season to be the pinnacle of his dizzying 2011; however, for the first time in years, he's decided to take some strain out of his schedule—and with good reason. With he and his wife having just welcomed a pair of twins to the world, Luedecke is planning on spending some deserved time off with the three new additions to his family—his twins and most recent JUNO Award for Best Roots and Traditional Album—Solo, his second in the category.

"I felt really good about my record, but it always humbles me when other people recognize that work," he says of his latest release, 2010's *My Hands Are On Fire And Other Love Songs*. The album finds Luedecke fiddling with his trademark fusion of traditional roots music and more contemporary components, including his effortless, inviting vocal melodies and poetic sensibilities.

"The award only arrived by mail last week, so it's actually a little more tangible to me now that I'm holding the hardware," tells the artist. "Since I missed the presentation, it was really just like having a second birthday on Facebook, with a whole bunch of people posting congratulations on my wall." While he's certainly proud of the prize, it's obvious that the benefits it's yielded aren't to his ego, but rather his ticket sales.

"More people seemed to have heard about it this time, so in some ways, it seems a bit more significant than last time," he muses. "It seems to be more beneficial to my career. Last time was more of a personal triumph, whereas this time it seems to have translated into more bums in seats."

Those who do familiarize themselves with the album before finding their way to one of his concerts will have experienced these songs in two rather different ways. Thanks to his undeniable, easy-going charisma, Luedecke is more than able to do his songs justice through his well-loved solo performances, though *My Hands Are On Fire* actually finds many of the tunes rounded out with tastefully arranged additional instrumentation.

"A record is a work of art—a collection of the best songs I can write presented in a way that I think will be engaging," says the artist. Conversely, when performing live, he prefers to deliver as pure a product as possible—the twinkling treble of his banjo, the bass of his boot hitting the floor, and his voice sitting right between the two. "I don't find there to be too much conflict there," he continues. "The way this record is mixed still has me—my banjo and my voice—at the very core. Every song is based on the way I play my instrument and sing, so if you strip down any of these songs, you get something very similar to my stage show. A harmonica or guitar solo isn't going to take away from how that song might sound on its own, in that context."

Though it is indeed the singer and his banjo around which the 11 songs comprising the album are centred, there's a myriad of musical instruments weaved into the arrangements—from the fiddle, mandolin, and pedal steel to a Marxophone, Weissenborn, and pump organ, all anchored with a sole stand-up bass or bass and drums duo. The group of musicians lending their talents to the tracks is similarly varied, and includes accomplished American country and bluegrass musician Tim O'Brien and celebrated Canadian multi-instrumentalist Steve Dawson.

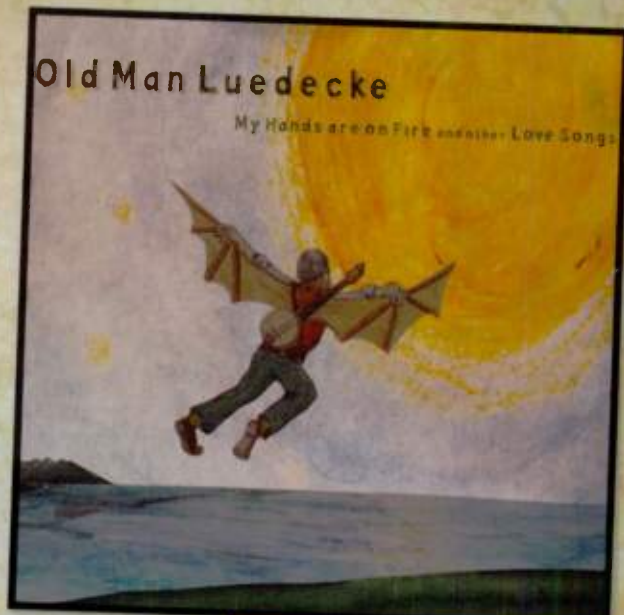
Dawson is also the Founder of Black Hen Music, the imprint that adorns *My Hands Are On Fire* and its two full-length predecessors, 2006's *Hinterland* and 2008's *Proof Of Love*. The relationship between the pair of multi-JUNO winning musicians is one that, considering their love of traditional sounds, seemed destined.

"When I first started out, Zubot and Dawson (Dawson's heralded folk project) were playing a lot of these festivals. I really looked up to him," says Luedecke, adding that his wife was actually a personal friend of Dawson's. "We'd often go see him play," continues Luedecke. "He was doing the kind of thing that I wanted to be doing."

Finding himself stuck in Vancouver after a string of Canadian dates early in his career, Luedecke met up with Dawson in Whistler. "We got drunk and recorded a bunch of songs for fun, and then he erased the whole session the next morning," he laughs, fondly sharing the memory. "So we re-recorded everything that afternoon. I took the demos back to Halifax and re-recorded the parts, with him adding tracks from out west." Those sessions would become the songs on *Hinterland*.

*Proof Of Love* was recorded over another three days in Vancouver and also produced by Dawson. "I felt very proud of the quality of songs I'd written, so I had a lot to prove with that album," tells the artist of his JUNO winning effort. "We made a great record, experimenting with my old-time banjo sound and full drums. That's a sound we explored even more on this latest record."

His passion for the sounds of yore is certainly evident on *My Hands Are On Fire*—interesting because they aren't even the sounds that surrounded him during his upbringing, but rather those he stumbled upon at a later age. He explains: "There was almost a bit of rebellion in discovering these hillbillies and their wild music that just screams authenticity and communicates a lot of truth. I'm not a throwback artist; I'm just trying to make music that expresses my view of the world. It just so happens that my entry point to expression was in a style beyond the egotism of rock. It was a place where I could really find my own personality."



### What's He Pluckin'?

Old Man Luedecke offers some insight into the main tool of his trade.

*"For the last 12 years, I've played a Stewart Macdonald Party Kit banjo that was just a lightning bolt of the gods. I bought it quite inexpensively at exactly the right moment in time and it was a superior instrument—a no-name banjo made of mail-order parts. For whatever reason, it had beautiful clarity, great intonation, and always stayed in tune, which is uncommon for banjos.*

*Around Christmas time, I was sponsored by Deering and its Vega banjo line, which is the classic open-back style banjo. I've been playing that onstage for the last several months, getting acquainted with it. It's a very well-made and good-sounding instrument."*

It's ironic that Luedecke would find rebellion in such a traditional style—one which the pioneers of rock 'n' roll would've been rejecting themselves; however, music, much like other institutions, seems to work in cycles. Nowhere is this more evident than Luedecke's audiences. "I've been blessed with such a broad range of fans," he graciously states. "A lot of these songs are about the things we admire in pop music—trying to live right and find your way in the world. There is a traditional element to it, but also a contemporary one."

The fall will find the 35-year-old Luedecke back to work on a fourth full-length, hoping to bring even more people of various ages and musical tastes together, toes a tappin'. Don't be fooled by his moniker—the "Old" doesn't refer to the artist so much as the style of music that flows feverishly through it, hoping to be shared with others. ■



Andrew King is the Editor of Canadian Musician.



Johnny Fay



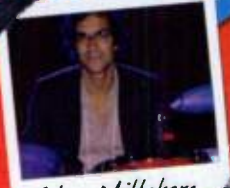
Stewart Copeland



Phil Rudd



Tico Torres



Glen Mitchell

# PAiSte

CYMBALS



Jason McGerr



Nicko McBrain



Ian Paice



Frank Beard



Nathan Followill



Danny Carey

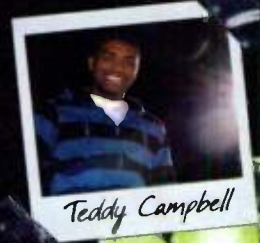






# Drums

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# MOTHER

It's a cloudy and grey late spring afternoon in Vancouver — the kind of day that threatens to rain on you at any moment. I know this not because I'm there (in fact, I'm wrapping up a sunny day in Toronto) but because Ryan Guldemond told me. And Ryan Guldemond told me because I opened our interview with a question about the weather.

Not my finest moment as an interviewer, granted, particularly when the interviewee is the charismatic, somewhat elusive frontman of Mother Mother, the BC-bred rock band who, with their third LP, *Eureka* (released March 2011 on Last Gang Records and produced entirely by Guldemond), have continued their steady climb to becoming one of Canada's most beloved musical outfits.

Small talk isn't really what you'd expect from the tall, lanky, and towheaded singer, guitarist, and songwriter. Guldemond, whose look falls somewhere between an updated, chilled-out Bowie and a less leathery Billy idol, possesses an elastic voice that is a unique blend of impressive falsetto, outright scream, and smooth croon. He also boasts a notable knack for pairing dark and twisted lyrics with lush, sugary melodies, but we'll get to all that later.

Simply put, Ryan Guldemond is cool. And my opening simply wasn't. So I need to recover, like, now. But first, let's quickly delve into the history of this unusual band called Mother Mother.

Beginning as an acoustic act in 2005, the project, featuring songs written by Guldemond, was originally titled Mother. An independently-released, self-titled debut album came out that same year, and the band — a trio consisting of Guldemond on lead vocals and guitar, sister Molly Guldemond on vocals and keyboards, and Debra-Jean Creelman on vocals — soon recruited bassist Jeremy Page and drummer Kenton Loewen, though Ali Siadat has since taken Loewen's place. The band quickly became CBC darlings and received considerable buzz and acclaim, earning them spots on bills like the Vancouver International Jazz Festival and Pop Montreal in 2006.

Adding a second Mother to their moniker, the band re-released their debut in 2007 under the title *Touch Up*, this time on Last Gang Records. Their second release, 2008's *O My Heart*, generated even more love for Mother Mother, whose quirky mash-up of boy-girl harmonies, strategically-placed strings and horns, and huge, epic choruses proved to be unique and danceable enough for indie kids everywhere, yet relatable and accessible enough for critics and more casual listeners.

Shortly following *O My Heart's* release, Creelman was replaced by pint-sized firecracker and powerhouse vocalist/keyboardist Jasmin Parkin, a development that seems to have contributed perfectly to the new direction proudly showcased on the band's latest, *Eureka*. The album is chock-full of the male/female vocals, musical detours, and tongue-in-cheek

## In Conversation With Ryan Guldemond

BY STEPHANIE DELINE

lyrics we've come to know and love as Mother Mother's trademarks, but the album shows a new maturity, combining a polished pop sheen with a distinctive, hard-edged, organized chaos.

*Eureka* marks an exciting new chapter for Mother Mother and Guldemond, marking the first time he's produced an entire record of his own despite having co-produced *O My Heart* and material by artists including Christina Maria, Roccocode, and Hannah Georgas. So Guldemond has plenty to talk about, and luckily, with the shameful weather inquiry behind us, he's ready to open up.

### Canadian Musician: You produced *Eureka* yourself. Tell me what that was like.

Ryan Guldemond: (Laughing) Yeah, this was the first time I carried the entire burden. I'd been testing the waters and enjoying the role in other regards. It made sense not to bring in an outside perspective that could perhaps muddy the waters.

### CM: Are you happy with the result?

RG: You don't have to answer to anybody except yourself, which can sometimes be more fear-inducing. If you let someone else down, you can walk away from them, but you're sort of stuck with yourself. I wanted to do good by me and I wanted to do good by my band. We're all very happy with it; it's another chapter.

