

CANADIAN MUSICIAN



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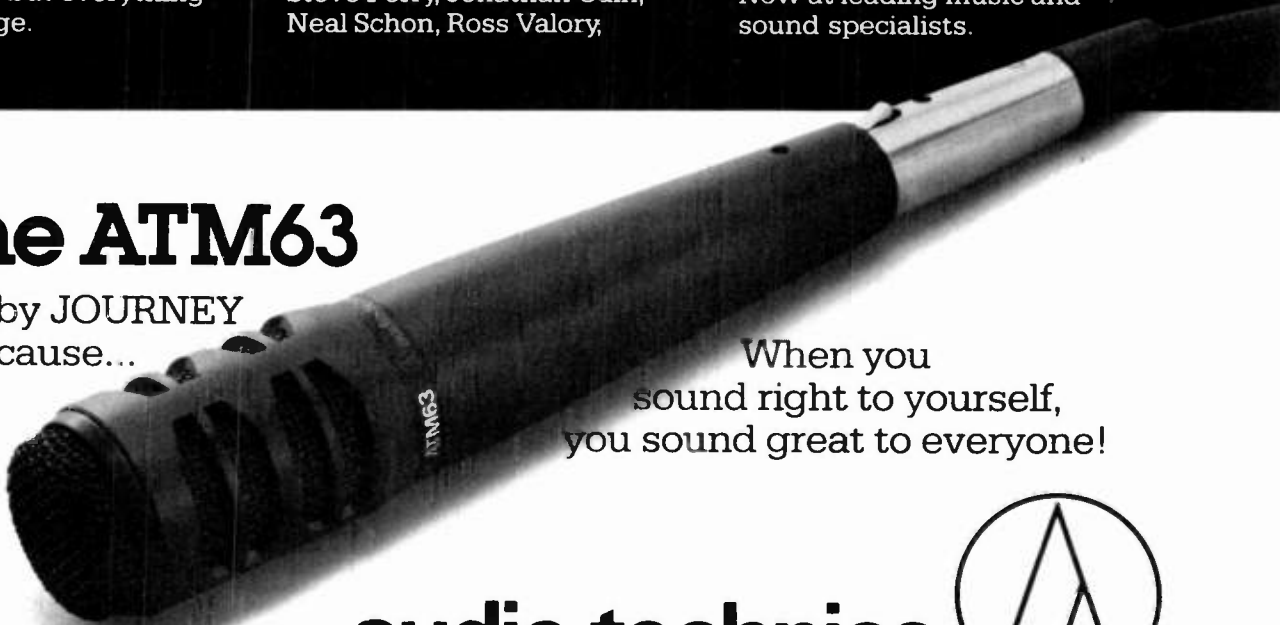
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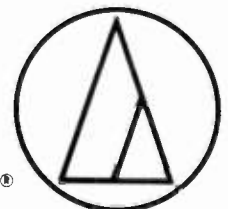
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CANADIAN MUSICIAN

VOL. VI NO. 1

24 THE SPOONS

by David Hazan

After two gold albums and the assistance of Nile Rodgers, one of the world's most sought after record producers, The Spoons are back. The soundtrack for the film *Listen to the City* by Gordon Deppe has already yielded two major hits - "Tell No Lies" and "Romantic Traffic."

30 JANE SIBERRY

by Carla Straessle

Jane Siberry admits to a long-standing fascination for singing and experimenting with harmonies. In recent years, she has undergone some formal voice training. "Every now and then I take some lessons. It always was out of context, though. I never sung up high really except in my own way, and I never liked the way I sounded when they'd teach you how to sing operatically."

34 DAVID FOSTER

by David A. Grierson

David Foster's producing credits range from the Grammy Award winning original cast album for *Dreamgirls* and the soundtrack for *Two Of A Kind* to albums for The Tubes, Paul Anka, Peter Allen, Lee Ritenour, Earth Wind and Fire and Chicago.

38 COMPUTERS AND MUSIC - Part II

by Steve Rimmer

Steve Rimmer, editor of *Computing Now*, continues with his look at Computers and Music with a survey of some of the hardware and software that is available in this growing field.



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David Foster



Jane Siberry

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Editor/Publisher
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Art Director
GISELLE SABATINI

Art Assistants
DON HULL
LISA LINGWOOD

Advertising Coordinator
CARMELA SPANO

Show Manager
DAVID HAZAN

Administrative Assistant
PEGGY EYERS

Contributing Editors
DAVID A. GRIERSON
DAVID HAZAN
STEVE RIMMER
CARLA STRAESSLE

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ROSEMARY BURNS
MONA COXSON
BRIAN HARRIS
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BARRY KEANE
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DOMENIC TROIANO

Co-Founder
KATHY WHITNEY

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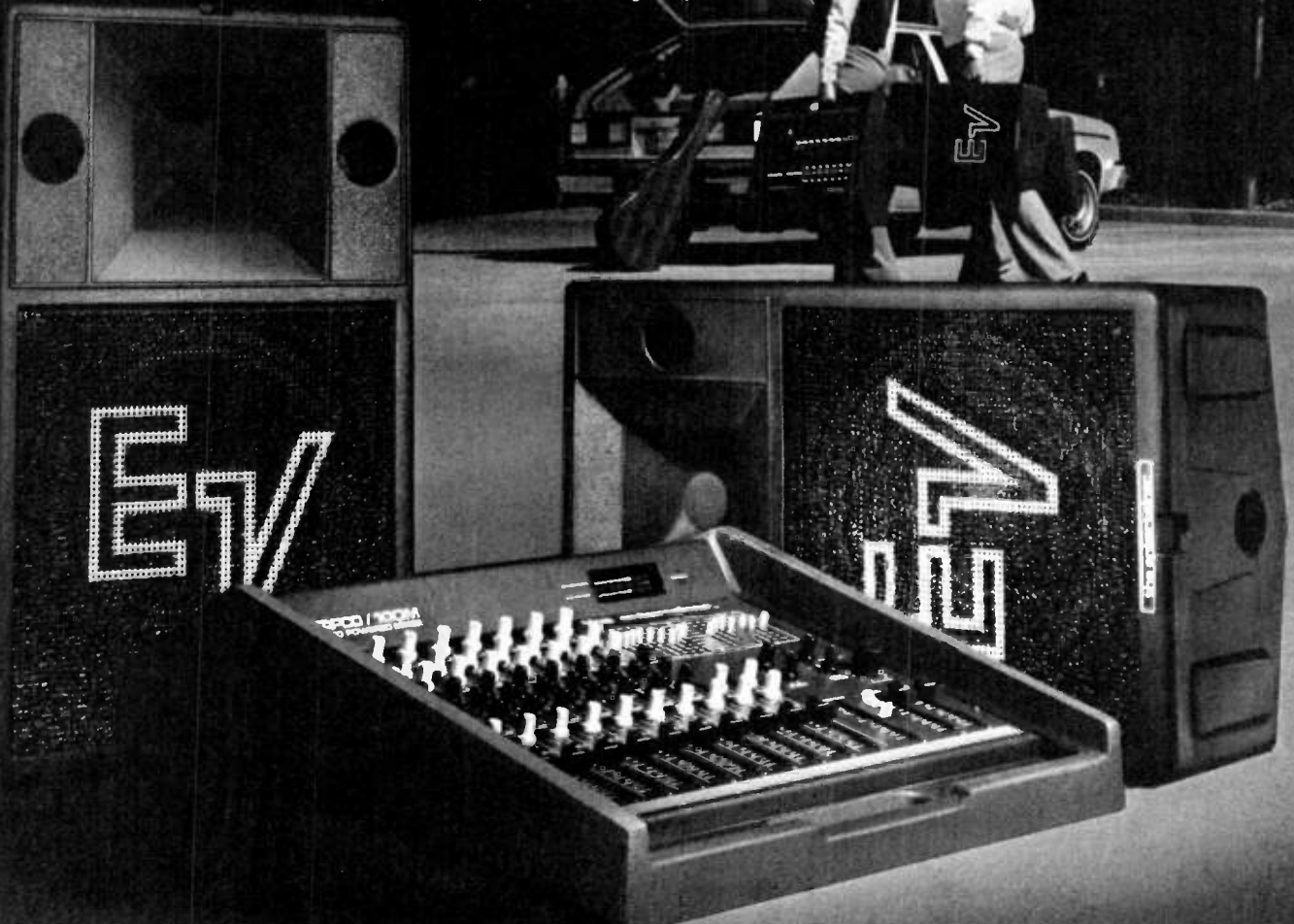
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FEEDBACK

Canadian Musician
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I must congratulate you for the fine articles you write in this magazine. It is good to know there is a magazine for Canadian musicians, only! I like it so much, I am subscribing now! I would like some information on the vocal technique section by Rosemary Burns. I liked her article so much that I would like to order some back issues. When did she start this article (which issue?) When did she begin her "magic mask" article, in particular? I would really appreciate some information on this.

Monica Summers
Montreal, PQ

Rosemary Burns' column began in the Mar/Apr 1979 issue of CM and the first magic mask column was in Jul/Aug 1979.

I feel that *Canadian Musician* is a classy, informative professionally done periodical. When I read *Guitar Player* I get the feeling of being ignored as a Canadian. When I read other Canadian magazines I feel "square pegged" in relation to our neighbors. *Canadian Musician*, regardless of its name projects the attitude of enthusiast talking to enthusiast instead of Canadian enthusiast talking to Canadian enthusiast. I hope that never changes.

James A. Hasset
Brantford, ON

I have been subscribing to your magazine for about two years and find most of the information helpful in my career. I have especial-

ly found Andy Krehm's guitar column useful.

I am very interested in getting involved in studio work in the Toronto area and would like to see articles or columns on how to get started. It seems like a hard area to break into and most of the work is done by just a few musicians.

I am sure other musicians would also like some information on getting into studio work.

John Armstrong
Mississauga, ON

I have just bought Mona Coxson's new book and a book like this is long overdue on the Canadian scene. I have been reading the Business column for the last couple of years and it's really helped to give me a better understanding of the business side of music.

I've studied music in school and privately and it seems that there is little help on looking after the business part of your music. I am glad that your magazine has found the business side of music important enough to write about.

Leslie Adams
Vancouver, BC

I've read a couple of your spotlight articles on Montreal and Halifax and found them interesting.

When are you going to do an article on western Canada especially Edmonton. There's a lot of good music happening here and it deserves more attention from your magazine.

Carl Best
Edmonton, AB

Drummers' Dream CONTEST NO. 2

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- 2 Fill out the entry form. Correctly answer the mathematical skill testing question and mail it to: Rimshot Drumsticks, P.O. Box 263, Station "L", Toronto, Ontario M6E 4Z1.
- 3 Enter as often as you wish, mail your entry/ies bearing sufficient postage. (Entries must be post marked before April 23, 1985).
- 4 All entries become the property of Rimshot Drumsticks, who reserve the right to publish the winning name, address, photographs, voices and statements. All prizes must be accepted as awarded; no substitutions will be made. The winner will be published in the next up-coming issue of Canadian Musician.
- 5 Three prizes (three Tama Super Star drum sets) will be awarded, one each for Western, Central and Eastern Canada. The approximate retail value for each drum set is \$2,500.00. Each set will consist of: One 22" x 16" Bass Drum; One 9" x 10" Tom Tom; One 13" x 14" Tom Tom; One 16" x 18" Floor Tom; One 6 1/2" x 14" Snare Drum; Two Straight Cymbal Stands; One Snare Drum Stand; One Hi Hat Stand; One Bass Drum Pedal, and One dozen pairs of Rimshot Drumsticks of any size.
- 6 A random draw will be made from all eligible entries, on or before April 30, 1985. Contest closing date is April 22, 1985. The Contest prizes will be awarded within 4 (four) weeks after the draw. The winners will be contacted during this period.
- 7 This contest is open to all residents of Canada with the exception of Quebec, and employees of Rimshot Drumsticks and Rodam Distributing Ltd.

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Note: Entry forms from Drummer's Dream Contest No. 1 will be accepted for Contest No. 2

World Radio History

PREMIUM HICKORY DRUM STICKS

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NOTES

ASHLEY COLLIE

Canadian Music Show 1984

When Moses Znaimer, President of CITY-TV/MUCHMUSIC, accepted the first Canadian Music Show Award of Merit, on the opening day of this unique consumer show at the CNE (November 8-11), he said of MUCHMUSIC's success, "You ain't seen nothing yet!" His comment could have been the underlining message of the Canadian Music Show; that is, that the annual show is just getting going as a major factor in the Canadian music industry scene and that the best is still to come.

Jim Norris, President of Norris Publications, the show organizers, says the aim of the show "is to bring the various elements of the music industry together to the music consumer." The enthusiastic response by both exhibitors and consumers verified the need for such an objective. Show Manager, David Hazan, reports, "There was a 50% increase in exhibitors, and the total attendance for the four day event surpassed 21,000 despite the fact there were various other non-music activities vying for the consumers' interest at the CNE. The Music Show is being regarded as a positive and necessary promotional vehicle for the music industry in general."

His comments were borne out by the reactions of the various exhibitors who included representatives of musical instruments, stereo equipment, radio stations, night clubs, and music publications among many others.

John Merchant, assistant manager of Steve's Music in Toronto, which had a constant stream of visitors to its large booth, says, "We reached a large segment of consumers we wouldn't have reached just through our store. It allowed us to give the consumer the opportunity to see some high-tech items like the Roland guitar system and MIDI equipped instruments. The success of our presence isn't geared to sales, although we did

much better than we had planned: image is the biggest factor and we feel we made an investment in some future customers."

Roland Canada's Computer Music Division specialist, John Kidder, conducted seminars on computers and MIDI-adaptable music systems, and he says his audience ranged from the neophyte hobbyist to the professional. "I was impressed with the general level of expertise. Roland has a responsibility to educate our dealers and the end-consumer about technological change, and the Music Show allowed us to get to the public in another way. As for the feedback we get from our cross-country shows and events like this consumer show, we feel there's a great need to provide explicit information on what something like MIDI is really all about. We've received an immense number of requests and we're putting together an information package."

Gerr Electro-Acoustics' Frank Pimiskern says his distribution company exhibited New England Digital's Synclavier "to create some excitement and more awareness in the market" about the product. Gerr also presented some technological innovations which the company is involved in designing. He adds, "We're trying to get people used to concepts like storing audio using computer memory. The show had an educational slant for us."

All in all, the seminars were well attended, the concerts, which featured such top Canadian bands as Parachute Club and The Pukka Orchestra, were exciting and the exhibit floor was a constant hub of activity. Planning for the Third Annual Canadian Music Show is already underway and it holds the promise of an even more spectacular event. For more information regarding the show, call David Hazan at (416) 485-8284.