### CM: Are you one of those artists who listens to songs after they're released and wishes you'd made changes?

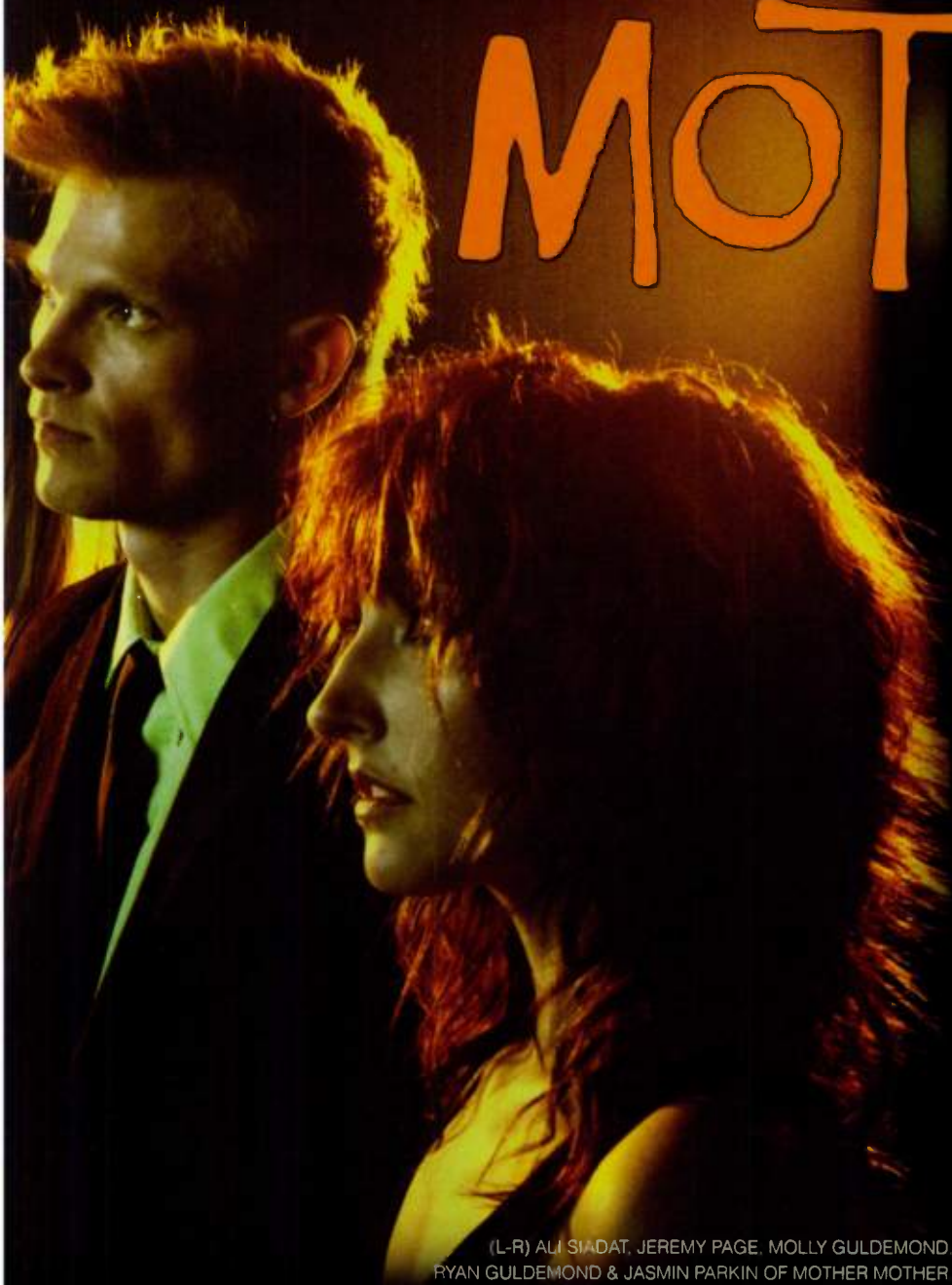
RG: I think I'm closer to a healthy relationship with the record than I was yesterday. I am one of those artists — I can't help but hypothesize a different result. I'm trying to get out of that habit.

### CM: Talk a little bit about the writing process that went into *Eureka*.

RG: The writing process was very inspired and casual. A third record can be riddled with obligation to serve some commercial demand, but the writing

# MOTHER

Photo: Todd M. Dwyer



(L-R) ALI SIADAT, JEREMY PAGE, MOLLY GULDEMOND, RYAN GULDEMOND & JASMIN PARKIN OF MOTHER MOTHER

was a very organic process, and that spilled over into the band's heart. We collectively brought out the colours in the songs. We had a real meeting of the minds. It was very unifying and I think musically superior to anything we've done.

**CM: It's a rare thing for a brother and sister to co-exist in a band together. How do you and Molly balance being in a band and being siblings?**

RG: It's all kind of melded into one animal, to be honest. I don't really remember what it was like to have the sibling aspect without the music. I think we learned to be a proper family within the context of the band. Before the band came to be, we were a little defunct in our kinship. Don't get me wrong, we bicker, but I wouldn't have it any other way.

**CM: "The Stand" has an element of someone who is really fed up with the world around him. Is that you?**

RG: It's a general disdain, which I'm capable of. I have a funny relationship with people. I really love them but I'm also quite often in disgust at the same time. But it never gets in the way of appreciating humanity and what I see as these pockets of beauty. So I never feel totally discouraged.

**CM: There's a very present theme of mental and emotional issues on *Eureka*. Are you an emotionally dark person?**

RG: Yes. But it's extreme light and dark. I don't dabble too much in the greys.

**CM: What music do you love? What gets to you?**

RG: When I first heard The Violent Femmes, I was knocked on my head. Same with Led Zeppelin and The Pixies. I like classical too – slow, dark piano music. I don't discriminate from one genre to the next.

**CM: What's your favourite thing about performing?**

RG: That moment onstage when you're there and only there, channeling the music in a pure way.

**CM: That definitely comes through. Your shows are always fresh and tight. You guys are constantly touring – you must get exhausted. How do you keep that energy going on tour?**

RG: Well, we're really fucking self-deprecating. We don't think we have this thing figured out for a second, so we're constantly striving for betterment, and that fuels the show.

**CM: What's different about touring since releasing *Eureka*?**

RG: The venues are a bit better. The songs have a bigger punch. I think overall, the *Eureka* material is really big and visual, so the live shows have definitely been elevated on that level.

**CM: What's next for you guys? Are you writing?**

RG: I always write. I just keep it going every day. We're very much in the thick of *Eureka*, but we're very thoughtful of the next chapter. We're writing and talking about the sound of the next record. It's early to talk about this, but the new material is really strong so far – really dark. It'll be very different.

**CM: Have you ever considered a solo project?**

RG: Yeah, definitely. I have a slew of songs that are more appropriate for a package such as that – songs that I'm in love with and I don't want to keep in my closet. So when the time is right, I'll lay them down and put 'em out there.

**CM: In the song "Problems," you say you've got people problems, and that it's something for potential dinner guests to consider. What would someone really experience if they came to dinner at your place?**

RG: I think it would be quite nice! Actually one of my favourite recreational excursions is eating, and vibing with good company. And I like to cook. I was a professional cook for most of my life, so I think dinner at my place would be just fine.

We're eagerly awaiting an invitation! ■

Stephanie Deline is a singer/songwriter and freelance writer from Toronto.

# SCORING

## FOR



From the menacing, twin-toned theme from *Jaws* or panic-imposing soundtrack of *Psycho* to the inspiring, uplifting sounds of *E.T.* or adrenaline-pumping Daft Punk score to 2010's *Tron: Legacy*, music scored to media has made as much of a cultural impact as its mainstream counterpart. Would *CSI* be as thrilling, or *Corner Gas* as quirky without their now-signature soundtracks?

Composing for media – film, television, and now gaming and the digital domain – is not only an oft-overlooked creative outlet for music makers, but also a means of monetizing your musical output, and it's no secret that, over the last several years, such opportunities have been in high demand.



**What It Takes To Reach The Red Carpet**

BY ANDREW KING

## Opening Credits

It should go without saying that composing for media is a different pursuit than writing for yourself. Whether you're scoring a three-hour dramatic epic or writing a 30-second cue for a sitcom, music for media isn't meant to be heard on its own, but rather enhance a project as a whole.

Most media will either license existing pieces of music – pop songs, for example – to sync with the picture on screen, or conversely, have original music specifically written to accompany the picture. The latter plays a far more significant part in feature films and genres like drama, suspense, or horror, where viewers are asked to suspend their disbelief and immerse themselves into the experience.

In some cases – mainly television drama and feature films – you're scoring directly to picture, whereas in others, like sitcoms or lifestyle programming, you could be supplying "packages" of similar-sounding cues, ranging from mere seconds to several minutes, that enhance scenes of the show while staying consistent with its overall brand.

Different programming calls for different styles of music, so the more versatile you are, the more valuable you could be as a composer. Some scores or cues are orchestral, others are electronic, and some could be a hybrid of the two with some rockabilly and doo-wop thrown in for good measure. There are genres and sub-genres and an alchemist's mix of things in between. On top of that, in the world of Canadian media, budgets are small and music budgets smaller, so over the past few years, composers have been tasked with completing even more components of creating a final product – from performing and recording through to mastering and delivering. So if you want to give it a shot, how do you get started?

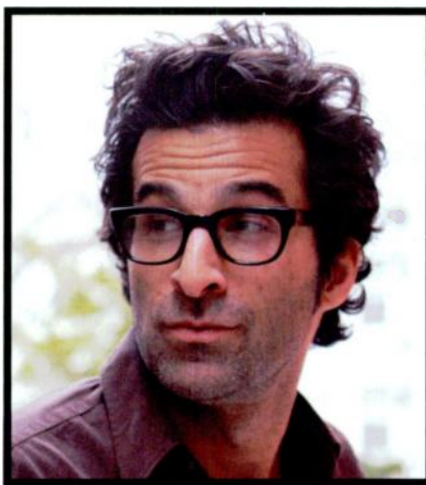
"Buy gear and start recording," says musician, composer, producer, and engineer Steve Singh. "They want things done at the end of the day at broadcast quality. Demos just don't exist anymore." He explains another key difference between songwriting and writing for media:



### **Aideen O'Brien** Director, Music Supervision & Publishing, Canada Entertainment One

O'Brien has a background in music publishing, having worked with a number of independent companies as well as BMG prior to its merger with Sony. She currently oversees a myriad of projects from various media for E1.

[www.entertainmentonegroup.com](http://www.entertainmentonegroup.com)



### **Steve Singh** Musician, Composer, Producer & Engineer

Singh is currently collaborating with Broken Social Scene's Brendan Canning on the latter's solo material. He's also recently composed for the pilot of a new TV series, *The Bachelor's Kitchen*, and will be working with Dreamworks' Head Of Character Animation, Rex Grignon, on his upcoming short film. He's also releasing a series of three digital-only EPs throughout 2011.

[www.stevesingh.ca](http://www.stevesingh.ca)



### **Joey Serlin** President, Director & Composer Vapor Music

Serlin was a founding member of Canadian alt-rock act The Watchmen, though since, his musical acumen has provided soundtracks to numerous national television campaigns for brands including Budweiser, Chrysler, Coca-Cola, and others. He's also scored several short films and features alike with his original compositions.

[www.vapormusic.com](http://www.vapormusic.com)

"The inspiration for TV and film work comes from the visual element that I'm sent, plus direction from the client."

Joey Serlin of Vapor Music elaborates: "Realize that, when you're hired to write, you have to shelve your sense of ownership at the door. You're often dealing with non-musician clients, and it's their track. If they want to try something or explore, even if you don't think it's right, you have to try it. The client should be getting exactly what they want."

Ron Proulx of Arpix Media explains that a good musical cue has an arc, both starting and ending on a high note, transitioning seamlessly. "The mark of a good composer is knowing how to get in and get out. That's part of the sophistication of this business," he says, adding that fade-outs should be avoided at all costs.

Another notable aspect to scoring is the turnaround times. While video games and feature films often boast longer lead times, in television, your turnaround time will be unbelievably tight per episode. "By the time a production gets to music, pretty much everything else is done," shares Aideen O'Brien of Entertainment One (E1). "If you're finicky, you've got to realize this isn't your life's opus – it needs to be done quickly and be of quality."

If you still think you can cut it, start practicing. Score to existing media and see what you can come up with. Identify your strengths and build from there.

## Major Networks

"A lot of this business is networking – who you've worked with before and what you're willing to do," shares O'Brien. "You've got to earn some trust and respect before people can consider working with you."

Depending on the production, your direct line of contact could be with the post-production supervisor, the creator of the program, the production company, the director... While it is valuable to introduce



## Meet Michael McCann

Montreal's Michael McCann has been working in TV and film for the last 15 years and games for the last six, primarily as a composer but also as a sound designer and music editor. He's worked on films such as *FUBAR* and *It's All Gone Pete Tong*, as well as advertisements, TV series, mini-series, video games, and his own music. He's currently wrapping up the score for *Deus Ex: Human Revolution*, which comes out in August for Xbox 360 and PlayStation 3. [www.behaviormusic.com](http://www.behaviormusic.com).

**CM: For someone looking to get a foot into this industry, how would you recommend starting out in terms of contacts, networking events, and so on?**

MM: Each (medium) requires its own skills, approach, and different contacts. The most important factor for all of these is having a portfolio of work to show to potential clients. One way of doing this is to start connecting with independent productions. There are always artists looking for cheap or free music for their projects. Introducing yourself within the community and keeping an eye out for job postings can usually help land your first gigs.

**CM: What are the key differences someone should be aware of between scoring another work and simply writing your own songs?**

MM: With a movie, for example, the relationship between composer and director is often very collaborative. Unlike writing for yourself, the point of scoring to picture is that you're trying to get inside the head of the writer and the director, and achieve their vision of the music.

**CM: Technologically speaking, what's your work set-up like? What are the absolute necessities for someone hoping to compose for media?**

MM: A lot of my work is a hybrid of acoustic and electronic. I work with programs like (Native Instruments') Absynth, Reaktor, Kontakt, etc. because they allow me bring those two worlds together. For hardware, it's pretty modest – a 16-channel mixer, remote control for VST instruments and effects, an 88-key master keyboard, a couple of synths, monitors, preamps, effects processors, mics, guitars, instruments, a portable recorder, and a whole ton of software.

As for composers starting out, I think many would be amazed at how much major commercial music is created using virtual instruments. It helps level the playing field for up-and-coming composers.

**CM: Going into as much deal as you'd like, how does the revenue stream work in this facet of the industry?**

MM: The games industry is the only one I know of that works almost exclusively on a work-for-hire basis, meaning the game studio owns 100 per cent of the music when the project is finished. So, although the composing salary can be quite good, there are no royalties or backend like there are in TV and film.

On the other end, the salary for TV or film can be quite low (especially in Canada and on indie productions); however, most composers will retain a portion of the publishing on the music. These royalties can often be more than the salary for the actual show. But, of course, the higher the scale of the production, the better the salary and royalties.

**CM: What's your typical monthly schedule like? How many projects will you take on over such a period?**

MM: Over the last few years, I've been very strict on taking one project at a time – and trying to find projects that are challenging enough to keep me creative and interested throughout.

Picking projects that are somewhat diverse also helps; notice a lot of composers will switch genres or media after a significant project. I do this so that I'm not sitting in the same emotional world for too long, which can stunt creativity.

yourself to as many people as possible, the ultimate goal is to have people seeking you out, but that comes with time.

"It takes years to be able to do this for a living," offers Proulx. "If you're going to get into it for six months and then go home with all of your toys because nobody's hired you, don't bother starting."

To pitch to potential clients, you'll need a reel – essentially an audio-visual portfolio – that shows the absolute best of what you're able to do. "We want to see the composer's ability to work with picture," says Serlin. "If you don't have a reel of stuff that's been broadcast, pick some spots and rescore them." Even then, it's the experience of working as part of a team on a strict deadline that will really impress people, so consider starting at rock bottom: scoring for free.

Copperheart Entertainment's Steve Hoban recommends approaching smaller or independent producers or game studios trying to get started. "You can offer your services on-spec, and that would give you a trial run." Often, with video games, studios will create promos in an attempt to get funding. Composing for such a piece would offer an opportunity should the pitch be a success. Similarly, smaller production companies working on pilots would likely be open to mutually-beneficial arrangements that may not be financially rewarding at the offset, but have potential for monetization and could also offer some much-needed experience.

When you've got a few bits to boast about, get them on the web so you can send out links and others can find you. Include multiple reels if you can (both audio and video have their place), an up-to-date bio and credits, and show that you're well-rounded, personal, and professional. "Television and film has a lot of moving parts," says Proulx. "It's a team effort, so you need to be a team player. Anything that communicates that is beneficial."

Work your new and existing industry contacts to see where you can send your materials. "Even just looking online, you can find companies, see what they're all about, what they work on, and possibly get some personal information on the specific individuals you want to approach," advises David Hayman of Vapor Music.

A lot of it is timing, in which case the ideal is being ever-present should opportunity knock. "You don't always know what a producer may be working on or looking for," says Hoban, "so it's best to show what you do really well. I try to keep current with who's out there. Any composer that approaches me, I'd be willing to listen, and I'm sure a lot of producers feel that way."

## Ticket Price

So how lucrative can this facet of the industry really be? Again, that varies quite widely between projects – from absolutely nothing to tens of thousands of dollars for a season of



**David Hayman**  
Director Of Licensing,  
Music Supervision & Branding  
Vapor Music

Hayman has spent his life working with images and music for new and traditional forms of media. He divides his time between working on feature films, video games, new media ventures, and supervising music for major TV series.

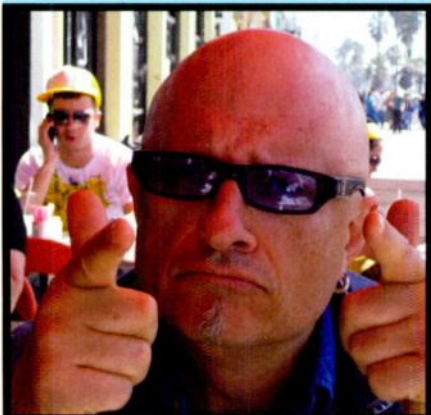
[www.vapormusic.com](http://www.vapormusic.com)



**Steve Hoban**  
Producer  
Copperheart Entertainment

Hoban is one of Canada's prized independent producers, having produced a diverse body of work including Oscar-winning animated short *Ryan*, IMAX 3D's *Cyberworld*, *Ginger Snaps*, the remake of *Black Christmas*, *Young People Fucking*, and *Splice*.

[www.copperheart.ca](http://www.copperheart.ca)



**Ron Proulx**  
Owner  
Arpix Media

Proulx is one of Canada's leading music supervisors for film, TV, and digital and manages a roster of composers working in the same three streams of media. He's also the well-regarded author of music licensing guide *How To License Your Music Into Movies And Television* as well as *hownot2suck @ businessbeing*, a handbook for young entrepreneurs. He divides his time between Venice Beach and Toronto.

[www.arpix.com](http://www.arpix.com)

television, feature film, or video game.

Proulx shares some ballpark figures for television to help paint the picture, though again, no two arrangements are the same. Lifestyle and reality-based programming is often in the lower end of the spectrum, as music is rarely scored to picture, but rather submitted as a package of cues that fit the desired theme of the program and help establish its brand and identity. A professional wage is about \$150 per minute of music, totaling in the range of \$10,000 for a season. That package would be about 100 minutes of music divided into 60 cues of varying lengths.

For drama, where music is being scored to picture, composers are hired by the season for a higher rate – from \$5,000 for a TV hour at the low end, up to \$12,000 or more for high-end Canadian productions, though such appointments are usually reserved for the country's well-established elite. "Somewhere between those two numbers is the median," notes Proulx. "Less-experienced composers will be near the lower rung. That's the double-edged sword – the inexperienced composer has a chance at a job so long as they're not competing price-wise with more established composers."

Realistically, smaller productions would be working with different revenue models, perhaps not paying upfront, but guaranteeing that the show will air, allowing the composer to earn backend royalties.

Royalty structures are similarly spread across the spectrum. With gaming, for example, there is no backend for composers – the music scored will belong entirely to the game developer, meaning the upfront fee is usually higher.

While in most formal deals for TV and film the composer receives a sum upfront and then shares in the backend with the production company (which will usually keep publishing rights while leaving the writer's share to the composer), for those with smaller budgets, arrangements will often be made to lessen the initial sum while leaving all of the rights with the composer, save perhaps for mechanical rights.

Keep in mind, though, that it's a saturated industry, especially at the bottom rung, and it will likely take years to build a reputation that leads you to be competing with the existing elite.

**And... Cut**

"There's really not many established composers in Canada, which I think is both a pro and con for those trying to break in," says Hoban, before adding: "There are a few at the top of the heap, but then it really drops down – not necessarily in terms of quality or ability, but rather success and experience. There are a lot of great composers that simply haven't had the breaks, but because of that, we have the capacity to consider a lot of musicians."

While it's tough to break in because producers like to work with people who they know can deliver a timely, quality product, those same producers are always seeking the right composer for the right project.

Proulx adds that it's an exciting time for Canadian media, as several Canadian productions – film and TV alike – have been exporting to success in the US and other markets. He's also excited about the growth of the digital domain and the potential it has for creativity. "Everyone's experimenting in that domain right now," he shares, "though the space is still growing pretty remarkably."

O'Brien adds that geography can work in Canadians' favour. "Because there are so many funding opportunities in Canada, in a lot of cases, producers have to hire Canadian composers, or even composers from a certain province if there are tax credits involved," she says.

As for final tips, Singh advises budding composers to never say no to an opportunity – an assertion echoed by Hayman and Serlin. "I just try to take on everything," says Singh, "and it's always seemed to work itself out." He also encourages composers to stay versatile. As Proulx notes, "It's not uncommon in Canada for a composer to go from a major feature to scoring kids' shows, so one can have multiple specialties and multiple demos."

Serlin says composers should learn to decipher what non-musicians are looking for from a score and how to expertly articulate that. "You have to take the intangibles and make them tangible for the client, which comes with experience," he says.

Hayman adds: "It's a very encouraging time to be a musician. With the way media is going, there are lots of opportunities out there. Think of all of the worlds music lives in – those are all areas you can go after." ■



Andrew King is the Editor of Canadian Musician.

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# The KEYS To Musical Growth

## PIANO & KEYBOARDS 2011

BY KEVIN YOUNG

Progress as a musician is a process of constant re-evaluation, of refining and exploring the fringes of your capabilities to gain a better understanding of your craft, your instrument, and yourself. Sometimes making progress is effortless; at others, it's so incremental, so plodding, you're not sure you've gotten anywhere.

This year, four diverse keyboardists/songwriters talk to *CM* about how their creative processes have evolved, how their favourite instruments have impacted their songwriting, and how their progression as players has been reflected in their most recent recordings.

## SARAH SLEAN

Sometimes you need to throw the gates wide open and take in everything you possibly can to move forward; few artists do so as willfully as Sarah Slean. Though best known as a singer/songwriter and piano player, Slean is also a poet, an actress, and a visual artist. She speaks to *CM* midway through the recording of her most ambitious album to date, a double record entitled *Land and Sea* – *Land*, a traditional studio record, and *Sea*, a live recording tracked with a 23-piece orchestra under the direction of Jonathan Goldsmith.

**CM: Tell us about the inspiration for this project.**

SS: It's always been a dream of mine to bring in the classical angle and the strings I'm so enamored of. I thought, rather than try to mash that into a pop context, why don't I unabashedly create this and create the pop rock alongside it?

**CM: It's ambitious, particularly *Sea*.**

SS: It's madness, but there's rare magic in the human element. That's why I think a creature like the orchestra has stayed alive. There's something beautiful about all those hours of understanding and dedication to music and practice – all that human mastery in one room doing their thing at the same time.

**CM: How has the role of piano in your writing process evolved?**

SS: It's like a condensed orchestra at your fingertips. For me, having fallen in love initially with symphonies, it was all right there in the piano, but I've had to really examine my playing habits. When I write on the piano, I'm playing every role. As an instrumentalist in a band, you have to approach the way you play entirely differently. I've become more cognizant of that when I'm writing.