Cocada - Latin Jazz Band

Because Brazilian guitarists have a very percussive, chorded style of playing, they often play Ovation guitars, says Bruce Jones, leader of Cocada, a Latin jazz band that has just released its first recording called *Dialectics* on its own label. However, Jones thinks the Ovation sounds too electric for his taste: "I use a Yairi classical guitar which is made in Japan and is similar to one that Takamine makes. It has an all wood (rosewood) body, but I've found that hollow body guitars have some problems with feedback, so I had the designer of my Yairi cut down the size of the sound box. It still has an acoustic sound but with a lot less feedback. I'm communicating with the guitar builder now because I'd like a solid body classical. The Chet Atkins Gibson is close but I find the pick-ups cause the strings to be out of sync."

Jones, who was born in Brazil of Canadian parents, studied Flamenco guitar - that style comes across on *Dialectics* - and came to Canada to study classical guitar at the Royal Conservatory. He says that Brazilians are almost born with a percussive instrument in their hands, and he uses some traditional folk instruments in concert; for instance, there's the Berimbau, which consists of a gourd and two sticks attached by wire to each end of it. Another is a four stringed guitar called a Cavaquinho.

Dialectics was recorded at Toronto's T.N.T. Studios and mixed at Hamilton's Grant Avenue Studios. For more information call (416) 925-7386.

The Crooked Beat Sheet

Nicky Dread, manager of the Reggae band The Militants and production manager at University of Guelph's CFRU-FM, says it's difficult to pinpoint the impact of campus radio on the music industry, but he adds, "Audience shares



are low, but the audiences are dedicated, and consequently they're more than likely to get others interested in the music they like and hear. CFRU plays Canadian independents be they on vinyl or tape, about 20% of the time on air."

Dread is also involved in publishing *The Crooked Beat Sheet*, a newsletter aimed at improving communications between members of the reggae industry with specific attention being paid to smaller record labels and campus/community radio. He explains, "The challenge is two-fold: firstly, there's the music itself - production quality has to be improved; secondly, there's a lack of self-promotion - Reggae people need to be worked up. Reggae apparently takes about 3% of Canadian sales, but I feel if these concerns were looked after, a wider market - perhaps up to 10% - would recognize the music. We have to take a more business-like approach."

The Crooked Beat Sheet allows record labels to track the activity of their releases, and it'll also serve as a channel for news and information. If you would like to be placed on the mailing list, write: Crooked Beat Productions, c/o CFRU-FM, Rm. 210 Univ. Centre, University of Guelph, Guelph, ON N1G 2W1.

CINARS

Montreal's Palais des Congres was the scene for a recent (December 9-12) and highly successful, performing arts trade fair. Organized by Conference Internationale des Arts de la scene (CINARS) and supported by various levels of the Quebec and Canadian governments, the event featured nine, two-hour showcases which were presented to North American and foreign buyers like tour and festival organizers, booking agents, and record company representatives. The showcases - 41 of the 250 performing acts that applied were chosen by committee - featured pri-

marily Quebecois acts, including: Daniel Lavoie who won three Felix Awards this year; 1984 Juno nominee Veronique Belliveau; former Beau Dommage members, Marie-Michele Desrosiers, Pierre Bertrand and Michel Rivard; Montreal syntho-pop band Trans-X; chansonnier Claude Dubois. With musical equipment provided by Yamaha Canada Music and the sound/lighting done by Solotech Inc., the showcases were often spectacular. "Performance artist" Michel Lemieux, who comes out of the mould of New York's Laurie Anderson, provided one of the show's highlights with a multimedia performance including music, dance, song and mime.

Clement Richard, Quebec's Minister of Cultural Affairs, called CINARS "a new initiative" and Uriel Luft, president of CINARS' Board of Directors, added, "Our aim is to create a new dynamic for the performing arts in both Quebec and the rest of Canada." Executive Director Alain Pare, said, "We'd like to get more English Canadian participation next year, because this is not a Quebecois trade fair. In fact, a lot of the English speaking buyers are going to influence our French speaking performers for instance, they're saying they like the performance but want to know if it can be done in English. I think that even without this demand, there's an understanding developing in Quebec that performers have to look to international markets. The former social problem of isolating one's self is being left behind."

CINARS is already planning for 1985 and welcomes applications from across Canada: call (514) 527-3471.

1984 Juno Awards

While the pre-awards dinner was going on at the 1984 Juno Awards in Toronto, there was a group of West Coast industry people enjoying their own festivities at Vancouver's Fraser Arms Hotel. The evening was presented by the *Georgia Straight* publication, and as one after another award went to a West Coast alumnus (Bryan Adams, Jim Vallance, Zappacosta, Loverboy), the Fraser Arms crowd went into a fullflung celebration. As Bruce Allen, who is connected in some business way with all of these winners, said, in a most understated way, "we had a great night!"

Adams, who had been nominated seven times, won honours for Album of the Year, Best Male Vocalist, Producer, and for the "unofficial" top award - Composer of the Year. As an excited Adams exclaimed when receiving this award: "This is the one I really wanted to win. . . Jimmy, we did it man! Right on!" Loverboy won Group of the Year for the third successive year, and Zappacosta was named Most Promising Male. Both Scott "Loverboy" Smith and Zappacosta voiced similar statements about "you ain't seen nothin' yet!"

As for the actual T.V. production, which was handled for the first time by Concert Productions International and not by CBC, the general consensus seems to be that the show had "energy", and that buoyed by the presence of SCTV comedians, Andrea Martin and Joe Flaherty, the 14th Junos



Bryan Adams

circumvented any feelings we might still have about an "inferiority complex". The musicians seemed genuinely enthused, and indeed, Canada has never had as many acts who are or who will be world class.

Sean Ryerson of CPI and the Executive in Charge of Production says, "We had a different commitment and a better budget. Our goals were: to have a much faster paced show; avoid any distractions like clinking wine glasses; have more music performances; and have a more international class show in terms of production. For the most part

we met those goals. I don't know if we nailed everything as well as we wanted - there were slip-ups. And we didn't get all the big names, so the live performances turned out to be on a sort of 'grass-roots' level. But they kept the audience's attention. I think we set a standard to build upon. As for the site, we made some misjudgments about the audience seating and we offer our apologies. All in all it was certainly a celebration of the Canadian music industry. If CARAS wants us back again, we'll be starting planning for the 1985 show very soon."

PRO Canada Aids Independent Writers

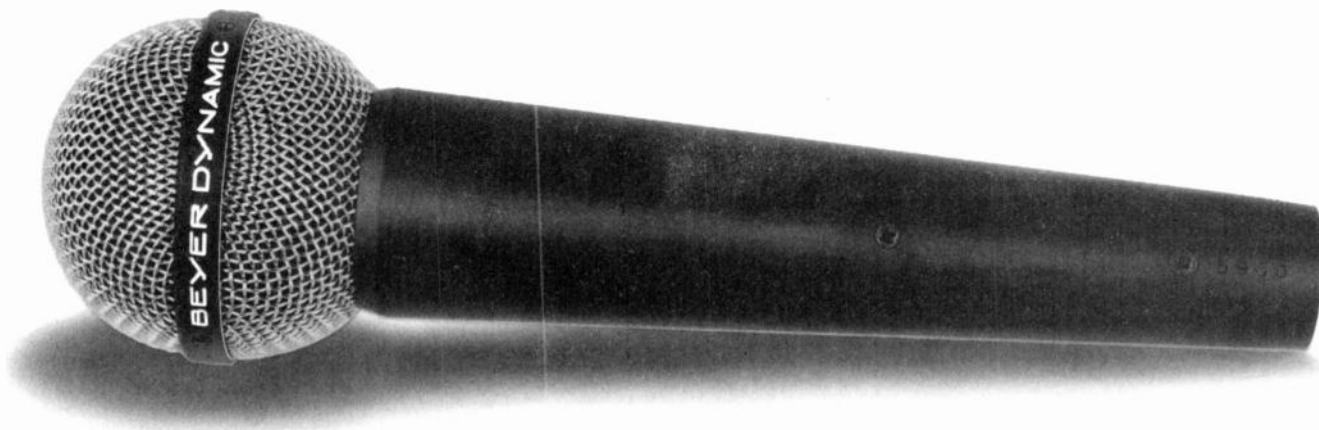
The Performing Rights Organization (PRO) of Canada, which randomly samples six to eight commercial radio stations on a weekly basis, has been recently sampling campus radio stations, so that in-

dependent writers, who are played by these stations, can now receive "performances" i.e. monies. Craig Horton, writer/publisher relations at PRO's Vancouver office, explains, "The problem with independent releases is that they don't get played too often on commercial radio, so they don't get picked up when we log these stations. Maybe three regular stations sometimes play the music,

but then there's the problem of incorrect information being provided by the artist, also resulting in us not picking it up in our samples."

PRO, which is constantly looking for new writers, has to do tremendous research to ensure that anyone who is receiving performances, is indeed getting the money due them. Horton explains, "A lot of musicians aren't receiving monies because

If you don't hear the subtle differences implicit in the M 600's performance, don't buy it.



When an audio product achieves the highest levels of technological sophistication, the subtle differences that set it apart from high-priced competitors are only apparent to a very few. Many can't readily appreciate those differences while others are hampered by inferior sound reinforcement and recording equipment that can't capitalize on the superior performance of a mic like the Beyer M 600. Still, there are individuals who demand something special from their equipment and are willing to investigate the finite criteria that distinguish it from the rest.

A comparative analysis of high-technology mics often involves minute differences in sound based on transient characteristics, a tailored frequency response or specific features intended to satisfy particular applications.

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of a lack of knowledge of how performing rights work for them. Lynne Partridge, PRO's west coast manager, and I spend a lot of time at functions like composition classes at the colleges, or we read as many music

publications as possible, to see whose independent records are being reviewed. Much of the information comes from walk-in traffic, and many writers find out about us through word-of-mouth. As with CAPAC, with whom we

share a common goal, we realize that some of these young, unknown writers can turn out to be the Bryan Adams of tomorrow." For further information call PRO at (604) 688-7851, (416) 445-8700, or (514) 849-3294.

The Independent Network

Peter Goodwin and Liz Janik, who produce the weekly shown "Streets of Ontario" for CFNY-FM, have formed a company, The Independent Network, to expand their efforts to support independent artists. Producing "Streets" which plays independent material from all across Canada now, made the two more aware of the problems facing independents. Goodwin says, "First, there's not enough press exposure, and there's also the problem of distribution. Our idea was to start supporting distribution of independent material on a regional basis first, then perhaps extend that. A group of about ten concerned people, including campus radio people, and independent managers, artists and publicity people, decided to do some research on what others were doing."

at the recent *Canadian Music Show*, was able to get 400 names for a mailing list - each paid \$1. Janik says, "We're looking for others in the industry plus audiences who are having problems finding independent material. Once this exchange of information is fully underway, we want to send out a newsletter early in the new year." Goodwin adds, "So many people just have stars in their eyes, they're looking only for platinum records; but while that's a great goal, I think there's a lot of middle ground. There's not the same excitement about independents in Canada as there is in Britain. We'd like to get the young generation of people who are keen about what's happening on the streets. To build up interest in what young, new artists are doing, commercial radio has got to be a little more forgiving; they'll have to hear the music more and not just focus on the production because that will come in time."

The Independent Network wants to hear what

The Jestick

A Vancouver inventor/percussionist, through the help of A Federal Business Development Bank (FBDB) loan to assist Canadian manufacturing, has developed a straight, long tambourine-like instrument called the Jestick. Jim Salmon, whose Jesticks have been used by bands like Toto, explains, "Being a studio musician, I've experienced the frustration of playing the tambourine as it is in the round: under a hot mic, there's a lot of sound generated that you don't want picked up. Although not meant to replace the tambourine, the Jestick because of its linear shape gives you the

control you get with a drumstick. It has a rosewood handle and it's basically a clave and tambourine rolled into one. You can use it with a guiro, a Mexican 'scratch' percussion instrument, to give an even staccato release."

Apart from live and studio use, Salmon says that rhythmic gymnasts are tying their ribbons to the end of it to get both a visual and aural pattern. The father of Lori Fung, Canada's gold medal winner in rhythmic gymnastics at the L.A. summer games, has been instrumental in getting the Jestick used. Colour guards in school drum corps are also using the Jestick tied to their flags.

Salmon adds, "I've seen



many inventors getting ripped off, but I've been fortunate with the support I've received from the FBDB and with Calato Manufacturing."

For more information on the Jestick call Calato Mfg. (Canada) Ltd. at (416) 357-2680 or the Toronto Percussion Centre at (416) 593-9834.

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CIRPA/ADISQ Foundation Appointment

Vic Wilson, President of the Canadian Independent Record Production Association (CIRPA), and Michel Gelin, President of the Association du disque et de l'industrie du spectacle quebecois (ADISQ), announce the appointment of Don Wedge as Publisher of the Canadian Record Catalogue and Executive Director of the CIRPA/ADISQ Foundation.

A non-profit organization set up by the two trade associations, the Foundation administers the Canadian Record Catalogue and related research projects. The catalogue data-

base is among the world's largest source of publicly retrievable record and music information.

Formerly with Polygram records in Montreal as Vice-President, Operations and Systems, Wedge says, "The Foundation was formed in 1982 with the aim of furthering technological devices for the benefit of the Canadian recording industry. The Catalogue is one of these devices, and one of my first projects is to further demonstrate the viability of the Catalogue. We're also in the process of broadening its scope, to include all recordings published in Canada, CANCON or not. Musicians have easy access to the Catalogue through public libraries."

The Catalogue was originally designed as a tool to help broadcasters recognise CANCON material for programming purposes and as a promotion tool for domestic retailers and overseas sales of Canadian records and music. It's published in print, microfiche and electronic versions. The

database allows for material to be retrieved in great detail, including information on the artist, selection titles and their playing times, release history, graphic representation of the album jacket and much more.

For further information contact CIRPA/ADISQ Foundation (416) 593-4545 or (514) 527-8968.

Sweet Dreams

Two Toronto musicians, Joseph Ress and Virginia Storey, are finding that their "electronic sidemen" are providing a very convenient vehicle for them to be gainfully employed, while saving money and writing original tunes together on the side. Ress, who's previously played with several recording bands like Shooter, and Storey, who has worked as a songwriter with Capitol Records, had the three other musicians in their band, Members Only, quit on them last spring. Ress

explains, "Virginia and I wanted to continue playing and writing, so we got a couple of drum machines and worked out a lease deal with Jeff Sazant at Steve's for some sound equipment, including a 16 channel board. We then went out as a duo called "Sweet Dreams."