I turned to the guitar for a while because I got stuck in some patterns. A certain degree of naivety with an instrument is a liberating thing. *Land and Sea* was mostly written on piano, but I wrote a few songs on guitar for the last record and I've been writing some on guitar for the next record.

I took some jazz lessons, too, to expand my vocabulary and get different shapes and rhythmic patterns in my hands. I felt a bit imprisoned by my natural instincts and the patterns I've developed.

**CM: Did that inform *Land and Sea*?**

SS: On *Land*, I tried to take away my nerdy piano whimsy – all of



SARAH SLEAN

the "I want to make this interesting to me." It seems like taking away would be an easier thing, but it's difficult and I continue to pursue that.

**CM: Sometimes subtracting notes is harder than adding them.**

SS: I would say all the time – way harder. There are still busy parts, but before we went into the studio, I tried to trim them. The songs are keyboard driven, but you have to leave room, otherwise adding other instruments is impossible.

**CM: As a player, is there anything you wanted to achieve with this record you haven't before?**

SS: On a song called "Girls Hating Girls," there's a Clav that's, like, Stevie Wonder nasty. I don't come from that world, but it was so fun and satisfying; there's nothing sweet about it. That's something I'd like to get into more.

**CM: Where do you see yourself going as a player?**

SS: I don't know. With piano, it's a matter of diligence. You have to keep going into unknown places. That's why I keep trying to push myself into jazz. As a player, I want to keep stretching. The more you stretch, the more vocabulary you have, and your writing world opens up.

**CM: Do you have a favourite piano?**

SS: A baby grand Mason and Risch I've had since I was 14. I've moved it about seven times. I moved it into a cabin in the Almonte woods when I was having a Henry David Thoreau moment. It's getting old and it sounds like it, but I love it. I just feel it's my friend.

There's also a piano at Rogue Studios, a Yamaha that Glenn Gould played. There's something magical about it. There are a lot of songs in there. I love Yamahas. They sent an S Series piano to my recording sessions on *The Baroness* and *The Baroness Redecorates* that was the most exquisite piano I have ever played.



SARAH SLEAN (RIGHT) WITH BLLE RODEO'S JIM CUDDY, PERFORMING "IF YOU COULD READ MY MIND" DURING THE 2011 JUNO AWARDS' 40TH ANNIVERSARY MEDLEY.



## DAVID BRAID

Since graduating from the University of Toronto in 1998, Hamilton-born, JUNO Award-winning jazz pianist David Braid has garnered multiple national and international awards as a composer and performer and released eight recordings with various ensembles. He's also a U of T faculty member and an honorary guest professor at China's Xinghai Conservatory. Braid talks to *CM* while touring China in support of his first solo piano record, *Verge*.

### **CM: Few Canadian artists tour Asia extensively. How did the current tour come about?**

DB: I first went to Asia in 2004 as a sideman. I met some agents and musicians who became interested in my music. A year later, I was invited to perform at the Canadian embassy in Tokyo with my sextet. We were invited to do an artist-in-residence at Hong Kong Academy for Performing Arts, and a concert in Beijing. That created interest and I've received invitations to tour China every year from 2008 to 2011.

### **CM: In an *Ottawa Citizen* interview, you said that when you were younger, all you cared about was "tasting what I loved about various jazz musicians ... I sounded like a different piano player every month." Can you elaborate?**

DB: My idea of a successful performance was to express a unique energy. All other considerations were secondary. At the beginning of my jazz studies, I copied pianists who had that ability. I had fewer responsibilities when I was a student ... so I had time to assimilate many different pianists' styles.

### **CM: How did that influence your progression as a pianist?**

DB: It gave me vocabulary. I knew how to imitate voicing styles, rhythms, time feels, comping patterns, licks... On a deeper level, it helped me begin to uncover the fundamentals of jazz, and of music – melody, harmony, rhythm, and form. This was critically important when I began to think about my own voice as an artist.

### **CM: What prompted the decision to record a solo piano record?**

DB: After about 10 years of playing and composing for groups, I felt I was neglecting the potential of my own instrument. I wanted to broaden my capacity as a pianist in a composition process where the composer remains in control of every nuance of every performance.

Also, a little over two years ago, a stranger invited himself into my dressing room at intermission. Without saying hello, he proceeded to point out what he felt was missing from my vocabulary as a jazz pianist. His behavior was inappropriate but led me to the conclusion that what I do as a musician is valuable to the extent of its honesty. I have to look inward and search for the essence of what I need to say with music, despite the potential for acceptance or rejection by the audience. Otherwise, I might spend my life approximating the way another musician did something that people love.

There is a musical garden out there that's being cultivated and producing food all the time. One goes to the garden, fills a bucket with what he thinks is interesting, and returns to his cave to ingest his food. When his bucket is empty, the cycle repeats.

Prior to my solo exploration, I thought: "What if growing as a musician could mean finding an internal source of ideas so one is never empty?" This began a period of disregarding style and vocabulary, discovering my own ways of expressing the fundamentals and accepting whatever music resulted – even if it broke away from jazz conventions.

### **CM: Was there something you wanted to achieve with *Verge* you haven't previously?**

DB: Some of the main things were to be rhythmically self-sufficient, to make a recording rich in dynamic subtlety and to explore multi-voice linear improvisation and simple prepared piano technique. I had the control to spontaneously sculpt every nuance of my music. So, compositionally, I think I have achieved the most accurate impression of any of my recorded work.

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# PIANO & KEYBOARDS 2011

## CM: Do you prefer a particular type of piano?

DB: I prefer excellent tuning, very clean unisons, hammers voiced at the midpoint between bright and dark, and an action that is not too light – like the instrument is capable of limitless power and gentle subtleties. There is a reason why certain piano manufacturers have a great reputation among concert pianists. So, Steinway's model D or B – I prefer New York Steinways to Hamburg. I also enjoy the Yamaha S6 and CF-IIIIS, and Fazioli pianos are spectacular – and spectacularly expensive.

## P-THUGG

Since P-Thugg and Dave 1 formed Chromeo in 2004, the electro-funk duo has made a significant impact both domestically and internationally. CM caught up with P-Thugg shortly after Chromeo appeared live on the 2011 JUNO Awards broadcast (their third record, *Business Casual*, was nominated for Dance Recording of Year) and just prior to their gig at the 2011 Coachella Festival.

## CM: What machines and/or players have specifically impacted your style?

PT: It depends for what, exactly. I learned a lot harmonically listening to Steely Dan – voicings, chords. I took a lot from classic rock and every funk band from Parliament to Prince; they all use great machines. The Sequential Circuits Prophet 5 we use a lot – it's been used so much, but it always sits well in a song – the Six-Trak, Trident, Korg Mono/Poly – all these synths you recognize right away but have never been overused.

## CM: Do you prefer hardware instruments?

PT: Yeah, mostly because the old hardware sounds warmer, but there's also this certain pleasure of playing with all these great,



PHOTO: CARRAS/PHOTO

P-THUGG PERFORMING CHROME0'S "HOT MESS" DURING THE 2011 JUNO AWARDS.

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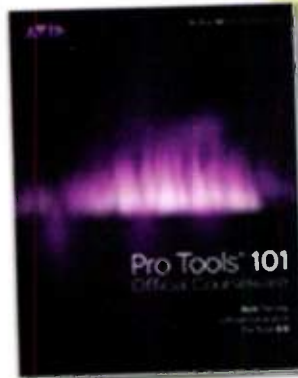
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It's practice and experience. I've listened to all these old school songs so much. I use the same gear and I know how to get those sounds. If you listen to enough music, you recognize each sound, then you create a mental catalogue. When we talk, we know automatically what the other one's talking about. Like, "You know that pwa-pwa-pwa sound?" And I'm like, "Yeah, it's on this record and that record."

**CM: Do you use many acoustic instruments?**

PT: I practice and learn all my stuff on acoustic piano. When you're trying to get a nice voicing, the piano always sounds better. On synthesizer, it's not as clear, depending on the sound. On the piano, you can really tell what every note gives to every chord. Then you can choose which you'll keep when you use the synthesizer.

**CM: Looking forward, is there anything you personally want to achieve as a player?**

PT: I'd just like to keep the drive to want to learn everything I need to know about music and theory – to keep learning different styles and get them into my fingers. As far as technology goes, I'd like to be able to repair my synths. I can do a bit, but I don't have time to learn the ins and outs of every synthesizer. That's something I would like to do.

cool-looking synths. Having them in front of you, you kind of feel you're in that era. It's inspiring. The action on every one is different. Playing a Clavinet is very particular; playing the Rhodes or Wurly, also. Even synths all have a different touch.

**CM: What about live?**

PT: I use modern versions of analog synths because it's hard when you show up at a gig and your synth decides it doesn't want to go on. I travel with a Nord Modular, Nord Electro, and Moog Voyager. I do have a Korg MS-20 and Moog Sonic 6 onstage. They're unstable sometimes, but if there's a problem with the vintage gear, I hop on to the newer stuff.

**CM: How do you choose sounds?**

PT: We never just go and stumble on a "cool" sound and leave it; we work it and rework it.

**JOHN O**

Soon after starting Diamond Rings in 2009, John O became a genuine critical success, garnering unreserved praise from global tastemakers like *NME* and *Pitchfork*. Following the release of his full-length debut, *Special Affections*, in 2010, Diamond Rings' profile has continued to grow rapidly. He speaks to *CM* after returning home to Toronto following a North American tour with Robyn and five weeks of his own headlining shows.

**CM: So you have some down time now?**

JO: Yeah. I'm excited to get back to my studio and my keyboards and start messing around.

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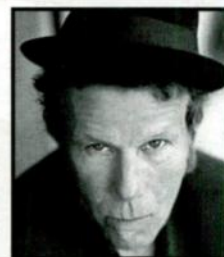
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## FIRST STEPS

We asked each of our players the same question: what drove you to pick piano/keyboards? How did your studies progress?

"My mother tells me that when I was two, I would crawl over to my brother when he practiced and rest my head against the soundboard until he finished. My first teacher used fear to stimulate learning so I often misunderstood things she'd say because I was too afraid to ask. Her methodology was rigid. She would say: 'You must play what's on the page and nothing more.' I began to think 'I must not change any notes, rhythms, dynamics, lingering, or add any feeling.' I eventually became physically ill every Tuesday, because the time for my piano lesson was drawing near.

I stopped when I was 11 and hardly touched the piano until I was 16 and heard Mozart. That re-ignited my interest and led me towards discovering jazz. I became serious about studying at 19 and, since, dedicate as much time as possible each day to it."

- DAVID SPAID

"I started piano when I was seven years old. My parents put me in lessons. Around the time that it started to get more theoretical, I started to lose interest and quit. It wasn't until university, when I was listening to music and seeing shows that I re-discovered keyboards. My training, partially, is as a visual artist at the University of Guelph. I did take a few courses on electronic music composition/production when I was there and had good friends there who introduced me to Devo, Kraftwerk, Bowie, Brian Eno, and more far out shit like Stockhausen and John Cage."

- JOHN O

"I just gravitated towards it. When you're little, there's just something in your spirit that loves a machine that can make noises. I went into the Conservatory - loved it - then I went to York in the piano performance program. I had an amazing professor, but realized quickly there was no desire to become an athlete of the piano in my blood. That's when I started playing shows and writing songs, switched to U of T, and went strictly into theory and history."

- SARAH SLEMAN

"I started playing guitar at 13. I was never classically trained. I think I took five guitar lessons in total. Then I started playing bass, and took another five lessons. Years later, when we started Chromeo, I started playing keyboards. Again, I took a couple of lessons. Once you know the theory you can transfer that to any instrument, take lessons to learn the lingering and how to start practicing scales, and then you can do it on your own. I didn't take perpetual lessons, but there was work every day of my life put into music - the work you have to do by yourself to develop a style. You need to know what you like and what styles you want to learn. I pick up songs. I learn everything about them - every harmony, every voicing. You do that, you develop mechanisms that become automatic when you write a song."

- P-THUGG



PHOTO: NORMAN WONG

DIAMOND RINGS

### CM: Do you primarily write on keys?

JO: With Diamond Rings, there isn't really a differentiation between the writing and recording process. I perform and record with the same software, Ableton Live 8. It's a consistent feedback loop where I'm developing and creating sounds and recording at the same time.

A lot of *Special Affections* was composed in GarageBand because that's what I had available. As limiting as it can be, I still rely on it a great deal because of those limitations. I don't have to fart around for hours to find a keyboard sound. I'm not tempted to spend hours manipulating a snare sound. When I'm trying to get ideas out, it can be great. I record MIDI, bounce that out as a .wav file into Ableton, manipulate the sound, or re-record it with an analogue synthesizer.

### CM: How do you choose your sounds?

JO: It's intuitive. There are sounds that I gravitate towards. I'll be deep into listening to a track and it will be like, "These hi-hats sound wicked." Same with any synth sound. It isn't uncommon for me to have Ableton open in one window and the track I'm trying to emulate open in iTunes. It's a matter of playing them back and forth 'til I get it. That's how I like working - not lifting a whole passage or the sound of something; it's specific, miniscule elements.

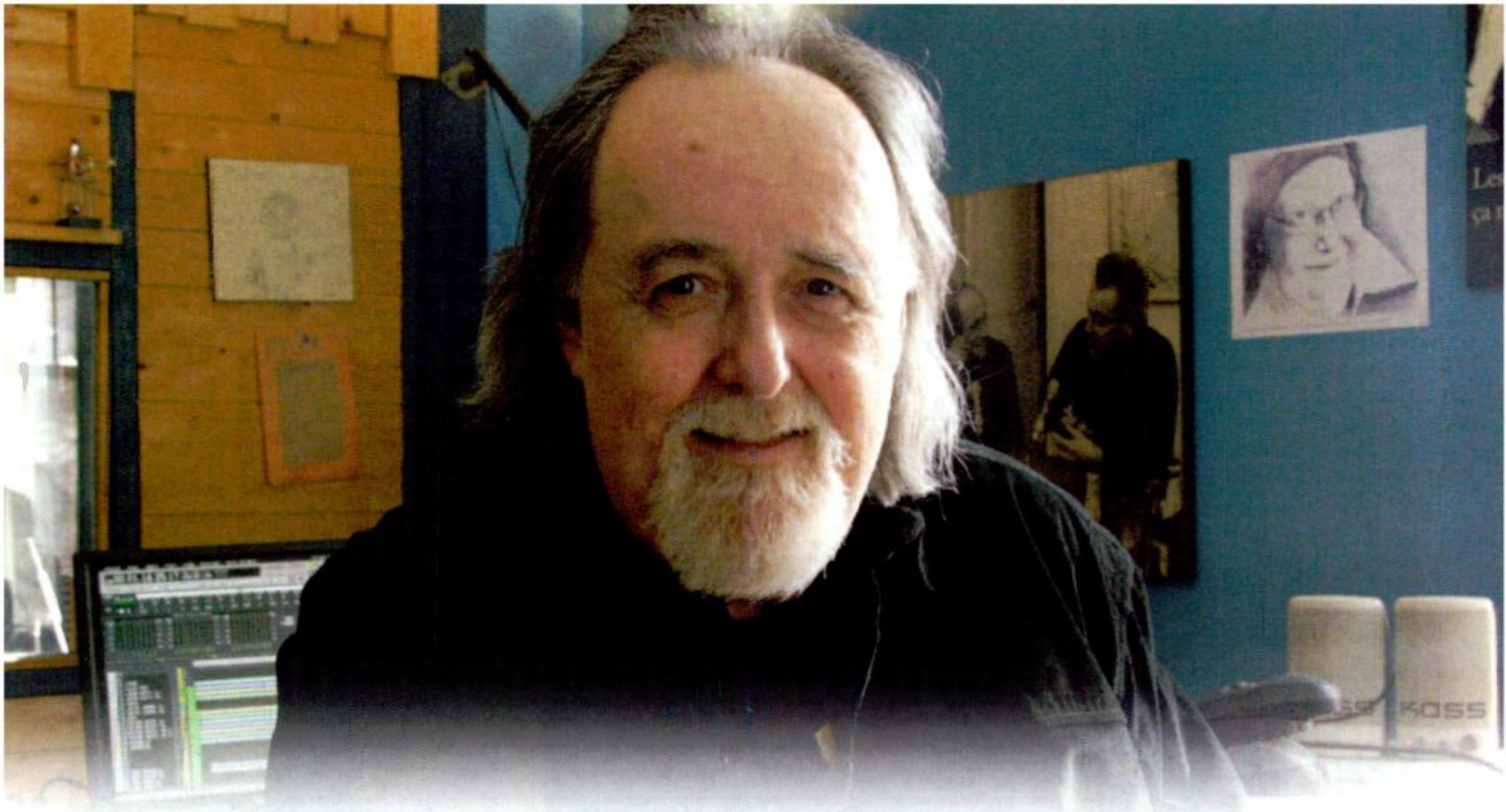
I love lush pads as texture. At the same time, I really enjoy music where you can pick out all the sounds, where there isn't so much going on that it sounds like a complete wash...

### CM: That's characteristic of your music - you're not trying to bludgeon people with your chops; it's more about songwriting and arrangements.

JO: That comes from my influences and wanting to be direct. There's the lead melody, the progression, the kick, hat, snare, the vocal - to feel like you can sit there with the headphones on and snatch each element out of the air. I'm a relatively new composer and producer so I'm trying not to do too much. I'm trying to write good songs and present them in a way that's direct, honest, and real.

### CM: You seem to gravitate to synth melodies that play off the vocal.

JO: I'm a big fan of songs that say more with less. I always want the backing tracks to serve the emotion I'm conveying with the lyrics and vocal melodies.



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# PIANO & KEYBOARDS 2011

**CM:** Any specific keyboard instruments you prefer?

**JO:** Almost every song where you hear piano, it's real. In a lot of ways, a piano is unbeatable, and I wanted those songs to feel a little warmer, inviting. I really enjoy playing piano, but it's something I'm striving to improve. There are live pianos and analog keys on the record. I use the Juno-60 for a lot. I have a Juno-106 – classic Roland synths. Then there's a lot of sounds from GarageBand I've manipulated to suit my own preferences.

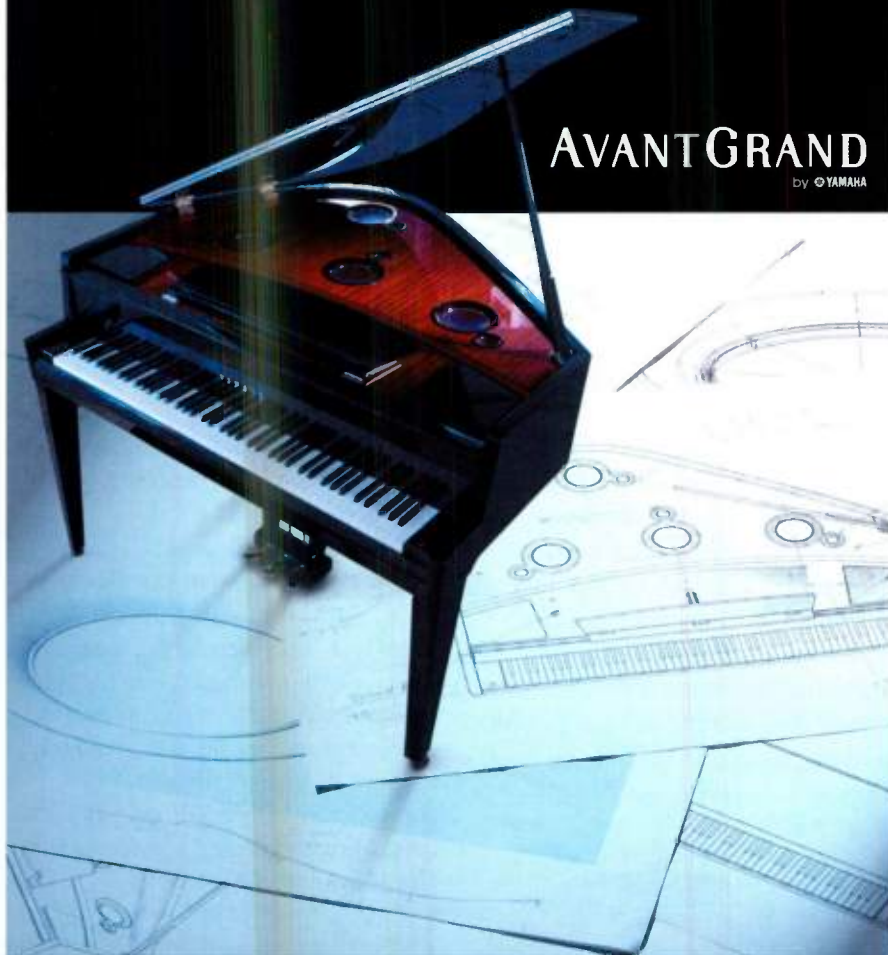
Sometimes, the only thing the song needs is a real piano or real horn part, but sometimes a synthetic horn or piano is a better choice. I love fake horn sounds, but if I'm using those, it's a conscious choice and not, "Well, this is easier for me than finding a trumpet player."

I wrote lot of songs on an old Yamaha PSR 300, one with the built in speakers and the samples of lions roaring. I've had that since I was 18. Live, I've been running everything from an Akai MPK. It blends a bunch of different members of the Akai



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family into one – pads from the MPC, an onboard mixer – so I can really tailor the sound to the room that I'm in. My shows are me and a backing track and within that, I can ride it out and extend parts of the song to give it a more organic, in the moment feel.

**CM:** Sounds like your studio process.

**JO:** There's very little distinction. Other than that when I go to work in the studio, I'm not putting on mascara. There's a theatrical component to the show that I do because it's fun, and to push myself as a solo performer. I take influence as far back as Neil Young at Massey Hall. There's something about the lone man onstage that's universally engaging and striking. This, for me, is about finding a way to do that in a way that feels 21st century, rather than late 20th century, I guess.

**CM:** Going forward, how do you see yourself developing as player and producer?

**JO:** Spending more time with my instruments, playing piano more. I'm not into the Ramones school of music where practice is a bad thing. I don't subscribe to that. I just want to get better. ■



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





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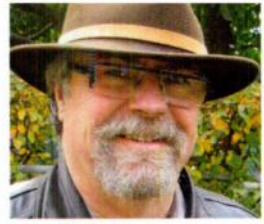
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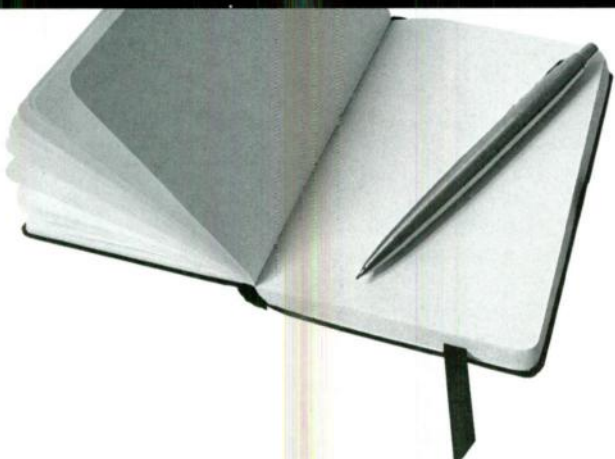


Bruce Madole is a roots, country, and folk songwriter. He was an NSAI Workshop Coordinator for 10 years. He recently won the OCFP Songs From the Heart (English) competition together with co-writer David Leask.



By Bruce Madole

# GETTING MORE FROM YOUR WORKSHOP EXPERIENCE



A great songwriting workshop provides its participants with a vibrant and mutually-supportive fellowship within a community of one's fellow songwriters as well as providing education, affirmation, emotional support, and creative inspiration. Not everyone has the same experience with workshops, however, and leadership qualities may vary.