The talented pair, who do original and cover music in The Eurhythmics/Thompson Twins vein, are creating a stir on the local Toronto bar and college

for more punch, and each plays a keyboard: Ress plays a Roland Jupiter 8 in a split keyboard mode, playing bass with his left hand; Storey plays a Juno 60 synthesizer as well as a Steinberger 6-string Electric guitar which has two "active" EMG pick-ups - she didn't realize how heavy her Les Paul was until she picked up the Steinberger.

Storey adds, "We're aiming towards recording and we'd like to get back



scene. They've been able to invest in a 22 lamp lighting system, added some bass bins and a cross-over

into a full band situation in the future, but our present set-up is serving its purpose. Apparently, Yamaha

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Finally, the book that the Canadian music business has been waiting for. Written by *Canadian Musician* columnist, Mona Coxson, the book's sixteen chapters show the musician how to keep his head above water whether he's a sideman, a part-time musician or has his sights set on super stardom. Coxson has taken nothing for granted and has outlined every step of the way so that every musician can have the opportunity *not* to make the unnecessary mistakes.

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is soon coming out with a powerful sequencer — 80,000 note memory capacity — and we plan to hook our Juno-60 and a Yamaha DX-7, which we're now using for writing, to it to allow us to be more up-front and out from behind our keyboards."

Ben Mink Busy in New Projects

Ben Mink, former electric violinist with FM, has been keeping busy recording with the new version of Cano, whose new album will be Ready Records' first release in the new year — Ben will tour with Cano to support the L.P. He has done various other projects, including finishing a solo project and also helping out Marie-Lynn Hammond with her new L.P.

With all this studio work, Mink says he feels like a "kid in a toy shop". He explains, "Music technology never stops fascinat-

ating me. I'm not into working methodically with new equipment: I like to plug it in, work instinctively, and then analyze what I've done after. Producer Gene Martynec got me into trying high tech instruments, and I have to admit that I don't understand half the things some of these computer-wiz guys are doing with musical instruments. All I want to know is how one gets a good 'strings' sound out of it, for example."

Mink uses an electric mandolin with guitar pick-ups for his solos because the pick-ups give the instrument a "real high end boost." He also uses a souped up Strat, when the need arises, along with his electric violins. He's also been getting into sampling. He explains, "I bought myself a basic, monophonic sampling unit, which I have to use for one line at a time, and I also built my own keyboard to interface with the sampler. I've used it for film tracks, and I do all the sampling and multi-layering myself. I'm always looking for cheap ways of

getting sounds out of things.

As for sampling units, I think that all the practical, working musician needs is: that it can give good, basic sounds; and that it be easy and quick to use. I mean, sure you can find one that allows you to change waveforms and shapes but I want simple things that work."

Group One Acoustics

Terry Medwedyk, owner of Group One Acoustics Inc. (formerly Audiotech Acoustics), says that whether through "ego or lack of money" a lot of studio owners design their facilities themselves by reading books, but that there's a big difference "between the real world and theory." Medwedyk, who has helped design over 50 rooms including work at Phase One and Master's Workshop, both of Toronto, used to do a lot

of free-lance engineering. He says, "You take what you can in that field, and I often worked in badly designed studios. I often had to take plywood and fiberglass into the control rooms to hear what was coming from the monitors and not off the back wall! This practical, hands-on experience led me into designing studios."

Medwedyk, who after discussing what cross-overs, monitors, and amps etc. to use with the owner, then tries to design in as many variables as possible. For instance, if an owner is planning to get into video sometime in the future, Medwedyk takes into account certain air conditioning considerations because of the high-powered lights that would have to be used.

He has recently helped design such facilities as Toronto's Comfort Sound and Mars Studio, as well as designing Canadian singer/songwriter Ian

Thomas' new 24 track home studio in Winona, Ontario. Medwedyk explains, "Ian likes to have all his equipment around him in the control room because he records straight into the board. A lot of larger studios are wanting larger control rooms because they want to set up keyboards in them to go direct to the board. Everyone is striving for intimacy. The musician in the studio room can feel isolation and stress when the tape's rolling. If he's in the control room, he can hear a truer representation of what's actually being played and he can hear it faster."

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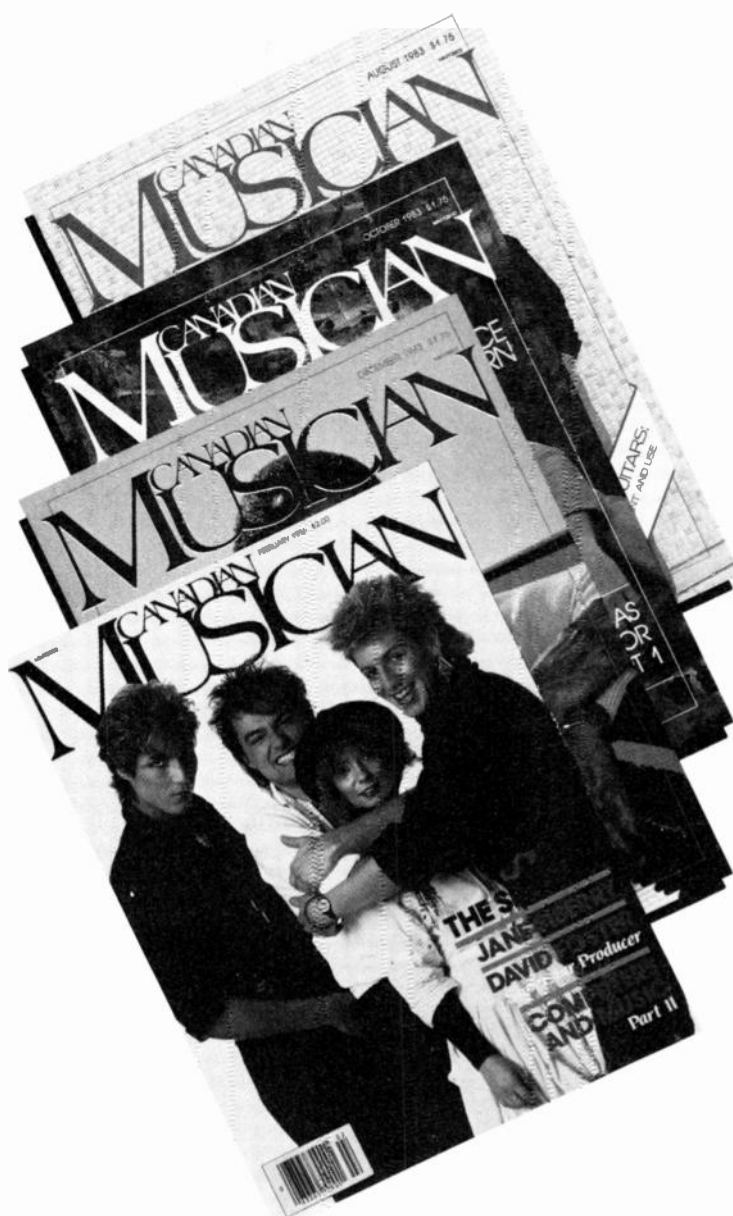


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A handwritten signature of Pete Townshend in blue ink, written in a cursive style.

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RECORDS

DAVID HAZAN

1984 was the best year ever for Canadian pop music. Never before has such a wide range of styles been represented by Canadian artists of such high calibre.

Following then, is one writer's favourite records of the year:

1. "Stealing Fire" - Bruce Cockburn;
2. "Might As Well Be on Mars" - Pukka Orchestra;
3. "Reckless" - Bryan Adams;
4. "Mimi On The Beach" - Jane Siberry;
5. "Strength In Numbers" - Manteca;
6. "At the Feet of the Moon" - Parachute Club;
7. "Standing in the Dark" - Platinum Blonde;
8. "I Want You Back" - Sherry Kean;
9. "Tell No Lies" - The Spoons;
10. "Cooling the Medium" - M + M



Bryan Adams

RECKLESS

A&M Records

Engineer: Bob Clearmountain

Producers: Bryan Adams, Bob Clearmountain

The fourth album from Bryan Adams has instantly and single handedly set new standards for whatever remains of the traditional AOR format.

What strikes the listener immediately is the absolutely breathtaking production and the remarkable strength and consistency of the material.

Although he shares production credit with the singer, *Reckless* should mark the arrival of Bob Clearmountain as a producer to be included with Trevor Horn and Mutt Lange as rock's best. Previously known as an engineer and mixer for the Stones, Springsteen and countless others, Clear-

mountain has, along with Adams, achieved the perfect balance between the quality of "studio" sounds and the excitement of "live" sounds. Where Lange relies upon technology to create "perfect" sounds at the expense of an ensemble feel and Horn frequently resorts to orchestral flourishes or bombast, Clearmountain's recordings retain the ambiance and feel of a live performance.

As a songwriter, Adams continues to progress at an astounding rate. For *Reckless*, he has almost entirely abandoned the ballad format that has served him well in the past. Last year's ballad, "Heaven", in fact comes closest to being a weak track.

Above and beyond everything else, Adams is plainly out to secure Hard Rock Credibility. His leather jacket, T-shirt and jeans image is supported by an aggressively heavy group of songs that never sacrifice melody or structure for power.

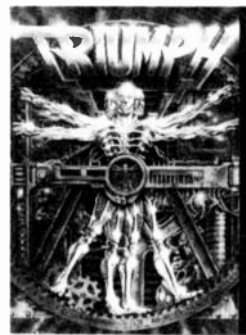
"Run to You", the immediate smash hit makes effective use of dynamics in the contrast between ominous minor key verses and its power chord based chorus. A floating synth line above the chorus avoids excessive repetition while giving the song a distinctively contemporary feel.

"It's Only Love" consists of little more than a four bar guitar progression repeated constantly throughout the intro, verses and choruses. It's a terrific song though, thanks to the vocal interplay between Adams and his partner - unfortunately for this song only - Tina Turner.

"Summer Of 69" is a fairly obvious Springsteen cop with its romantically nostalgic lyrics and a melody straight off *Nebraska*.

Come to think of it, by the time *Reckless'* run is finished, Springsteen will have likely been the only male rock vocalist to have sold more records than Bryan Adams in the last year.

With four cuts instantly receiving substantial airplay across the continent, Adams' commercial potential does indeed appear to be limitless.



Triumph

THUNDER SEVEN

MCA Records

Producer: Triumph, Eddie Kramer

Engineer: Ed Stone, Eddie Kramer

Recorded at: The Metalworks Studio, Mississauga

"When you get around fifteen or sixteen a lot of your fantasies are power fantasies, and I think that's one of the things that gets exploited by some of the more demeaning types of music. If you're a kid, you feel powerless, but you don't know how to channel that powerlessness."

Bruce Springsteen, *Rolling Stone*. Nov. 1984

"Can't you see the fire burnin' in a young girl's eyes Does she think that she moves ahead if she cuts me down to size.

But they don't even know their own hearts

What can they know of mine".

"Time Goes By", Triumph, 1984.

If Triumph has accomplished one thing it's identifying their market segment and staying true to their legions of mostly adolescent male fans.

Predictably enough, *Thunder Seven* contains the usual unimaginative songwriting, superb guitar playing from Rik Emmett, and, on "Cool Down", Zeppelin rehash so flagrant it could make Billy Squier blush.

"Spellbound" may be the trio's biggest AOR hit since "Hold On". The noticeable addition of keyboard parts by bassist Mike Levine should make the track more palatable to radio programmers.

Unlike the more accomplished and successful metal bands, Triumph remains unable to create genuine excitement. Any energy they've ever generated seems manufactured, relying on sheer

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volume and cacophony rather than convincing enthusiasm.

They cannot be faulted in their consistency and professionalism, however, in spite of a complete lack of risk taking, Triumph still stand a reasonable chance of attaining the international success they obviously long for.



Parachute Club

AT THE FEET OF THE MOON

RCA Records
Recorded at: *Sounds Interchange, Toronto*
Engineer: *Mike Jones*
Producer: *Michael Beinhorn*

"Rise Up", the unforgettable debut of the Parachute Club will be remembered as one of Canadian pop's most startling and impressive moments. Its gospel tinged vocals, exotic rhythms, and an ascending chord progression and melody were literally uplifting, true to the song's title. Nothing else sounded quite like it before, anywhere.

The rest of that self titled album was an uneven affair at best. Songwriter, guitarist, and professional feminist Lorrain Segato's vocals were occasionally abrasive and often overly mannered. Much of the material was not sufficiently complex rhythmically to justify non-existent melodies and distract the listener from politically naive lyrics.

The same spirit of idealism fuels Parachute's second album as well. Although they have matured musically, their lyrically didactic tendencies still interfere with the music, on "Walls and Laws" in particular. Their messages would surely be

more effectively communicated through exercising some restraint.

Happily, the fabulous title track remains unaffected. Propelled by Billy Bryan's graceful but forceful drumming "At the Feet of the Moon" is Parachute's best shot at an international hit.



Gordon Deppe Spoons

LISTEN TO THE CITY

Ready Records
Recorded at: *Sound Path Studios, Oakville, * Power Station, N.Y.C.*
Engineers: *Rick Lightheart, Brian Hewson, Jason Corsaw*
Producers: *Gordon Deppe, * Nile Rodgers*

An unexpectedly intriguing soundtrack to the Ron Mann directed film has been composed by The Spoons' Gordon Deppe.

Far removed from previous Spoons' recordings, the music is atmospheric and dramatic. Bassist Sandy Horne, who acts in the film as well, contributes moody, ethereal vocals.

Aside from a dreadful dialogue insert, *Listen to the City* makes for compelling, if undemanding listening.

In an even more surprising move, two recent Spoons' hits have been included in order to expose Spoons' fans to the soundtrack.

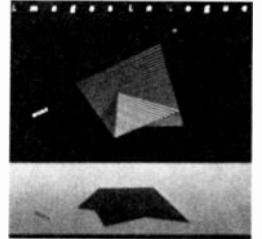
"Tell No Lies" and "Romantic Traffic" are both produced by Nile Rodgers, best known for his work with Chic and David Bowie's *Let's Dance* album.

"Tell No Lies" is possibly the group's strongest effort to date. Crisp production, snappy horn charts and a wild guitar solo more than compensate for overly sparse instrumentation.

An arrangement containing more subtle percussive and rhythmic variations might have helped the track fare better on the dance charts.

"Romantic Traffic" features great harmonies, effective modulation at the end of the verses, and a catchy sing-along chorus.

Given the maturity evident in these two cuts, the next full length Spoons album should be something to look forward to.