Much depends on the people who come – and their persistence. I'm writing this article from my own experience as a long-time workshop leader and participant, to put forward this simple message: the surest way to get more out of the workshop experience is to put more of yourself into it.

There are those experienced songwriters who feel that participating in a songwriting workshop community is beneath them, or just fundamentally unrewarding. "What's the point," they ask, "in associating with a crowd of wannabe songwriters? What's in it for me?"

On the other hand, I have met and spoken with many highly-accomplished professional writers who gain great personal satisfaction from their participation in mentoring activities, one-off song critique-type events, as well as in participation within organizations such as the Songwriters Association of Canada (SAC) or the Nashville Songwriters Association International (NSAI).

For nearly 15 years, I was an active participant in the NSAI's Toronto Regional Workshop. For just over 10 years, I was a volunteer workshop coordinator in the same workshop, helping to lead over 200 workshop meetings that usually included some elements of instruction and critique. Over the same period, I participated in numerous workshops and educational events run by the SAC and other similar organizations, such as the former Humber Songwriting Workshop in Toronto (now SongStudio).

All of these experiences have been,

in their own way, immensely rewarding and helpful. Taken as a whole, I've learned some things from the "give and take" that characterized those experiences. Before discussing that, however, I'd like to tell you about an event that I helped to organize a few years ago – the very first offering of the Tin Pan North songwriting workshop and demo critique sessions in Toronto.

Our panel of distinguished songwriters on that occasion included Tia Sillers and Mark Selby (writers of multi-platinum songs like "I Hope You Dance" for Lee-Ann Womack and "There's Your Trouble" for the Dixie Chicks), rising artist/songwriter Victoria Banks (at that time best-known for having written the hit "Saints and Angels" for Sara Evans), and Dean McTaggart (co-writer of such hits as "Dark Horse," "Birmingham," and "Last Exit to Eden," among others).

I can still vividly remember the sense of magic and enthusiasm as our panelists weighed in with helpful suggestions and feedback about the songs they had heard. I can remember reflecting, on more than one occasion, that participants were experiencing a "once-in-a-lifetime" kind of opportunity, to receive such open and generous participation from elite songwriters who are at the very top of their game.

When I was merely a participant in songwriting workshops, I came to feel as though such events represented an opportunity to breathe new air. It was freedom, and a time and space that was completely removed from all of the other limitations of my existence, because it involved trying to get better at something that I really gave a damn about. And the people who shared that same passion, even if they were only beginning to explore it – those people became a special kind of comrade in what is ordinarily an extremely isolating pursuit. It's like being some kind of an apprentice deity who remains locked in a closet or an office for years, scribbling away and

invisible, while trying to invent the sun.

A great song changes everything; trying to write a great song changes us.

I have learned that providing a thoughtful and constructive critique to another songwriter almost always involves reminding myself of some fundamental principle of the craft of songwriting. In trying to find the right words, in a constructive and generous spirit, I am compelled to re-think and re-articulate principles or goals that lie at the very heart of my creative life. Talking about these principles and goals, and writing about them, only makes me stronger and more determined to reflect these things in my own work. In short, I find that helping others also helps me to become a better songwriter – more aware, more self-critical, and yet also more instinctive and more internalized in the application of the writer's craft.

Helping other people reminds me that I am just another songwriter, hoping to get better at what I do – and it equally reminds me of the generosity of all of those people who've extended me a helping hand. Their generosity and kindness is a debt that I am compelled to "pay forward" to others following this path. It is a kind of giving that is ultimately as rewarding to me, in the giving, as the original help and guidance that I received along the way.

I suppose there are always going to be some people who are more passionate about what music can do for them than they are about the music itself. But generally, I find that the songwriting community is full of people who are passionate about great songs and great music, and who are possessed of an innate and unselfish generosity of heart. At times like this, I think that if we just added a little bit more formal organization to provide the opportunity, we might yet see an explosion in developing opportunities for songwriters whose best voices have not yet been heard.

Today a spark; tomorrow, the sun.



Jon Tidey is the Manager of Revolution Audio, Canada's home recording store. You can find him making noise in his studio Epic Sounds in Vancouver and hosting the popular weekly podcast "The Home Recording Show." [www.RevolutionAudio.ca](http://www.RevolutionAudio.ca), [www.EpicSounds.ca](http://www.EpicSounds.ca), [www.HomeRecordingShow.com](http://www.HomeRecordingShow.com).

By Jon Tidey

# RECORDING, PROCESSING & MIXING VOCAL TRACKS

## Tips For Better Vocal Recordings

**T**ry To Isolate – Most home recordists can't afford the cost of constructing a vocal booth, or simply don't have the space for one. The next best thing is some acoustic treatment that surrounds the mic. This helps reduce the sound of the room in the mic, getting you closer to that tight, dry vocal booth sound – and quite affordably.

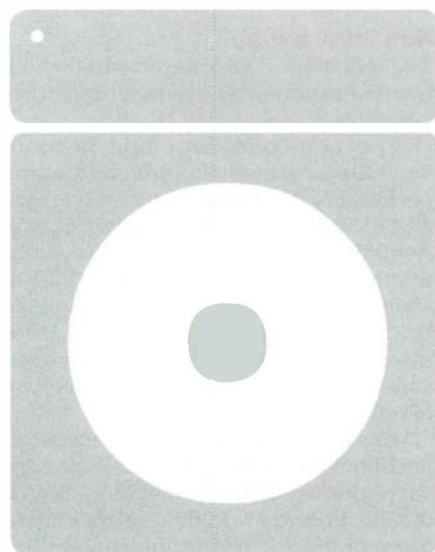
**Always Use A Pop Filter** – A pop filter is an absolutely essential accessory for vocal recording. A pop filter doesn't look like much, but it can very effectively stop blasts of air from distorting the mic. For the pop filter to be effective, it needs to be at least a few inches away from the mic.

**Use The Right Headphones** – The best headphone type for vocals is closed-back circumaural (meaning it surrounds the ear). Why? Isolation. This design blocks outside noise and lets you listen at any volume desired without the music leaking into the mic. Semi-open headphones can be used but watch out for sound leakage.

**Choose The Right Mic** – Set up all of your mics and record a few phrases with each one. Listen back and decide which has the best tonal balance and least sibilance. You may be surprised that your most expensive mic isn't always the best mic for a particular song. Taking some time to experiment and choose the best of what you have is well worth it, and also allows the singer to warm up a little.

**Find The Right Distance** – A vocal right up close on a mic can sound cool, but not always natural. The further away (within reason), the better the tonal balance the mic will have. Around 12-24" back from

the mic is a good balance of closeness and naturalness. The further back you are, the less drastic tiny changes in angle and distance are compared to a few inches away. This helps the singer



because they don't have to worry about staying in precisely the same position while singing; moving around a little is okay once you take a step or two back.

## Vocal Processing & Mixing Tips

**Clean Up** – Before anything, clean up the vocal tracks. Go through and trim the silence around each phrase. Remove any noise, thumps, clicks, pops, and gasps. Fade in or out on each edit.

**Pitch Correction** – Gentle pitch correction plays a big part in getting that professional-sounding vocal we all strive for in our home studio productions. But be careful with this! Doing it right takes time and practice. Over-tuned vocals are about as bad as out-of-tune vocals. (You

can hear both on *American Idol*.)

**EQ** – There are no rules and every voice is different, but here are some starting points. A high-pass filter (low cut) can be used to clean up the very lows (below 100 Hz). Your 200-600 Hz range can be gently boosted or cut depending on the voice to add thickness or compensate for proximity. The 1-3 kHz range is usually where the clarity of the vocals exists. Above that is brightness, bite, and air, but look out for sibilance. How much you can boost here depends on the song and singer.

**Compression** – When it comes to controlling vocal dynamics, using two compressors doing less individually often yields the most transparent result. Use a compressor with fast attack and high ratio (10:1) working just on the peaks, ignoring everything else. The second compressor is set with a 4:1 ratio, a slower attack and release, and threshold set so it is always compressing about 2-4dB.

**Reverb** – Reverb is an effect you'll want on a separate channel (aux track in Pro Tools, FX Channel in Cubase) rather than having it right on the vocal track. Use a send to add the reverb to the vocals. The reverb time should be related to the tempo of the song; it can really clutter your mix if it's not. Hall and Plate are the most common types of reverb for vocals. Shaping the reverb sound with EQ is recommended.

**Automation** – Automating the volume level of the vocals is absolutely essential to getting the vocal to sit right where you want it throughout the song. Automating the reverb send for the vocal will allow you to have just the right amount at any time. You can also automate effects like chorus and delays for the vocals to keep things interesting throughout the song.



By Paul Lau

## An Introduction To

# NON-CONDENSER & CONDENSER MICROPHONES

**W**hether you're performing live or recording in the studio, you will inevitably face situations where you'll ask: "What is the best microphone to use for this particular application?" There is no immediate solution, especially not: "The most expensive one!"

Rather, different types of mics boast different characteristics that will ultimately inform your selection of the mic best-suited for the situation at hand. Generally speaking, there are three types of microphones: condenser, non-condenser, and ribbon. Let's discuss the first two.

### Condenser/Non-Condenser

So what is the difference between a non-condenser and a condenser microphone? Non-condensers are commonly called "dynamic microphones" with a moving coil. How does it work? It has a dynamic mic capsule with a magnet and a coil of wire suspended close to it. When you speak into the mic, your air hits the diaphragm of the coil and the coil moves. This pushes a current into the coil due to it being in the field of the surrounding magnet, hence creating an electrical signal that goes to your preamp.

As for condensers, they have a capacitor which can temporarily keep a charge. There are two critical components within a condenser microphone. The first is a rigid back-plate and the second is a flexible membrane diaphragm. Air is the resistor that separates these two parts.

You may have heard or read the terms "phantom power," or more specifically, "+48 V." You need this to power the condenser microphone, applying voltage across these two parts. As the air you project moves the diaphragm, this change in capacitance becomes the electrical signal that goes to your preamp.

With condenser microphones, there are generally three patterns: omni-directional, bi-directional, and uni-directional. Omni-directional represents a circle

pattern and picks up any audio or sound from all directions around the mic. Bi-directional looks like a figure eight pattern, and the mic will pick up sound from one side and its polar opposite. As you may have guessed, the uni-directional mic picks up audio from one side only.

### Now Which One?

The question of which mic suits which live sound situation is dependent on the situation.

The non-condenser mic is more versatile in a live situation, and many performers and sound guys prefer it on-stage due to its ability to sustain abuse. Actually, that's half the battle. A dynamic mic can also manage much higher sound pressure levels than a condenser. So, if you have to sing extremely loud, rap and rhyme over loud beats, or even scream into a mic, dynamic is the way to go!

You've probably heard of the legendary Shure SM58, the go-to mic for live vocal performances, and the Shure SM57, the mic that you would throw on a snare drum or in front of your blasting guitar amp. Both are dynamic mics.

Aside from the fact that the frequency response is generally tighter on a non-condenser than it is on a condenser, it may not serve as well for soft vocals or acoustic instruments.

Using a dynamic mic for guitar amps is usually the only way to go. The same can be said for miking a drum kit, though it's often a combination of dynamics for the kick, snare, and toms and condensers over the whole kit, above the cymbals and crashes, that's used.

When you need higher accuracy and clarity, as you would need in a recording studio, using a condenser mic delivers just that. A condenser mic definitely has a flatter frequency response compared to a non-condenser, and using it for vocal recordings or acoustic instruments gives a much more realistic, bright audio recording.

With that said, can you use a condenser live? Absolutely! But you are



likely to run into a few problems. Most prominent of those is feedback, but this depends on mic pattern and mic placement. The other problem is that a condenser can't take the high sound pressure levels like a dynamic, so we're talking about only soft vocal levels. Don't place a condenser mic in front of a guitar amp and crank it as this will surely damage your mic.