Images In Vogue

RITUALS

WEA Records
Recorded at: *Mushroom Studios, Vancouver*
Engineer: *Dave Oglivie*

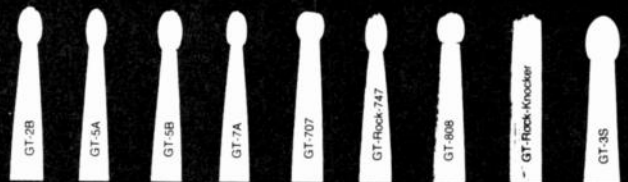
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Bee Line Specials

Producers: Joe Vezvary, Images In Vogue

This Vancouver based sextet has more in common with hundreds of European techno-pop bands than with other North American acts. Although their style and sound are hardly unique, Images In Vogue generally manage to sound considerably more tuneful and musical than many of their European counterparts.

The format of *Rituals* is somewhat unusual with one full length album side and the other consisting only of their Gary Wright produced single "Rescue Me". This track unfortunately displays Dale Martindale's extreme limitations as a vocalist in his utter lack of phrasing skills.

Given a reasonable amount of radio exposure, *Rituals* could conceivably satisfy the ears of listeners not yet bored to tears by monotonic vocals, endless synth drones and robotically programmed drum machines. One would not expect this

above average (for their sub-genre only) group to have another shot, given their apparent musical limitations and the evidently numbered days for this most unmusical of styles.



Burton Cummings

HEART

Epic Records
Recorded at: Cherokee studios, Los Angeles
Engineer: Bruce Robb
Producer: Burton Cummings

This lethargic outing is one of the most pathetic attempts to create rock'n'roll music heard in recent memory. The undeniable

talents of its creator only serve to illustrate the disastrous results of misdirected efforts.

Perhaps the problem with *Heart* lies in the absence of production assistance. Even Richard Perry, who doesn't exactly have the music in his veins made Burton rock more convincingly in the past.

The fact that the record literally puts this listener to sleep has nothing whatsoever to do with its soothing qualities. It is frightfully dull, redeemed only by Charles Crews' guitar solo on the otherwise negligible "Creepin Peepin Baby Blues" and Skunk Baxter on "Whatever Happened to Your Eyes".

Fortunately *Heart* contains two agreeable ballads that spare the listener Cummings' usual vocal histrionics. Wisely avoiding his shrill upper register, the title cut, and "Not Too Appealing" (a more appropriate title cut) offer the slick arrangements and instrumentation and strong melodies the singer is known for.

In addition to relatively restrained lead vocals, these tracks feature great background vocals by Carl Wilson and Timothy B. Schmidt of Beach Boys and Eagles fame respectively.

Howard Kaylan and Mark Volman formerly known as the Turtles, also appear throughout the album.



The Extras

EXTROPOLIS

Ready Records
Recorded at: Phase One Studios, Toronto
Engineers: Garth Richardson, Angus McKay
Producers: Angus McKay, Garth Richardson, the Extras

Veterans of the Toronto Club scene, the Extras offer their unique brand of pop R & B blended with a witty, sometimes warped sense of humour.

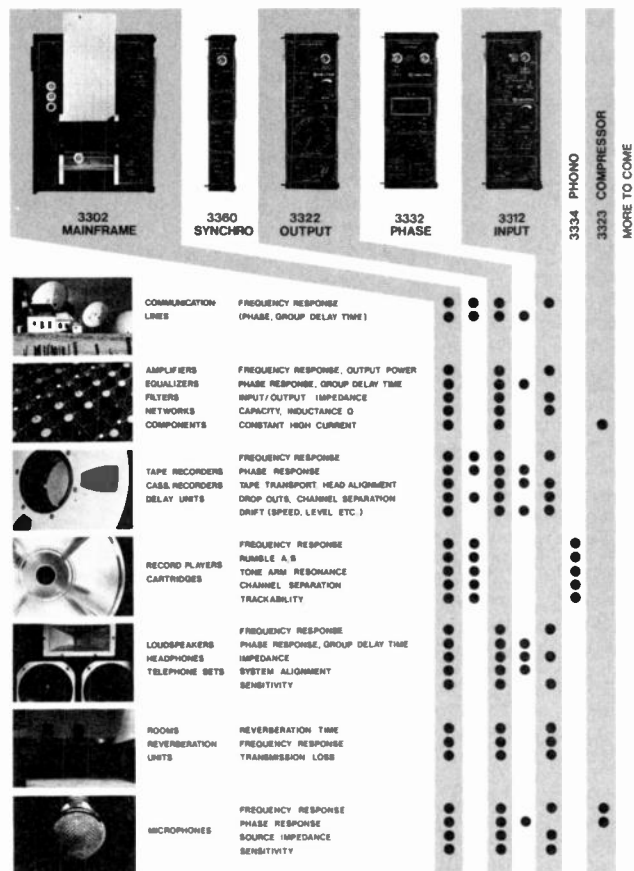
An immensely appealing record *Extropolis* should increase their somewhat regional but intensely devoted following.

The Extras consist of founding members Leon Stevenson on vocals and percussion and Denis Keldie on keyboards. Michael St. Clair on guitar completes the two while Tony Craig (drums) and Howard Aye (bass) provide the foundation for the supple but solid grooves at the heart of the album's nine songs.

"Can't Stand Still" is their strongest single, reportedly to be accompanied by Canada's first fully animated rock video.

Although all performances and songs are enjoyable, *Extropolis* is hindered by an overly dry and flat recording. □

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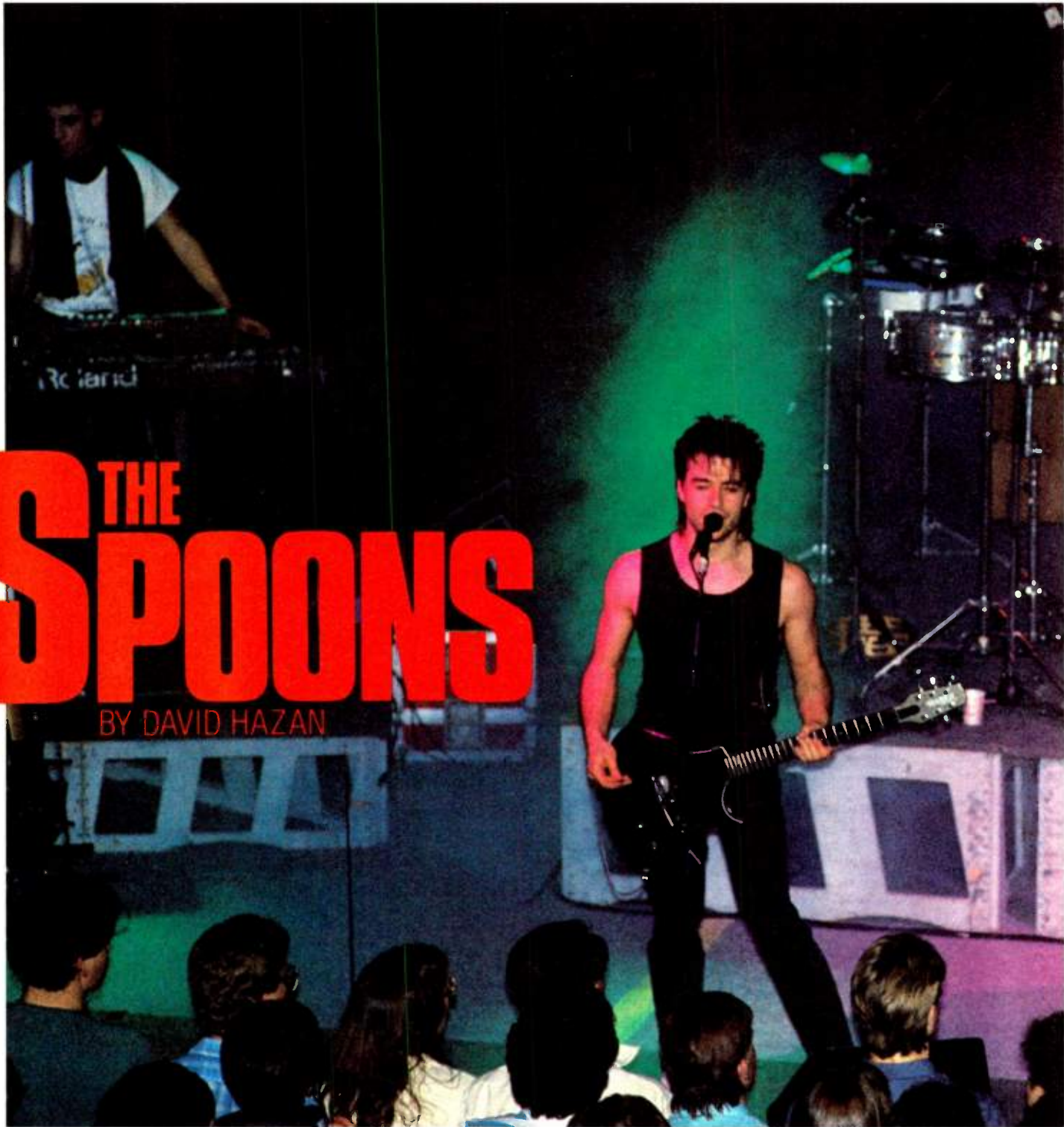
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THE SPOONS

BY DAVID HAZAN



After two gold albums and the assistance of Nile Rodgers, one of the world's most sought after record producers, the Spoons are back. The soundtrack for the film *Listen to the City* was composed by the band's guitarist Gordon Deppe and has already yielded two major hits in "Tell No Lies" and "Romantic Traffic."

A recent Toronto club appearance found the Burlington based quartet in fine form, looking more relaxed and confident than ever before. The lineup on stage has expanded and now includes two bass players who lend a welcome punch to both the new aggressive material and the rearranged versions of their older hits.

In the past, the Spoons' sound has relied primarily on Rob Preuss' keyboard textures. Their noticeable shift towards Gordon Deppe's guitar playing reveals a surprising instrumental talent in both lead and rhythm playing.

The following conversation with Gordon Deppe took place in the office of Ready Records in December.

• *The Culture Club tour last year seemed to be a real turning point for the band in that it exposed the group to the U.S. for the first time in a big way.*

Doing the tour got rid of our fright of the States. The people that came to see Culture Club were ready for anything.

• *Did you like opening for another group and playing to large audiences as*

opposed to headlining your own smaller dates?

Touring is a lonely business. Especially when you're by yourself in a new country, so I really prefer going with another band. Next time we go to the States I really want to tour with a major act again. Let them worry about the sound system and all that!

• *Financially, which way works out to be more efficient when it's nearly impossible to break even headlining a club tour because of the expenses and opening slots pay so little?*

It's a trade-off because I think you get a lot more out of backing up. You might save a bit by doing gigs yourself. You have to get a tour support from your



• *That's interesting because many of the bands that I assume have influenced you such as Human League thought American disco and Chic in particular were the greatest.*

I still don't like that kind of music really.

• *It's just great bass playing and a great guitar sound.*

That guitar sound is standard now. Everyone's using it.

• *He's had an incredible influence that has really gone unacknowledged for the most part.*

It's incredible - the variety of bands he's doing now. Down in New York a little while ago, while we were recording, he was doing Mick Jagger, Kim Carnes, Peter Gabriel and Duran Duran. He also got a package from Dolly Parton's manager.

• *What was the most important thing you learned from Nile?*

The thing I learned to trust is using guitar direct into the board. It's the only way I like to record now. Just a Strat straight into the board is the best sound. I used to think it was kind of wimpy but handled properly with a compressor and a little bit of delay you get a really nice sound.

• *Do you use direct boxes on stage?*

No, not yet. I've been thinking about it but I use a Roland Jazz Chorus amp and I get the same effect pretty well. It's a super clean amp. I find you can't get the same sounds you get in the studio the same way live. If you get a sound with an amp in the studio you have to use a different amp to get the same sound live. There are some guitars I use that sound great live but don't cut it in the studio. So you really have to work on two sets of equipment. It's so confusing; it's a lifetime of trying to find out what works.

• *A matter of trial and error mostly?*

For that reason I've taken recording a lot less seriously. I used to worry so much about every little detail, how it's going to sound. Now I just do it and the way it turns out is it.

• *You've done "Tell No Lies" and "Romantic Traffic" at the Power Station? Yes.*

• *That's Nile's favourite room to work in, I understand, because of its live sound.*

He kept talking about it and I figured it couldn't be that great but I walked into the room and just clapped my hands and it was amazing. It's not such a big room but it's all wood - a real rock 'n' roll room. I've never seen anything like it in Canada. Most of the studios around here are built to be acoustically perfect. They're not rock 'n' roll rooms. They may be big but you hit a drum or strum a guitar and it sounds dry, nothing nice about it.

• *Are there any bizarre recording techniques you and Nile used?*

The weirdest thing we did on the

record company either way. You make a bigger impact touring with other bands. That's where Nile (Rodgers) saw us in New York.

• *He saw you play and obviously liked the songs. What else impressed him?*

The first thing that impressed him was that at the time we used an old Roland 808 rhythm machine on reel to reel - and Derrick would play along to it. He was surprised we could play to it because all the people he'd worked with couldn't. He really liked our music and thought he could help us out.

• *In what way?*

Mainly to put some punch into the whole thing. He thought we were very polite both in our presentation and musically.

(l to r) Rob Preuss, Gordon Deppe, Sandy Home, Derrick Ross

Everything was very calculated, my solos were exactly the same every time.

• *He wanted to put more of a raw edge in things?*

That's what he sort of did. Some people think he did, some people think he didn't.

• *He approached you after Let's Dance was completed but before it was released.*

Yes. When they said Nile Rodgers wants to produce you I said who? I didn't know who he was but when I heard who he had worked with and what he had done I said let's do it.



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THE SPOONS

Talkback album for "Camera Shy" there's a part where we yell, "You've been" - it's almost like what he did with Duran Duran yelling, "Wild Boys." We got everyone into the men's washroom with a mic and a long cord and recorded it there because it sounded so good. We put a little sign on the washroom door that read, "Private Session." We did a lot more weird things with John Punter who produced *Arias And Symphonies*. He introduced the rhythm machine to us, and really changed us completely.

• *The first time I heard, "Tell No Lies" was when you performed it at the U-Know Awards last April. Would its Latin-ish overtones represent a Culture Club influence?*

That was meant to be a dance song and I wrote it exactly for that purpose. It's more of a one-off song. The new songs are a combination of that plus what we've done on *Arias*. I've never been so excited about what we're doing. The last time I felt this excited was around "Nova Heart." I felt really good going out there and showing it to everybody.

• *When is the next studio album due?*
We'll be going into the studio around January?

• *Who will be producing?*

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Gordon Deppe

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Rob Preuss

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Derrick Ross

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We don't know, really, I'd like to do most of it myself and an engineer we're always worked with, Mike Jones. He knows us better than anyone in the music business.

• *What other producers might you consider?*

I really like Midge Ure from Ultravox. He's done Visage and Messenger; I love his guitar and vocal sounds. He's a guitarist player too.

• *You seem to be bringing the guitar out a lot more now.*

We wanted to on the last album, but I don't think it was enough. We're underplaying the keyboards a lot because the brass have taken over many of the keyboard parts and I want to get away

from the electronic stuff. Lots of guitar for sure.

• *Heavier in general?*

Yeah. I thought the last album was a little light but the new songs are heavy.

• *Heavier songs tend to make for better concert songs.*

Plus we've added brass to everything, even our old songs. I think people like surprises in a live show. I think people like mistakes as well.

Nile actually puts mistakes in on purpose. He pointed out mistakes on the Bowie album I never would have noticed. It ends up sounding like an honest performance. That's why I don't take recording as seriously. If it feels right, keep it. □

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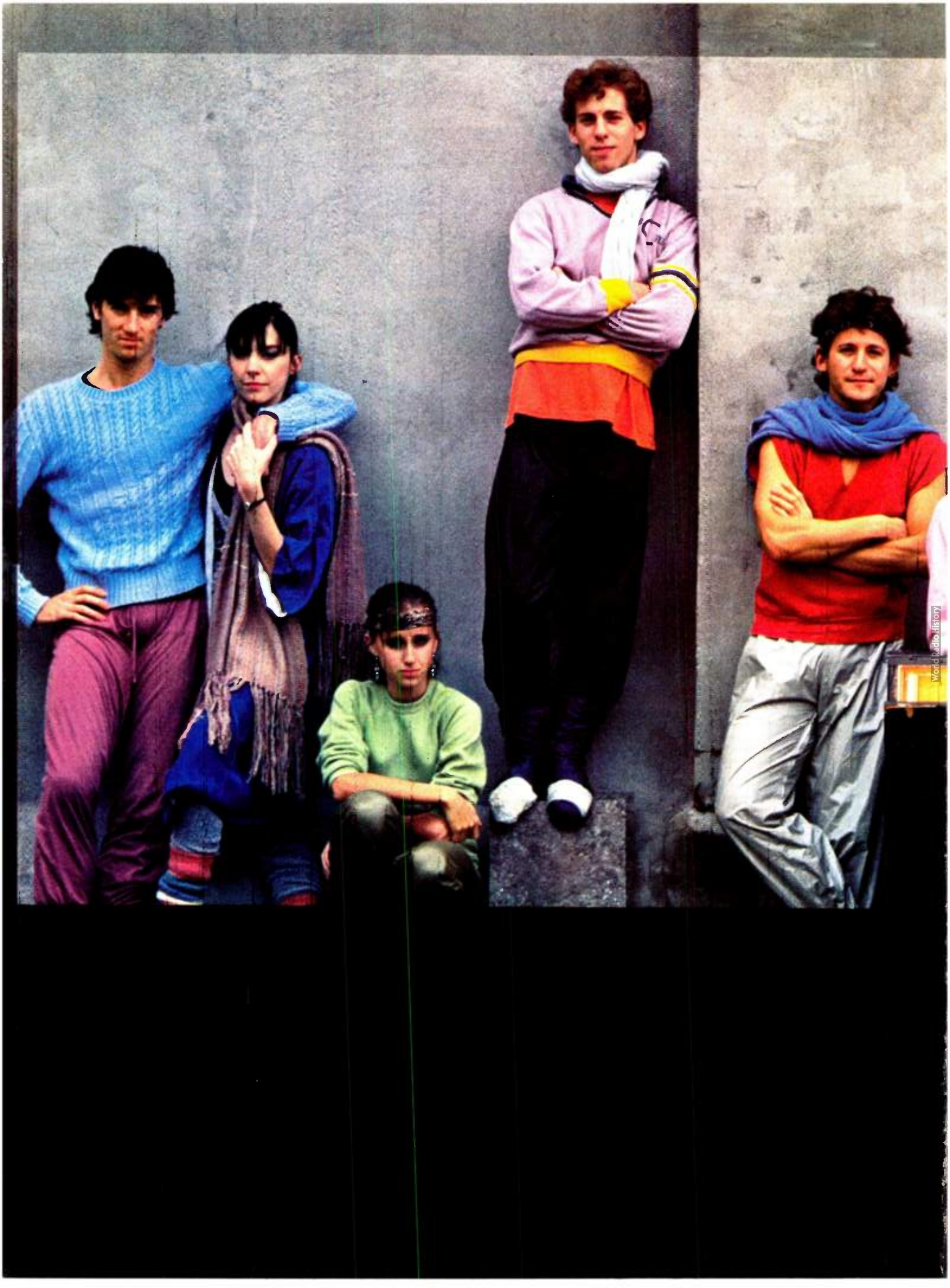
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JANE SIBERRY

BY CARLA STRAESSLE

The diminutive leader and namesake of the Jane Siberry Band was as quietly self-assured as ever about the prospect of making her US debut, which A&R people from virtually every major US label attended. Said she a few hours before stepping onstage at New York's premiere showcase club, The Ritz, on Sept. 17: "It feels like any important show anywhere." It could, however, end up being the turning point in her career.

At press time discussions were underway for a U.S. deal between the Toronto native and two of the labels represented at the showcase. The A&R people demonstrated great interest in Siberry after having heard her highly acclaimed second album, *No Borders Here*, released by Toronto independent Duke Street Records, in April, 1984. For Siberry, a U.S. contract would help her achieve sooner the goals she has set for herself in the realm of recording. It would also lead to greater exposure on the European market.

The *Borders* album has generated international interest in her striking lyrics - sometimes sung, sometimes delivered in a continuous monologue - her unique use of rhythm and syncopation as well as her ethereal voice. The latter has often been compared to that of her more weathered compatriot Joni Mitchell and her musical form to Laurie Anderson's. Of the US industry's quick and encouraging response to the album, Siberry commented: "I'm frankly surprised and was surprised at the response in Canada too. It's an outside record - not the kind a businessman would listen to and say, 'Okay, we can make a lot of money from royalties and sales from this record.'" She added: "A smart businessman would say that because, in my mind, an investment in someone who takes longer is almost better than a short-term thing just because the revenue will be steady and pay over a long period of time." Anyone who is familiar with her song, "Extra Executives", in which she likens ambitious executives to grouper fish, will have a fairly good idea of her general opinion of businessmen.

Siberry balks at singling out any particular major influence in her songwriting because, as she put it, "Tons of people have influenced me in all mediums, not even just in art." She gets her inspiration from a variety of sources. "I could be anywhere and something sparks my imagination and interests me enough to write about it." Siberry reports that she has many ideas for new songs but hasn't had time in the past few months to actually write them. "It takes me three or four days to finish a song - to sit down, arrange it and draw it into complete musical completion. So I have some new songs, but not as many as I would like."

As for themes for future material, she stated, "I seem to have written several songs about the same sort of fascination which is the idea of shifting boundaries; the idea of no borders here, the idea of lines and stripes and seeing things with different co-ordinates, like seeing visual things in oral terms." Siberry hinted that she also has ideas very different from the above, but added, "They're essentially from the same head as any of my songs."

Jane Siberry's practical introduction to music came with piano training when she was very young. Then in high school, she took up the French horn and learned basic music theory. At about the same period, she taught herself guitar. Later she enrolled in the music faculty at Guelph University, but soon switched to science. She explained this move: "I've always played by ear and the things they were teaching were for people to learn to play by ear. I found it boring."

To her dismay, Siberry no longer has much time in which to sit down and play guitar or piano. "I'm working more with synthesizers, keyboards, sounds, rhythms and a rhythm box more than sitting down in the old-fashioned way, which in a way is a shame, and I hope I go back to that, too." Nor does she play guitar as much these days when performing, after about eight years of playing more folk-oriented music on the coffee-house circuit in Ontario. She said: "I think I do better when I'm not playing. I've always been kind of uncoordinated and it's easier to concentrate

on singing."

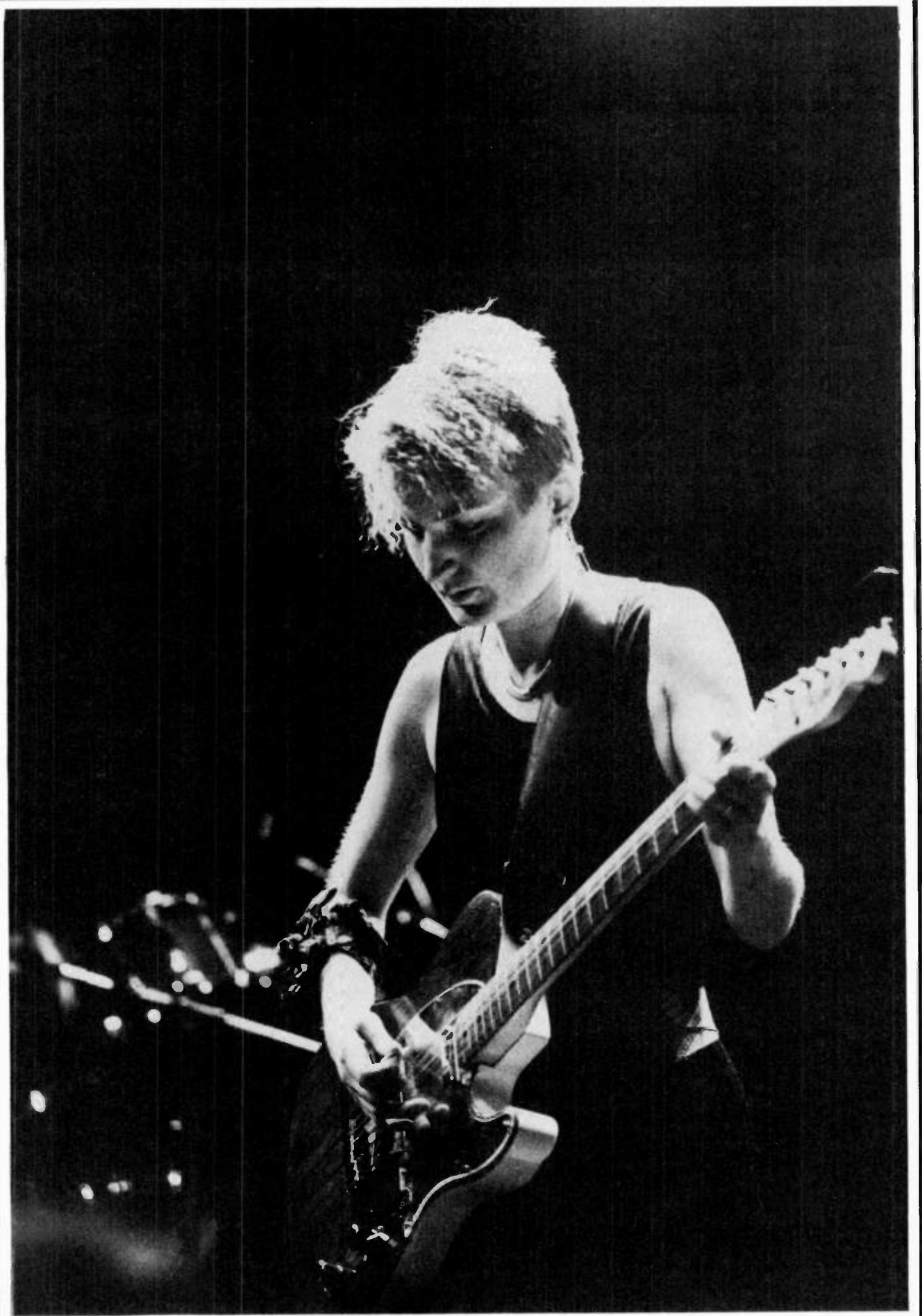
Siberry admits to a long-standing fascination for singing and experimenting with harmonies, which is certainly evident in her finished product. In recent years, she has undergone some formal voice training. "Every now and then I take some lessons. It always was out of context, though. I'd never sung up high really except in my own way, and I never liked the way I sounded when they'd teach you how to sing operatically."

Her imaginative use of syncopation and complex rhythm in her songwriting - a 5/4 time signature in "I Muse Aloud" for instance - is one of the features that set Siberry's music aside from other contemporary fare in Canada. She says: "I've always been attracted to what I would call interesting rhythms - not that everyone would find them interesting. It's pleasing to the ear to follow these different patterns."

Her band is a very integral part of her music, says Siberry. "It's difficult to substitute anyone in the band because the song arrangements are too complex. I do the songwriting and the arrangement, the directing in rehearsals, but the band puts in their creative ideas and then I sort of give abstract guidelines, and the band fills in the blanks, and it ends up being part of us all."

Siberry's band consists of four individuals with serious musical goals similar to her own. They contribute considerably to the arrangement of the material and in some cases create their own parts to mesh with her ideas. Siberry says: "Everyone has filtered into a very compatible unit. Everyone in the band is very special - we get along well." The fact that they get along well is crucial considering the time they have spent on the road together recently on their November tour of major Western cities, which brought them as far west as Victoria, BC, and their Eastern tour before that to Ottawa, Montreal, New York, Rhode Island and the Maritimes.

John Switzer, bass and vocals, has been with Siberry for four years - longer than any of the others - since he first



JANE SIBERRY

played with her in a trio called Java Jive in Guelph. He later came to Toronto and played on four cuts of her first, self-produced album, which came out in 1981 and then was included when she assembled her present band. Unlike the others, Switzer says he has very little formal musical training. He recalled: "I started taking guitar lessons in Guelph when I was 12. Then some friend in a

band needed a bass player and bass became my main instrument." Switzer and Siberry co-produced *No Borders Here* with Jon Goldsmith and Kerry Crawford. He says he loves playing with Siberry because, "I feel I'm doing musically what I like to do when I work with this band. Jane has very strong ideas of what she wants to hear. The input I have is in my style; certain other forms of music restrict you by the form, whereas here it's very open and free and so when you come up with an idea it can be as wild as possible and it might just be right. Everyone is encouraged to be creative and most of the parts people play are their own, directed by Jane in a

certain direction." Switzer is interested in doing more production work and will co-produce the next Siberry album scheduled for release in the spring.