To recap, all mics can be used live or to record. Non-condensers are usually preferred for live sound situations and condensers, which require phantom power, for recording. But you can utilize either in reverse situations depending on how you are using them. My suggestion is to experiment carefully and see what works well and sounds right to you!

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By Randy Falsetta



# TUNE UP YOUR TONE

## *The Keys To Giving An Effective Interview*

**I**n an age where communication is becoming less personalized through the advent of e-mails and texting, society seems to be devaluing human interaction in exchange for practicality and expediency; however, there is still much to be said for the timber and inflection in one's voice that can aid in conveying a message, strengthening an opinion, and ultimately nurturing a stronger and more significant connection.

Whether you are a rising independent artist or musical icon, the importance of portraying oneself effectively in a public forum can either build a bridge or erect a wall between yourself, the media, and most importantly, your fans. For some, the formal interview brings with it a new set of challenges and is often both a blessing and a curse, especially for the novice musician. Its ability to bring light to one's past, present, and future endeavours, as well as virtually reveal oneself to the world, can also conversely magnify any personal opinions, biases, and character flaws if one is not careful.

As would a doctor be provided the proper instruments to perform a difficult surgery, consider the following as essential tools needed to equip you for this unique experience.

### **First Impressions**

The adage is true and you only get one chance. The initial tone that one sets in a phoner or face-to-face interview is certain to lead to the overall feel and vibe of the conversation. Let your enthusiasm be known at the onset. Be light-hearted and

show no indication that this is infringing on your valuable time. In essence, be "into" the experience. Conversely, do not even consider a conference if you are still feeling the effects of last night's bender out on the town; having conducted many such interviews with well-known artists in the past, the outcome has always been dreadful.

### **Accentuate The Positive**

Allowing yourself to vent your dislikes about the industry or possibly reveal any angst you have toward a former bandmate, manager, or producer is not going to work to your advantage. Be aware of when you're being led into luring questions. Take the higher road and speak to the positive things that evolved from that negative experience; however, if this is truly not your forte, opt to divert the question or simply choose not to answer in light of remaining professional.

### **Speak With Conviction**

If you have arrived at the point where a journalist has taken the time to hear your thoughts and discuss your experiences, then take this opportunity to reveal your passion for your craft. Fans love hearing how you feel about what you do. It draws them into the art that much more. All ears are listening to "your" story. Being detached or aloof about your career will surely not increase album sales. Sincerity and confidence go a long way.

### **Stretch It Out**

Ask any journalist worth their salt and they will tell you that the biggest chal-

lenge they face in this profession is an individual who is incapable of elaborating on a question. Not only is it uncomfortable for the interviewer, having to drag out information, but also for the listener, who is similarly feeling the strain of the discussion. It is always in one's best interest to expand upon a thought or to offer more than just what was asked. A clever anecdote or opinion regarding the inquiry is sure to allow a follow-up question to be asked. Taking some kind of control of the interview and helping guide the journalist will truly result in what seems to be a more genuine conversation.

### **Sell Yourself**

Though you may or may not have a reliable team working hard behind the scenes for you, do not forget that you are your own best promoter. No one knows you or what you do better than yourself. Use this time to help endorse any current or future plans that you have in the works. A true fan is always intrigued to be the first to know what your next project is. It is your responsibility to let everyone know the value of what you do. People will ultimately not buy stock in you if you are not willing to purchase the first share.

With the multitude of challenges that you face along the way toward achieving your own success, being aware of yourself and your own decisions is key. And with you as the product, remember that how you conduct yourself in an interview is a vital component to how you are viewed as an artist.

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## Zoom R8 Portable 8-Track Recorder

Zoom has released its R8 portable 8-track recorder. Combining four production tools in one device, in addition to being a recorder, the R8 can serve as an audio interface, a control surface, and a pad sampler.

With a sampler function that consists of eight voices, the R8's built-in drum sounds can be triggered using eight pads to assign sounds to each track and create loops. The unit's drum machine can be used to create original backing beats or simply output a metronome for tempo control. The R8 offers over 500 drum patterns to work with, while also including a 2 GB SD card containing 500 MB of drum loops recorded by Big Fish Audio.

The R8 comes with a 2 GB SD card and supports SDHC cards up to 32 GB for a maximum of 100 track hours. The R8 can be used in-studio to record additional tracks using its USB audio interface. Mixing can then be completed using the R8's control surface capabilities to manage each function of the chosen digital workstation. This device features 140 built-in studio effects.

For more information, contact Omnimedia Inc.: 514-636-9971, FAX 514-636-5347, info@omnimedia.ca, www.omnimedia.ca.

## ZOMBIE GUITAR STRAPS



## BLOODSTONE GUITAR STRAPS

## Levy's Zombie & Bloodstone Guitar Straps

Levy's Leathers Ltd. is now shipping its new Zombie Guitar Straps and Bloodstone Guitar Straps. Each ghoulish strap is printed with an original design and features a leather end-piece that is printed and shaped to complement the design.

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

## Stanton Scratch DJ Academy MIX! DJ Software

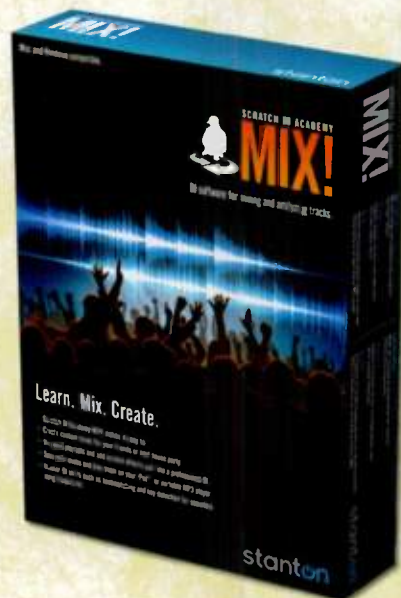
■ Stanton Magnetics has announced the release of the Scratch DJ Academy MIX! Software. Developed by Scratch DJ Academy, this DJ software application helps users mix digital music files while they learn DJ basics along the way.

The software analyzes users' music libraries and identifies the tempo in beats per minute (BPM) and musical phrasing (bars) allowing these tracks to be aligned for mixing. The software also detects the musical key of each song, allowing for harmonic mixing.

Based on both the tempo and key information, Scratch DJ Academy MIX! highlights all the music in a user's library that works best with a selected track. The mixes can be previewed and adjusted with the addition of a select number of scratch effects, created by the Scratch DJ Academy instructors.

Scratch DJ Academy MIX! is compatible with both Microsoft Windows and Apple Mac OS X platforms.

For more information, contact Erikson Audio: 514-457-2555, FAX 514-457-0055, [www.eriksonaudio.com](http://www.eriksonaudio.com).



## GRETSCH G6120DE DUANE EDDY SIGNATURE HOLLOW BODY GUITAR

■ Gretsch has introduced its G6120DE Duane Eddy Signature Hollow Body guitar model. The instrument is a single-cutaway with classic styling and full, resonant sound that combines features based directly on Eddy's original 1957 G6120 model with modern Gretsch features.

The G6120DE's bound single-cutaway hollow body has a three-ply maple back, sides, and arched top, with trestle bracing and bound oversized f holes. The three-piece bound maple neck has a brass nut, lacquer finish, and slim profile, and is topped with a bound headstock.

Other features include: a 12"-radius rosewood fingerboard with 22 medium frets and hump-block pearloid inlays; dual DynaSonic single-coil pickups with three-position switching; gold plexi pickguard bearing the Gretsch logo and Eddy's signature; a modern Tru-Arc bridge and Bigsby B6CBDE vibrato tailpiece with Duane Eddy-style "DE" handle and extra-long string-retainer pins; gold G-arrow control knobs and gold-plated, chrome, and polished aluminum hardware; gold-plated Grover V98G Sta-Tite tuners; the Dunlop Straplok system; western orange stain lacquer finish; and deluxe hard shell case.

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



## Deuce Guitars VersaCab Speaker Cabinets

■ Deuce Guitars has announced a new product line, the VersaCab speaker cabinet.

Each cabinet is manufactured in Canada using 12 mm Baltic birch plywood, stainless steel hardware, and brushed aluminum grills. The cabs are outfitted with an Eminence neodymium speaker to cut down weight, coming in at 32 lbs.

The VersaCabs can also be stacked on top of each other with interlocking corners to create a speaker wall, while the custom-designed switch allows the cabs to be configured between serial and parallel to control the impedance of the system. Models in the line go as high as 450 watts while offering the choice of being vented or not.

The VersaCab line comes in a variety of finishes, including: Gig-Guard, denim, basic or premium vinyl, wood stain, or can be custom-ordered.

For more information, contact Deuce Guitars: 819-332-1313, [info@deuceguit.ca](mailto:info@deuceguit.ca), [www.deuceguit.ca](http://www.deuceguit.ca).



## Pearl PDM-250 Precision Drum Monitors

■ Pearl has released the PDM-250, a professional studio-quality isolation headphone engineered for drummers. Featuring an over-the-ear noise-cancelling design, the PDM-250 features an adjustable soft-padded headband and Velour circumaural ear pads, designed for extended use.

The PDM-250 has been designed to filter damaging external frequencies that might come off of cymbals, snares, or from other musicians. Additionally, these headphones are outfitted with 250-ohm drivers with a gold plated 3.5 mm stereo jack and 1/4" adapter, making them suitable for use with almost all headphone amplifiers. They weigh 270 g and can isolate ambient noise up to 35dB.

For more information, contact Erikson Music: 514-457-2555, FAX 514-457-0055, [info@eriksonmusic.com](mailto:info@eriksonmusic.com), [www.eriksonmusic.com](http://www.eriksonmusic.com).



## T-Rex Gull Triple Voice Wah Pedal

■ T-Rex Engineering has released its Gull Triple Voice Wah pedal. The Gull features two distinct wah sounds (light and heavy), plus a dual-filter "yoy-yoy" effect.

The slope knob can be used to shape the wah/yoy effect while the boost function can be used to amp up the volume of the output signal. The hotspot button allows the player to adjust the onset of the effect, creating a less-sudden and more musical wah response.

For more information, contact SF Marketing Inc.: 514-780-2070, FAX 514-780-2111, [info@sfm.ca](mailto:info@sfm.ca), [www.sfm.ca](http://www.sfm.ca).

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## Roland FR-18 Diatonic V-Accordion

■ Roland has announced the availability of the FR-18 diatonic V-Accordion. Featuring a digital sound engine, the FR-18 diatonic can be transposed to a different key at the touch of a button. This design is meant to provide folk accordionists a single instrument for playing any musical style in any key, eliminating the need to carry and maintain multiple acoustic accordions.

The FR-18 diatonic has 12 authentic ethnic accordion sound sets onboard, including Cajun, Organetto, Tex Mex, and Alpine. In addition, there are eight orchestral voices and four Virtual Tone Wheel organs with fast and slow rotary effects, letting accordion players explore completely new musical styles. It's also possible to assign drum sounds to the bass and chord buttons and play them manually. Finally, sounds can be customized and stored in four user registrations.

The FR-18 diatonic's keyboard and bass button layout can be reconfigured, and users can store 12 different tablatures onboard for quick access. A software-based editor (available via free download) allows players to create custom tablatures on their Windows- or Mac-based computer. These tablatures can then be transferred to the FR-18 diatonic via USB flash memory. The FR-18 is available in red or black.

For more information, contact Roland Canada Ltd.: 604-270-6626, FAX 604-270-6552, [www.roland.ca](http://www.roland.ca).



## Hal Leonard Jazz Bass On Top: A Guide To Left-Hand Technique

■ Hal Leonard Corporation has released its *Jazz Bass On Top: A Guide To Left-Hand Technique* book by Andy McKee.

The book offers a comprehensive approach to left-hand technique for the double bassist. *Jazz Bass On Top* features 50 classic jazz songs with precise fingerings to help players gain mastery of the fingerboard. The songs are presented in order of difficulty.