Ken Myhr, guitar and vocals, has been with the band for 2½ years and is also from Guelph. He originally sat in with the band for two weeks to replace someone and recalled with a half-cocked grin, "I improved the band that much that they wanted to keep me!" Myhr began studying classical music and guitar at an early age, then studied jazz at York University in Toronto. In addition to his involvement with the Siberry band, he plays with avant-garde jazz bands in Toronto and chamber music with the group's keyboard player, Anne Bourne, on classical guitar and cello, respectively. Myhr says he enjoys working with Siberry and that, "I understand Jane's esthetic so I know what to give her; I know what she'll like." Myhr writes all his own parts. He also writes pop music on the side, in a style he describes as being quite different from Siberry's. Of the band he noted: "The personalities are great. We get along, which is so important. On the road it can be like a marriage without the benefits - all the conflicts, but sometimes the rewards don't materialize immediately."

Al Cross, drums, met Siberry several years ago when she was performing without a drummer in Toronto. "I found that I could hear drums in what she was doing. We decided we'd get together and see how it sounded with them, with my ideas, and it just seemed to work." Cross observed that over the years there has been a varying level of contribution. "But now that Jane has a more complete setup at home (a portable four-track recorder and a drum machine) she can get a pretty good idea of what she wants and present it to us. . . . She brings a tape of a new tune and we work with it. She has a fairly complete concept of what she wants to hear." Cross studied music at Sir George Williams University in Montreal, then went on to acquire a more solid percussion background at McGill University.

Anne Bourne, keyboards and vocals, is the latest addition to the Siberry entourage and the only member not to have played on the *Borders* album. She met Siberry through Ken Myhr and experimented playing her cello with the band in small clubs at first. From England originally, Bourne grew up in Ottawa where she studied piano for 10 years. She took up the cello in high school then studied 20th century music at York University, concentrating primarily on composing and experimental work. At present, in addition to her involvement with Siberry, she performs in an amateur orchestra and plays chamber music. Of the New York city showcase, she commented, "Although it was scary and





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hard to figure out how to present myself, I learned all you can do is to be yourself."

Siberry's manager is artist Bob Blumer, whom she met several years ago in London, Ont. where Blumer used to go and hear her play while he was attending business school at the University of Waterloo. They later ran into each other in Toronto and Blumer offered his assistance. When she decided the time had come to delegate some of her work to a manager, she approached him. "I felt very strongly he was someone I could trust. He's very hard-working and bright, and I recognized his potential." Blumer says, "The real key to success in our relationship is that I can see everything from an artistic point of view and also balance it with my business experience." He has been her manager since February, 1984.

Siberry's first video, produced by Dick's Flicks, was released in October and immediately put into strong rotation on MuchMusic. It was filmed at the end of the summer on Toronto beaches and on the sand dunes near Picton, Ont., which Siberry describes as "unusual for Canada." Not surprisingly, the number she performs is her hit, "Mimi on the Beach".

Siberry was also chosen to perform at the 1984 Juno Awards in December at which she was a nominee for most promising female vocalist. John Naslen, her engineer on the *Borders* Album, was also nominated for a Juno Award.

A frequent contributor to the Siberry effort is Rob Yale, who has played his Fairlight computer/synthesizer with such big names as David Bowie on his last album, Quebec superstar Diane Dufresne, and Buffy Ste. Marie. His Fairlight's versatile sounds and unique textures are in strong evidence on "Mimi on the Beach" and "I Muse Aloud" on the *Borders* album. Yale is president of Digital Music Inc. in Toronto and was the first in Canada to apply the Fairlight to the jingle industry, although he says he considers it basically a composer's tool. Yale has an extensive musical background, including 23 years of piano, playing in bands since the age of 18 and progressing quickly to organ and synthesizers. Now, he says he uses his Fairlight and a Yamaha DX-7 for 90 per cent of his work. Although he is involved in a lot of studio work, Yale admitted, "Playing live is what really turns my crank. It's more of a personal satisfaction to get up onstage and play." He added, laughing, "Besides, I love the sound of applause." Of his experience with Siberry, Yale said: "I feel lucky to have played with her. The first time I heard her, I thought the lyrics were so great, and the music make my hair stand on end." Judging from the overwhelming response to Siberry thus far, Yale is not alone. □

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DAVID FOSTER

BY DAVID A. GRIERSON



PHOTO: CATHY KOTTER

SUPERSTAR PRODUCER

For all of the gold records and credits and laudatory statements accorded him by seemingly everyone who has ever met him or worked with him, you wouldn't suspect super-producer David Foster to be so candid, down to earth and accessible.

His name is to be found in many places. In fact, his name is probably the single unifying factor among them. The projects are as varied as the Grammy Award winning original cast album for *Dreamgirls* and the soundtrack to *Two Of A Kind*. The Tubes use Foster as a producer, so does Paul Anka. Peter Allen sang his best with David at the helm for *Bi Coastal* and Lee Ritenour still sings his praises for the first *RIT* album for which Foster co-produced and played keyboards. Earth Wind and Fire have been associated with Foster for over five years now; and the story is a long and interesting one about how he saved one of America's longest-lasting and most prolific bands, Chicago.

As one of the founding members of Chicago, Jimmy Pankow explains, "Danny Seraphine had met David Foster through some other record productions he had been involved with and Danny brought David to the band."

Chicago - laid low by the untimely death of lead guitarist and vocalist Terry Kath and wallowing in a period of complacency - needed direction. They needed someone who knew where the band should be going and someone who was capable and sympathetic enough to take them there with *Chicago 16*.

Pankow continues, "David said, 'I've

been listening to you guys since I was a wee bit of a lad. I've been playing your music in Top 40 bands.' In fact, when David told me that he had learned to play the valve trombone just to play the horn ensemble in my tune "Make Me Smile" it was, I think, the ultimate compliment. That immediately showed us where he was at. The guy believed in the band. But he was honest with us, too. He told us that he didn't think the band had been up to par like it had been in the old days and that he thought we needed direction again. We hired David Foster to do *Chicago 16*.

Essentially *Chicago 16* became more than simply the next Chicago album: it was a fresh start for the band. The introduction of new vocalist Bill Champlin, a new record company (Warner Brothers rather than Columbia), new management, and producer Foster brought the band's purpose back into focus. Now with *Chicago 17*, the band appears to need less babysitting than they did on *16*, producing, co-writing most of the tunes and playing the majority of the keyboards for an ailing Robert Lamm.

"There are two kinds of producers," Foster muses between sessions of mixing *Chicago 17*. "There's a producer like Quincy Jones who I admire. He's an incredible talent and definitely one of my mentors and we're good friends and I always learn when I'm around him. But when he produces he puts his definite stamp on everything. Sometimes this works. With Michael Jackson's album it worked. With Donna Summer and Rufus, it didn't work. The other kind of producer is like myself. I have a style, but it's very subtle. I can either bring it very forward, like on *Chicago 16*, or I can hide it, like on an Earth Wind And Fire album. I bend more toward them and try and think of what they would do, rather than what I would do."

With even the most established of producers, their reputation is solely dependent on their work. Just as an artist is only as good as their last album, so is a producer only as good as his last project. Foster calculates, "I guess I've been producing for about five or six years now. The first few albums it was like I would accept things that weren't good enough."

"I was talking to Quincy one day and I mentioned that I was going to put this album out because I was getting tired of working on it. He asked if my name was going to be on it and I said it was. He said, 'Well then, you'd better make sure that it's the very best you can do.' And

he's right. That's how he patterns his life. That was right before *Chicago 16* that he gave me that advice and I've been trying to stick to it and it's been working. It's been working incredibly the last couple of years."

Indeed the last couple of years have been the hottest for David Foster. He's now in the comfortable position of being able to pick and choose the work he does. He returned to his native B.C. last fall to produce the follow-up album to last year's auspicious debut of the Payola\$, working out of Little Mountain Studios in Vancouver. "We already have an engineer-producer in Bob Rock", manager Cliff Jones says, "What we needed was a song producer and David fit the bill."

Other future projects on which Foster's name will probably appear include the next McCartney album; David jokes, "Linda seems to think I'm the guy." CBC-TV is planning a Superspecial on Foster and still movies and bands pursue his ears and talent.

Although the current situation is comfortable for Foster, his first forays were far from easy. There was Skylark, a Vancouver-based band whose first album for Capitol yielded the hit "Wildflower" and the band's baptism by fire in L.A. "We were driving down to do our first album and that was in 1972." Foster recalls, "We had a VW van with everything we owned in life. All my records, my stereo, my television set, every stitch of clothing. We had everything in this van. We arrived at Capitol Records about 2 o'clock in the afternoon and they said there's a motel over there on Highland Boulevard right in Hollywood. You can go and check in there and then come back for a meeting at 4 o'clock."

"So we checked in to the hotel at about 2:30 and we went back over for the meeting. By five we were finished and we went back to the hotel. Every single thing was gone. We left everything in the van. We hadn't unpacked anything. So that was my introduction to L.A."

These days, L.A. is home to Foster who lives in Toluca Lake but spends more time in the studios for work and the gym for recreation. Good friend Allan Thicke remembers the young Foster arriving in L.A. to take up permanent residence. "He didn't have work, as is the case with most people when they first come to town and I used him on jingles and TV themes I was writing and game

shows. You can still hear David playing on *The Wheel Of Fortune* and on *The Joker's Wild* and *Different Strokes* and *Facts Of Life* and other shows I've written for. I used David whenever he needed the money. Now he gets about eight hundred dollars an hour to do what ever he does and we've remained friends through all of this. We later started collaborating together and writing songs together and he's produced some tracks for me including the "Thicke Of The Night" theme and the subsequent single."

The depth of Foster's musical personality comes through as his single biggest selling point: He writes, arranges, plays and produces . . . and in all idioms. "I feel that my background in music, combined with my Canadian upbringing has led to my versatility. I had great classical training when I was growing up and that good foundation has lead me to being comfortable with black music and with rock and roll and middle of the road music as well."

Middle of the road is an apt description of Foster's own album, released last year in Japan on the Sound Design label. Of it, many tunes have appeared in North America in varying places. But only one track in its original solo form. "Morning" had lyrics put to it by Al Jarreau and became the first single from last year's *Jarreau*. "Whatever We Imagine" appeared on James Ingram's *It's Your Night* with Ingram's words. Currently Chaka Khan and Arif Mardin are in the studio finishing up "Through The Fire", music by Foster and lyrics by Cynthia Weill, yet another tune from the Foster album. "Night Music" was the only 100 percent Foster tune of the soundtrack to *Two Of A Kind*, Foster's project from the fall of '83. It received airplay in Canada, radio-only single release and was more therapy and emotional outlet for him than anything else. "I just rolled a twenty-four track machine and a board into my music room and a bunch of synthesizers. I got up every morning and went into the music room and started recording. It was great and really therapeutic. The guys from the Tubes heard I was doing an album that was one step up from elevator music and they said 'you're not producing us again.'"

As a writer, Foster finds the task relatively painless, much of it due to the technology with which he has great facility. "Now songwriters are not frustrated by having to bang their feet on the floor to feel the rhythm. They can

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just plug in a drum machine. And it's made songwriters go in an entirely different direction. It's made average songwriters be good songwriters because you can plug in the drum machine and all of a sudden you have a groove. And you can program a bass part into the sequencer and it'll play back without you having to play it. And on and on. You can literally build a whole track and not really know what you're doing. So it's made average songwriters good and good songwriters great and it's made songwriters producers and musicians producers because now you can make the whole record in your living room, whereas before it was a piano/vocal demo to show your tune off."

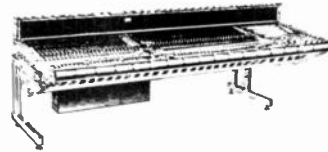
As part of its license for broadcast, their support of local talent - CISN-FM in Edmonton (Kissin' Country) inaugurated the David Foster Songwriting Contest last year. Over 400 tapes were submitted, Foster listened to all of them, and the winner Matt Feehan had his song "Between The Lines" produced by Foster with the members of Toto assisting. Applications are again being accepted for this year's competition.

At 34, David Foster is keenly aware of the future. Firm in the knowledge that there are few producers of contemporary music over forty-five or fifty, Quincy Jones and Arif Mardin being the notable exceptions, Foster is watching these years carefully, selecting projects mindful of both short and long term goals. His ties to Canada, not severed when he took up American residence, include a close personal friendship with Vancouver broadcaster and host of CBC-TV's national *Good Rockin' Tonight*, Terry David Mulligan, and also hockey great Wayne Gretzky.

Foster is an avowed hockey nut, known for jetting about the country following his Oilers during key play-off games. In one instance, after getting Tubes' lead singer Fee Waybill into hockey, Foster and Waybill drove out to Riverside, California where the Oilers were practicing and suited up to play a half rink game with members of the team. Aware that he's not the hockey player Gretzky and others are, Foster consoles himself with the knowledge that Gretzky's no piano player either.

These days, when Foster is between projects, he enjoys the fruits of his hard work such as two months in the British Columbia sunshine or cruising the Gulf Islands in his boat aptly named Chartmaker. □

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Fairlight Computer Music System

COMPUTERS & MUSIC

PART 2

The sterile reality of computers would seem to be the antithesis of music. Even some of the more stochastic forms of the art don't approach the coldness of digital electronics and, it would seem, real listenable music should not be within the sphere of such an inhuman technology.

It isn't, of course. Computers can't really generate music, nor can they play it. However, they can be among the most sophisticated instruments yet wrought by human fingers.

Until quite recently, computer music really was a diversion for programmers. However, as the technology got slicker and computers became more widely available some serious sound has begun to emerge from the machines that only used to be good for accounting and playing Zaxxon.

In fact, the term "computer music" itself is a bit of an oversimplification. Computers, the kind with keyboards and screens, don't

play music... at least, not very much of it. As we'll see, they control other things that do the playing.

Computer sound is playable, and there is a lot of hardware around to make it happen. Some it is just amusing to tootle on... some other stuff is actually useable, and won't have your friends chuckling behind your back when they find out what it cost.

This is, in fact, a major dichotomy amongst computer music systems. There's a lot of technologically superior stuff, of which its creators are justifiably proud, that still isn't terribly good for anything. In this feature we're going to look at what there is, what you need to use it and what it all really does.

The Warm Up Band

There are two classes of serious computer music systems. In the first are self contained boxes which are the computer and the sound generation hardware under one roof. The Apple based Alpha Syntauri and Soundchaser systems fall into this group, as

do the Fairlight and the Synclavier for vastly more money.

The other party is a division of labour, in which the computer controls... and often accepts data from... a self standing sound synthesizer of some sort. This is, in a very simple sense, is how the MIDI based systems go.

The first group can be further subdivided into two more classes, to wit, those that take undedicated microcomputers and plug in sound hardware, such as the Apple based stuff, and those that are dedicated music computers, like the Fairlight.

It is important to understand exactly what's involved in each of these groups, or you'll find yourself making repeated trips down to the corner computer music store for more cards and cables.

It's fair to say that most of the computer music systems in existence are based on commercial computers, rather than being computers themselves. We'll look at the exceptions to this grand pronouncement closer to the end of this article. It's also

STEVE RIMMER

probably fair to say that, despite the diversity of systems around there are relatively few computers one is likely to come in contact with.

In fact, there are only two... The IBM PC and the Apple IIc. Other, smaller computers are occasionally found in more limited dedicated applications, as we'll see. However, a complete music system based around a small system will get your friends laughing again and it will eventually cause your brains to explode in frustration, annoying your landlord.

This is not to say that interesting music hardware does not exist for small computers. There is, for example, an organ keyboard which plugs into the Commodore 64, making it into a sort of synthesizer. It's a nicely done thing, and great fun when the lure of printing out mailing lists loses its siren like appeal... but it isn't playable, unless you're used to buying instruments at Woolco.

The low cost computer music systems... aren't.

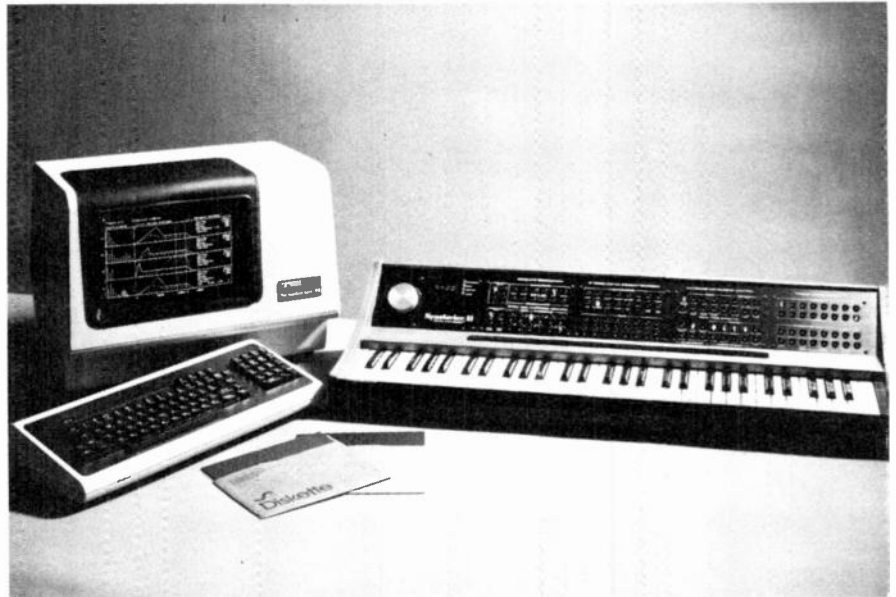
Of the two systems I've mentioned, the Apple has been around for longer. It has more stuff available for it and most of that stuff is somewhat less expensive than comparable hardware for the IBM PC.

The Apple based music systems are generally designed for the Apple II + the Apple IIe to a lesser degree... it'll say which computers the system in question is to be used with on the box. None of them are cool with the Apple IIc, which lacks an internal interface to plug music cards into. Also bear in mind that Apple compatible systems... "clones" to the barbarians... mostly always work with music systems designed for the Apple, but not always. If you are going to pop three or four grand for a system, and already have a compatible computer, it's worth getting the two parties together before you unsheath your VISA card.

The Apple based music systems are not, on the whole, as powerful as the stuff available for the IBM. This is perfectly understandable, as the Apple, being about five years older than the PC, is not as powerful either. The Apple is still capable of doing some fine tunes, however, and, with comparable PC based stuff being about three times as expensive as Apple toys you should consider well the real worth of the state of the art.

The most venerable of all the computer based music systems is the Soundchaser, by Passport. It appeared in 1981. The Soundchaser system allows one to play very convincing tunes on a real piano type keyboard. It allows for complete human control of the waveshapes and other parameters of the noises it creates, and does things like keyboard splits and voice editing. Pieces can be memorized by the system, stored on the Apple's disks and later recalled for encores or editing.

Tricky software for the Soundchaser will



Synclavier Digital Music System



take a song file and print it out as score... it does instant lead sheets, even if you still haven't figured out what all those lines and dots mean.

Unfortunately, Passport has to some degree eclipsed the Soundchaser system with some new toys... which we'll get to in a moment. It's important, in considering a Soundchaser, to note that these aforementioned new toys are completely incompatible with the older Soundchasers. As such, no new stuff is likely to be forthcoming for this system.

The Alpha Syntauri is a similar... but wholly incompatible... system for the Apple. It does basically the same stuff as the Soundchaser, but, I think, does it all a bit better. What's more, the folks at Alpha are still spewing out support software and new wrinkles for their hardware. Among the capabilities of the Alpha Syntauri is something called Metatrak, which simulates a sixteen channel tape recorder.

There is a third Apple based system...

Yamaha CX5M Music Computer

The basic CX5M system consists of the computer with the FM Sound Synthesizer module, either a 44 note or a 9 note keyboard and a video monitor. For sound, a video monitor with a built-in speaker, an instrument amplifier or a stereo system can be used. The system is Midi compatible and a range of software is available.

COMPUTERS & MUSIC

well, it's actually a combination of the first two. The Classic Organ music system is a keyboard which can look to the computer like either a Soundchaser or an Alpha Syntauri. What the system turns out to be will depend on which disk you boot the computer with. Furthermore, it's built in Canada.

There is an Apple based music system made by Roland called the Compu Music. This is a bit of a departure from the Soundchaser trip, in that it doesn't have a keyboard per se... although it can. We'll get to that. The Compu Music consists of a box which can be interfaced to the Apple to give it control of a collection of very good synthesizers. These things don't have the versatility of the other Apple systems - one can't get them to do a whole range of instruments - but they can do the standard pop noises with extreme virtuosity. As such, the Compu Music can play very convincing drums, piano, bass and so on.

Until quite recently the Compu Music had to be played by programming in each note. This approach works well for some things - the Compu Music is great for doing drum lines, for example. However, about a month ago I was introduced to a software package called MIDIUTILITIES which allows the Compu Music to take its musical information from a number of other sources, including an Alpha Syntauri keyboard and a MIDI interface. We'll get into just what a MIDI interface is in a moment.

MIDIUTILITIES is done up by Remyeni House of Music in Toronto.

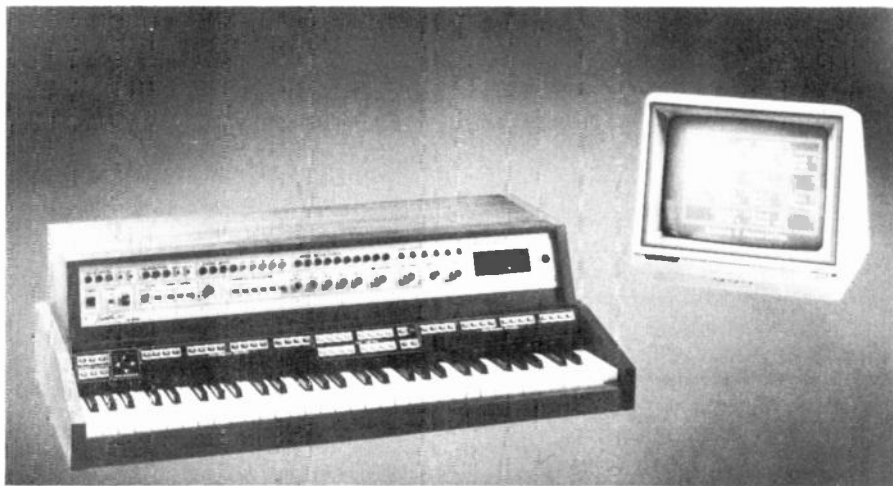
MIDI of the Road

Despite the generally good sonic karma of the cards which make noises for both the Soundchaser and the Alpha Syntauri - they both use the same card set, made by Mountain Computers - both these systems do have decided limitations. Self standing synthesizers can outperform the Mountain cards without half trying - you can only get so much stuff on two little slabs of fiberglass.

There have been a number of free standing computer controllable music systems over the eons, but it has only been recently that a standard for these things has been agreed upon by several manufacturers. The standard is referred to as the Musical Instrument Digital Interface, or MIDI.

MIDI allows computers and synthesizers equipped with MIDI interfaces to pass computer music data back and forth. As such, both elements can do what they do best. The synthesizers can play and the computers can store, edit, control, transform and generally meddle with the data.

One of the most commonly used MIDI software packages for the Apple is made by Passport - which, yes, is what they got into when they became bored of making Soundchasers. This software allows the Apple to talk to a MIDI equipped keyboard




Buchla 400 by Kimball



PPG 2.3 Waveform System

The PPG 2.3 Waveform system is an advanced computer system that allows the creation of entirely new sounds from digital waveform synthesis or digital sampling of real acoustic sounds. Any sound may be modified using analog controls and filters or by visual editing using the waveform's screen display. The system can accommodate up to 24-track sequencing with extensive compositional software. A velocity-sensitive keyboard permits full dynamic control of all sounds. The system is MIDI-compatible and comes complete with a 12-bit sound library.

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COMPUTERS & MUSIC

like a Yamaha DX-7 or one of the Roland JUNO systems.

While there are a number of things this dialog can be made to do, the software available from Passport allows for two functions. The first makes the Apple into a four track tape recorder. The other, called Polywriter, will take MIDI files and print them out as scores.

In using the Apple as a MIDI controller, a great deal of the computer's time is taken up just managing the MIDI interface. This keeps it from doing more sophisticated stuff.

This is a technological drag because the housekeeping for the interface is a bit mundane, and easily handleable by dumber hardware. The Roland MPU 401 is such hardware.

The Roland package does what the Passport interface does, but it handles all the computer controlled stuff. This leaves the computer free to do more adventurous things. As such, the software which drives the Roland interface is considerably slicker than that for the Passport hardware.

The MPU 401 is available in versions both for the Apple and for the IBM - you were probably wondering when we were going to get into that. In fact, dedicated sound systems for the IBM don't really exist

- PC based music is virtually all the province of MIDI.

The Roland MPU 401 plugged into a PC avails it of some really supreme facilities, including eight channel recording and several event manipulation things. Given enough memory in the PC one can handle extremely large complex pieces with one of these things.

The Players

Most of the MIDI based synthesizers are free standing keyboards with MIDI interfaces hung on them to let them talk on the bus. As such, they'll run with or without computers.

In a complex MIDI network one very often comes up with having several keyboards, as one needs several synthesizers, although the keyboards themselves are superfluous, as the synthesizers will be played through the MIDI. This being the case, most of the manufacturers of MIDI keyboards have been announcing keyboard-less versions of their synthesizers for pure MIDI control.

My favourite of the MIDI synthesizers is the Yamaha DX-7 - it has a couple of cousins, the DX-9 and DX-1, the latter being a monstrous studio troll. The DX-7 is, like most MIDI keyboards, microprocessor based. It can hold up to thirty-two voices at a time, which, in turn, are stored in pluggable memory packs, with sixty-four voices to a pack. The system comes with two packs.

The DX-7 allows its users to define new voices either from scratch or by editing existing ones and save these in memory packs which can be written to . . . RAM packs.

While the editing facilities of the DX-7 are workable, they are a bit hard to use so there is a software package for the Apple, called DX Pro, which communicates with the DX-7 over the MIDI to allow one to edit and store the system's voices with considerably greater ease.

The DX series of keyboards do digitally synthesized FM sound, which will blow you away if you've never heard it before. The facility of the DX-7 to produce life-like music is indescribable. Its power to manipulate the noises it issues forth is, likewise, something which can't be appreciated if you aren't sitting before one.

About the most Star Wars MIDI based system I've come across of late, the Voyetra Eight from Octave Plateau is obscenely powerful . . . and probably entirely a denizen of the studio. It consists of a keyboard and a rack mounted processing unit. While it will talk to the MIDI bus quite happily, it is very much its own system, having an internal computer and extensive software to do much of the stuff one thinks of having a MIDI equipped computer take care of.

Among the stuff crawling around in the Voyetra are split keyboards, eight software controllable analog voices, an arpeggiator, two seventeen hundred note sequencers and an external tape storage facility.



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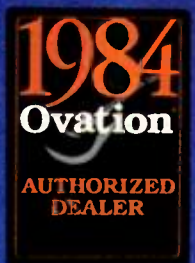
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I should also mention the SynthAxe, a computer based guitar. It costs well over ten grand with its complement of pedals. It can, among other things, interface with the MIDI bus, generating some of the sort of data a keyboard would lay down. There are some conceptual problems with this – a lot of the keyboard style data which is central to MIDI can't easily be derived from a guitar.

Finally, Musicdata does a MIDI interface and a collection of data and program disks and tapes for the Commodore 64.

Standing Alone

There is quite a lot of very useful computer music stuff that doesn't interface to MIDI – much of it doesn't interface to anything at all, but, rather, contains its own computers.

One of the more unusual systems is the Music Percussion Computer, which connects to a Sinclair ZX-81 or a Timex 1000. It features eight pads, which take the place of drum heads, and a host of built-in programmable drum synthesizers all driven by a microprocessor. It also allows for some sequencing.

The addition of the ZX-81 gives the system a video display and additional memory for a very sophisticated sequencer function. Once can visually edit the patterns played into the machine, store them and bring them back at a later time.

The most visually impressive of all the computer music systems are probably the very high end dedicated machines. Among these are the Synclavier, the Fairlight and the Buchla 400.

The Synclavier is a dedicated microcomputer running its own massive internal software package. It does, with the right cards plugged in, sixteen bit digital synthesis, thirty-two tracks of digital recording, up to a hundred and twenty-eight voices, SMPTE tape synchronization and control, digitization of acoustic phenomena and disk based storage for music and voices. It has enough options to make a car salesman heave himself to his knees and beg piteously for a quick death. These include music printing, high resolution graphic displays for all sorts of phenomena, a hard disk, telecommunications, a guitar interface and probably a lot of other stuff they didn't get around to putting in the literature.

It would be uncool to say that the sounds that emanate from the Synclavier – after you plug in all the cables, cards, interfaces, connectors, busses, jacks, jills, mics, petes and sally's – is anything but superb. With a bottom of the heap Synclavier system starting at over thirty thousand dollars it should be.