A native New Yorker, Andy McKee has been performing on the world's jazz stages for more than 25 years. He has been a longtime member of the Mingus Big Band and the Mingus Dynasty, as well as groups led by Elvin Jones, Michel Petrucciani, Chet Baker, and Philly Joe Jones.

For more information, contact Hal Leonard Corp.: 414-774-3630, FAX 414-774-3259, [halinfo@halleonard.com](mailto:halinfo@halleonard.com), [www.halleonard.com](http://www.halleonard.com).

## Numark NS6 4-Deck DJ Controller

■ Numark has announced the release of the NS6, a professional 4-channel digital DJ controller engineered in partnership with Serato to work seamlessly with a 4-deck version of Serato ITCH. This controller has a built-in 24-bit, 4-channel mixer and high-resolution, touch-activated platters, delivering 3600 ticks of resolution per rotation.

Additional features include: two mic, four stereo line, and two with phono preamp inputs; master stereo XLRs, stereo RCAs, booth stereo RCAs, and headphone (stereo 1/4" and stereo 1/8") outputs; 6" dual zone touch-sensitive metal wheel with non-conductive rubberized outer ring; 140 total controls (knobs, sliders, buttons, wheels, and switches), and more.

For more information, contact Intellimix Corp.: 514-457-9663, FAX 514-457-0575, [salesinfo@intellimix.com](mailto:salesinfo@intellimix.com), [www.intellimix.com](http://www.intellimix.com).





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## AMPEG GVT SERIES GUITAR AMPS

■ Ampeg has released its GVT Series of guitar amps. Each head, cab, and combo offers all-tube guitar tone in a design inspired by classic Ampeg guitar amps from the '70s.

The line of Ampeg GVT Guitar Amps ranges from a 5-watt head all the way up to a 50-watt, 2 x 12 combo. GVT heads and combos are all-tube by design, including 6V6 and 6L6 power tubes. The amps feature Ampeg's signature Baxandall EQ circuitry. Both GVT extension cabinets feature Celestion Vintage 30 speakers, while GVT combos use Celestion Original Series speaker designs.

The Ampeg GVT Series comprises eight different models: the GVT5H and GVT15H heads, GVT112E and GVT112EW cabinets, plus the GVT5-110, GVT15-112, GVT52-112, and GVT52-212 combos.

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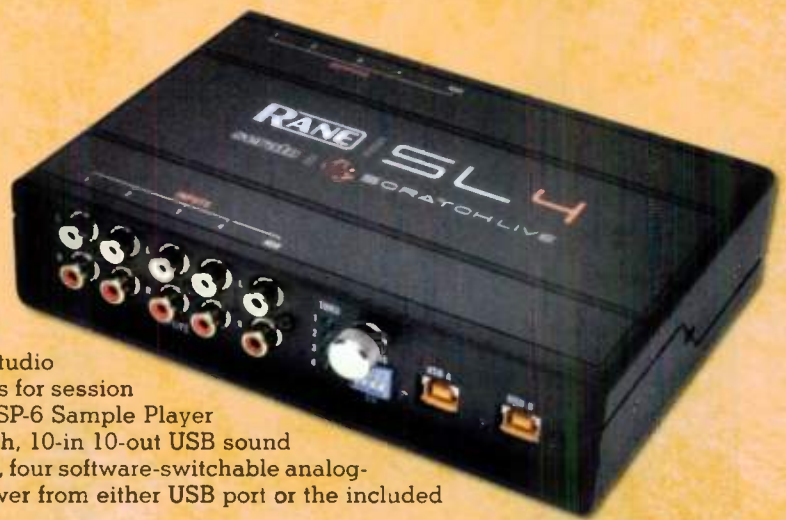
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## Rane SL 4 DJ Interface

Rane has released the SL 4 DJ interface. The SL 4 offers two USB ports, a 96 kHz sample rate and 24-bit digital audio processing, and galvanic isolation to eliminate computer noise and interference.

The SL 4 is outfitted with low latency ASIO and Core Audio drivers allowing it to also be used as a studio production tool. Additional features include: six inputs for session recording or LiveFeed, aux output assignable to the SP-6 Sample Player and The Bridge, 48 kHz and 96 kHz sample rate switch, 10-in 10-out USB sound card with any software supporting ASIO or Core Audio, four software-switchable analog-thru connections for regular vinyl or CD, and bus power from either USB port or the included external power supply.

For more information, reach Contact Distribution Ltd.: 416-287-1144, FAX 416-287-1204, [info@contactdistribution.com](mailto:info@contactdistribution.com), [www.contactdistribution.com](http://www.contactdistribution.com).



## AHEAD Armor Cymbal Silo

AHEAD has released its Cymbal Silo, a new cymbal case. Features include AHEAD's DX-Core dual foam padding, removable dividers covered in sherpa fleece, and the Tuc-Away convertible backpack system with heavy-duty straps and lower back support.

The Silo's main compartment holds cymbals up to 24" and has a reinforced bottom while the exterior has additional storage space for hi-hats, splashes, and effects. The Cymbal Silo is constructed from a double-stitched, 600-denier polyester fabric, making it resistant to dirt, water, and damage.

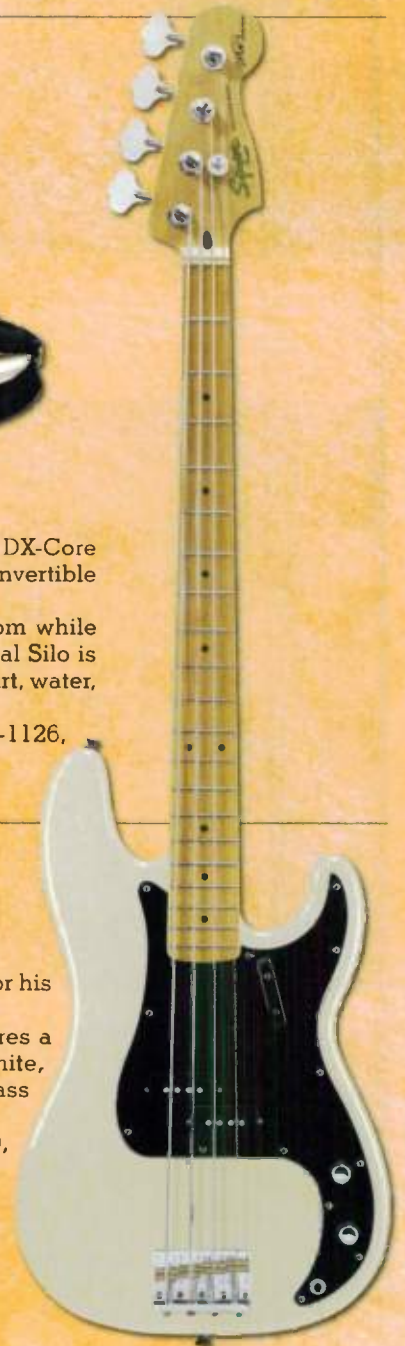
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## Squier Matt Freeman Signature Precision Bass

Squier has released the Matt Freeman Signature Precision Bass. Freeman is known for his bass work with punk groups Rancid, Operation Ivy, and Devil's Brigade.

This bass, modeled after his battle-hardened mid-'70s Precision Bass guitar, features a traditional split single-coil pickup, contoured basswood body in black or vintage white, vintage-tint gloss fast-action maple neck, 20-fret maple fingerboard with 9.5" radius, HiMass bridge with four brass barrel saddles, and a three-ply black-white-black pickguard.

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





## Korg Pa3X Professional Arranger Workstation With Waves Maxxaudio

■ Korg and the CE Division of Waves have announced the Pa3X professional arranger keyboard workstation, which uses Waves' MX5010 semiconductor.

The MX5010 features proprietary Waves technologies: MaxxBass, MaxxTreble, MaxxVolume, and MaxxEQ 7-band parametric equalizer, and integrates a 24-bit DSP core with preprogrammed MaxxAudio algorithms, offering a sound enhancement solution.

The Pa3X features Korg's Real eXperience sound engine, which includes pianos from the Korg SV-1 Stage Vintage Piano, plus ambience drums, an internal ROM including up to 256 MB of user PCM data, three assignable switches, a four-way joystick, a ribbon strip to offer total control for the many available levels of sound articulation (DNC), and the TouchView TFT display. The Pa3X comes in either 61 keys or 76 semi-weighted keys, both featuring velocity and aftertouch.

For more information, contact Korg Canada: 514-457-2555, FAX 514-457-0055, [www.korgcanada.com](http://www.korgcanada.com).



## Nobel 16022 B $\flat$ Trumpet

■ Nobel Instruments has announced the latest addition to the company's Mistral line of brasswinds, the 16022 B $\flat$  trumpet.

Featuring silver plating throughout, first and third valve slides, Monel alloy valves, and a silver plated mouthpiece, the 16022 ships with a vinyl-covered wood shell case.

For more information, contact Nobel Instruments: 514-688-3678, FAX 514-678-4472, [www.nobelinstruments.com](http://www.nobelinstruments.com).



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by Ben Conoley



Penny Blacks

**What:** Singer/Songwriter Rock  
**Where:** Saint John, NB  
**Visit:** [www.pennyblacks.bandcamp.com](http://www.pennyblacks.bandcamp.com)

Saint John, NB's Penny Blacks have quietly been making a name for themselves in the east coast indie rock scene. 2008's *Regret, Regret* showed the band, led by Jason Ogden, as one with a ton of promise. Their live show also proved to be one of the best to come out of the region in years.

While the seven-piece band has been working away at a full-length for a few years now, Ogden, the group's driving force, grew tired of waiting and put together a five-song EP to tide fans over until the release of the full-length in September 2011. *Gold Standards* is pure lo-fi bliss that sounds as though it was recorded on a lazy afternoon in Ogden's bedroom, perhaps with the haunting feeling of a hangover lingering not too far in the distance. While a full-length is what we really want, *Gold Standards* is a welcome appetizer to hold us over.



Jess Hill

**What:** Singer/Songwriter  
**Where:** Vancouver  
**Visit:** [www.jesshill.ca](http://www.jesshill.ca)

Jess Hill is a Vancouver-based singer/songwriter whose mix of blues, roots, and rock provides an atmosphere that's both intimate and elegant, appropriate for both coffee houses and theatres. With intricate and delicate guitar that's backed with piano, banjo, organ, and slide guitars, there's a great deal of depth to Hill's music.

Her 2006 debut, *Road*, was released to a positive response from critics. She made it a top 20 finalist in the 2010 Peak Performance Project hosted by Vancouver indie radio station The Peak 100.5 FM, giving her the drive needed to create her newest album, *Orchard*. Hill says she was reaching for a more ethereal and fantasy-tuned mood with her new recordings. While I might not know exactly what that means, I can attest to its strength. *Orchard* places Jess Hill on a pedestal among Canada's great female singer/songwriters.



Matthew Genovese

**What:** Pop/Rock  
**Where:** Toronto  
**Visit:** [www.sonicbids.com/matthewgenovese](http://www.sonicbids.com/matthewgenovese)

If anything can be said of Matthew Genovese, it's that the Toronto-born singer/songwriter has a work ethic that would be hard to beat. After graduating from Boston's Berklee College of Music, Genovese moved from Toronto to Los Angeles to team up with producer Justin Gray. Working together, they managed to release *Change*, a six-song EP, before getting back to the drawing board to write a full-length.

Along the way, Genovese worked with vocal coach Roger Lave (John Mayer, Gwen Stefani, The Beach Boys) to further develop his vocal abilities. Genovese says that after his lessons, his vocals had improved to the point where he felt it necessary to re-record the vocals on all the songs they had already finished. *East To West* is the final product of Genovese's work. Now that it's done, he's excited to share his radio-ready pop rock with the world. Fans of Coldplay, Kings of Leon, and John Mayer should find lots to like in his music.

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 Polarix Music Prize jury.



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