Analogous – to the Synclavier but rather newer – with less paraphernalia, perhaps as a result – the Fairlight system offers many of the same facilities. Perhaps its chief strength is in its full screen editing system, which allows one to interact with the system using

a light pen. The Fairlight also has a host of interfaces and accessories, with a MIDI interface among them.

The Fairlight also allows for direct association with The SynthAxe, and with a video synthesizer called the Computer Video Instrument.

Finally, there has been a fairly reclusive system announced recently by Kimball. Called the Buchla 400... it's the work of synthesizer guru Don Buchla... it's a stand alone system somewhere between the Fairlight and the Voyetra. It's sort of a digitally controlled Moog synthesizer, with some MIDI capabilities, floppy disk storage and interfaces for a terminal and a printer. It can display what it's doing on an external colour monitor. Like most of the larger music systems, it has its own special computer music language – actually, it has two.

Finale

Computer music is one of the most fascinating applications of high technology. There are a few other areas of human endeavour in which the perception of nuance and subtlety too small to measure can be so essential. The difference between computer music and computerized music can be so small as to be unmeasurable even with sophisticated electronic analysis.

It seems a bit plebian to suggest that the spirit which guided Stradivarius in his workshop now infuses a handful of programmers, but the level of craftsmanship of much of contemporary music software is comparable to that of an instrument maker.

To be sure, despite its infant status as musical instrument technology goes, computer music systems are eminently playable. While it's almost certainly true that what is barely rumours of what is to be you ain't heard nothin' yet – the power of contemporary systems is staggering when compared to anything else one can place hands to and play.

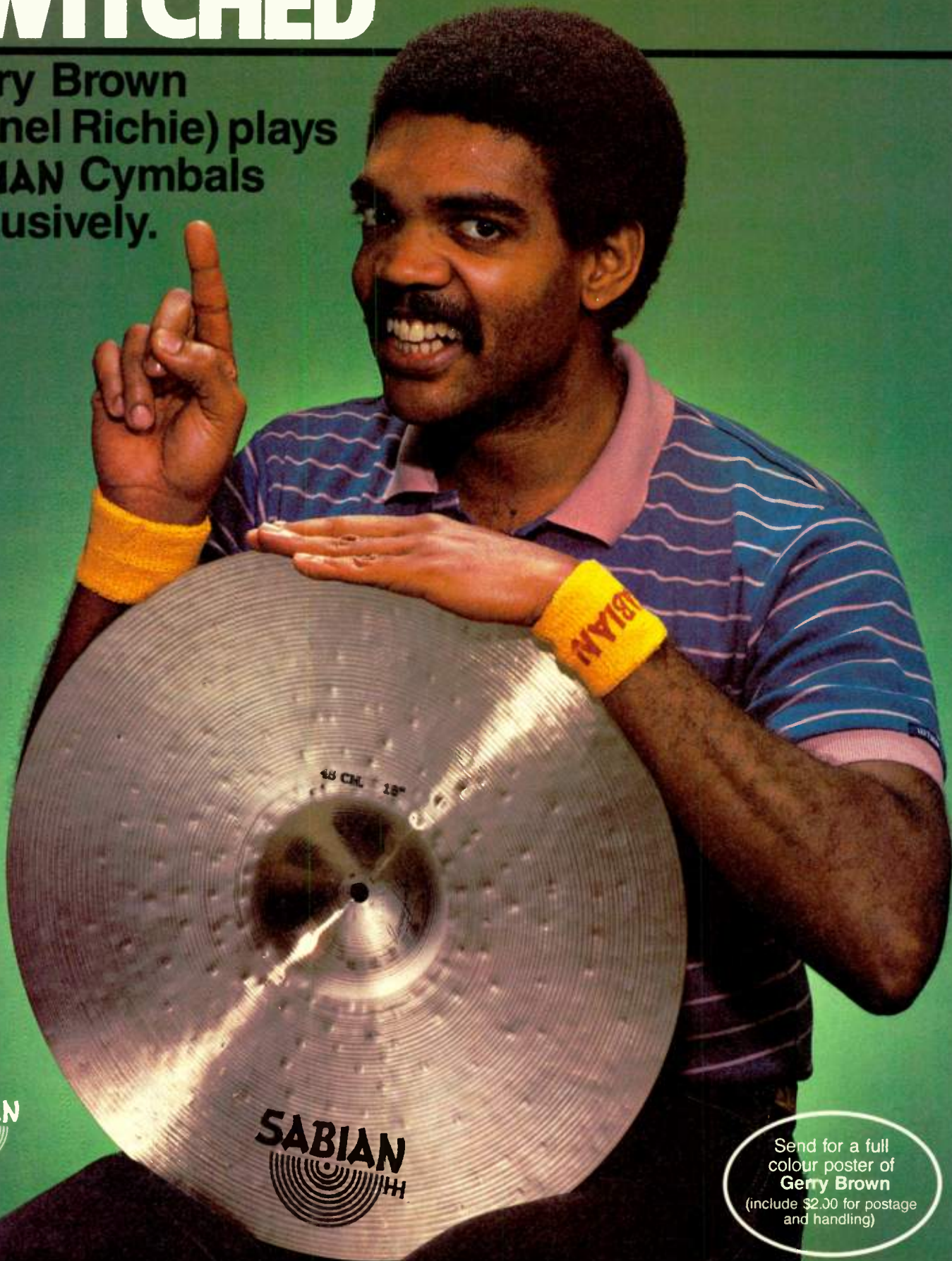
I'm particularly impressed by the MIDI based stuff. Much of it represents unsurpassed sound equipment in its own right, but the degree of co-operation which has come down among the manufacturers of these boxes has left their players with an almost magical, open ended system which can grow with the humans that use it.

The microprocessor is an amazing controller. It can be the ultimate slave, a roadie of the mind to do all the lifting and carrying of musical composition and performance and free players for everything that playing can be. It's also a bit of a freak out at times – microprocessors don't speak in simple tongues, and they don't ordinarily sing.

In a real sense dealing with computer sound is a bit like taking on a guitar or piano for the first time. It all sounds a bit sour at first, and looks bloody frightening. You'll get a hell of a rush, though, the first time it comes together for you. □

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GUITAR

AN EQUIPMENT OVERVIEW FOR THE CONTEMPORARY GUITARIST PART 10

The following are some practical points to consider when choosing between analog and digital delays.

Sound Quality: Some players prefer the analog sound over the digital, and vice-versa; in other words, personal taste, like some people's preference for tube amps over transistor. Analog units distort more easily than digital but sound more musical when doing so. For example, the amount of distortion in an analog unit could be musically pleasing whereas digital distortion is unpleasant.

Analog units are generally noisier than the digital units.

For good flanging, the delay-time sweep range should be as wide as possible. Analog units generally offer a minimum of a 10:1 sweep whereas digital delays rarely manage more than 4:1 (there are some D.D.L.s with higher ratios, so check the specs). Some of the best flanging sounds are achieved with pricey studio quality analog delays featuring ratios of 70:1 or greater. Imagine how I felt, after trying my relatively expensive Korg D.D.L.(SD3000), when I realized that no amount of adjusting knobs would give me that wide, sweeping flanging sound that I've always admired. The reason is that the ratio is too low (2:1). I am now in the process of checking out some analog flangers. This is not meant to be a negative review of the Korg unit. It does echoing and chorusing very well, is programmable, has a full array of useful front/back panel features and does some flanging - it just isn't a versatile flanger, like most of its digital brethren.

Digital delays have a wider bandwidth and therefore a better high frequency response, especially with long echos. Analog units don't do nearly as well; however, since most guitar sounds are in the low to mid frequency range, this is not a major problem but analog delays do tend to sound duller, with less presence, than digital delays.

Getting an echo to last much longer than a ¼ second (250 milliseconds) with most analog units is difficult without losing a lot of fidelity. On the other hand, D.D.L.s offer 1 second delay on the average, with several manufacturers offering units with much higher delay times. For example, the Electro-Harmonix 16 second digital delay (test unit supplied courtesy of Ring Music in Toronto) can actually be set to last 16 seconds between echos. Unfortunately, the unit tends to lose some higher frequencies when set on the maximum delay. (These units also chorus and flange but I found the slide controls very

finicky when trying to retrieve a previously discovered setting.) Are long delays useful? For the average application, I would say no. I seldom use a delay time longer than ¼ of a second, mainly using echo as a tone enhancer (i.e: being able to create the ambience of a concert hall in a dry room). Long delays are fun for getting an overdubbing effect. That is, you can play a part lasting as long as the longest delay and add others as the loop seems to come back. I have entertained colleagues by instantly overdubbing 6 or 7 tracks on the spot, putting on the hold function and playing a solo over my own background parts. However, the problem of synchronizing this with a band, without extensive rehearsing, is almost an insurmountable problem. While a few guitarists have made the long delay part of their stage act, I personally have not found long echos to be very useful in free-lance type of situations, except for the occasional creation of special effects during a play or movie sound track. I find it amusing that the newer delay units are featuring longer and longer delay times. Ask yourself if the extra milliseconds will be useful enough to justify the expense.

The final consideration is money: Analog is generally less expensive, although digital technology is rapidly becoming more affordable. The new Boss D.D.L. pedal is a good example of this. Designed as an echo (delay) unit - it doesn't chorus or flange - it has a high quality sound, similar to the rack mountable units. It features up to 800 m.s. of delay, a relatively wide bandwidth, a size similar to other popular small pedals, stereo/mono outputs and a hold function.

Those of you who own a Korg SD3000 D.D.L. may be interested in the following information: When I purchased my unit at Steve's Music (415 Queen St. W., Toronto, Ontario M5V 2A5), I asked about footpedals to control the unit. I was pleasantly surprised when they offered to design and build one for me. I have had the footpedal for about a year now and am very happy with its performance. It is relatively compact and features the up-down, hold and bypass switches. The latter two have LEDs to indicate their status. The most useful feature is a large LED display of the program number, making it unnecessary to look at the main unit unless making edits. Steve's has offered to make this pedal for anyone who is interested. Please contact the service manager at the above address.

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BRIAN HARRIS

KEYBOARDS

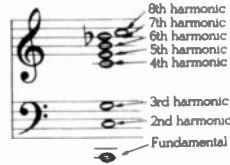
PHYSICS LENDS A HELPING HAND

I think it can be safely agreed that I am perhaps not the best person in the world to be writing about physics. Remembering back to my high school days, a few years back (well, alright, quite a few years back), most students were content to settle for mediocrity in the classroom, while I was usually outstanding in the hall. Back in those days most academic subjects and physics in particular seemed pretty useless to someone like myself who wanted to be a musician. But in recent years, possibly because of my interest in synthesis and recording, I have become more interested in physics, at least insofar as it pertains to music.

1. The Harmonic Overtone Series

The average listener and even many musicians are not aware of this phenomenon which holds that when we hear a musical instrument play a note, we are not actually hearing a single note but many notes. Example # 1 shows what really occurs when our ears hear what we perceive to be C below the bass clef.

ex. # 1

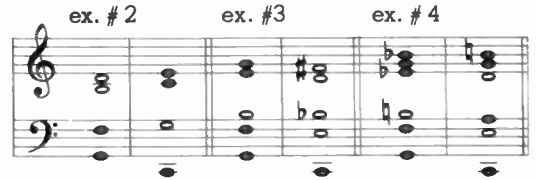


For simplicity's sake we see here only the fundamental and the harmonics up to the 8th, but indeed the harmonics actually go on to infinity (although our ears will hear only up to a certain point - about 20 KHz). The reason that our ears normally only perceive the fundamental is that the harmonics are heard at a much lower volume level than the fundamental. The volume levels of the harmonics will vary from instrument to instrument and this is one of the main factors which determines the characteristic sounds of the various instruments. In general, instruments which have a very mellow sound, e.g. - French horn or flute have overtones which are very low in volume. Instruments which are very bright or nasal, e.g. - trumpet or oboe, have much stronger overtones.

An understanding of the harmonic overtone series is absolutely indispensable to understanding synthesis (I'll let Bob Federer take care of that area). Organ stops, tabs or drawbars will be easier to understand. (I plan to deal with the organ sometime in a future article). Much of our harmony is derived from the series. Note that the 4th, 5th, 6th and 7th produce a dominant 7th chord based on C.

Many keyboardists try to voice chords, at least to a certain extent, in a manner similar to the series in that the larger intervals are at the bottom and the smaller intervals are at the top. These chords tend to have a full, rich sound. Examples # 2, 3 and 4 illustrate some variations on a perfect cadence. Example # 2 is a traditional style cadence, while examples # 3 & 4 are more jazz oriented. Note that in each chord the space between the lower notes of the chord is fairly large, and as we get higher in the chord, the intervals tend to get smaller.

It will be next to impossible to get all of your chords to conform to this kind of principle, but it can certainly be used in a rather general way.



Those of you who are interested in the history of music may already be aware that the course of music (at least from a harmonic standpoint) has in a sense followed the harmonic overtone series. Ancient music consisted of melody only with no harmony. Singers would sing in unison (compare to fundamental of series) or possibly octaves if there were men and women singing (fundamental with 2nd harmonic). Roughly around the 10th century, 5ths and 4ths began to appear - the beginning of harmony (compare to 3rd and 4th harmonic). Eventually the 3rd of the chord came into use (5th harmonic) and still later the 7th of the chord (7th harmonic). Keep in mind here that the 6th & 8th harmonics are really just octave duplications of lower notes in the series. Still later we see subsequent intervals appearing until we have all of our basic 12 tones accounted for. Of course, as we move on up through the series we begin to get intervals of less than a semitone. Although many modern composers are experimenting with intervals of less than a semitone (called microtones) they certainly don't seem to have made any significant impression at this point on the general public. Nevertheless it points to a possible interesting direction in the future.

2. Reverberation Period

Try the following experiment. Clap your hands & listen very carefully to the sound. Do this in different rooms of your house. You will likely notice that the sound is different somewhat depending upon the room. In a room with a lot of hard surfaces (e.g., tile, cement, glass, brick etc.) the sound will reflect from these surfaces and bounce around the room for a considerable length of time. Conversely, in a room with a lot of soft, absorbent surfaces (e.g., carpets, drapes, padded furniture, etc.), the sound is quickly soaked up. Thus the sound in a gymnasium or a tiled bathroom for instance will have a long reverberation period; the sound in the average living room will have a very short reverberation period.

How does this affect the keyboardist? In some cases it will be difficult to fight bad acoustics. But in other cases, you may have at least a fighting chance. If you are playing in a room that has an excessively long reverberation time, you may have to play everything in a slightly detached (half-staccato) style. I know this is tough to do, but it can be helpful. It will be a lot easier if you employ this in your daily practice. Try playing scales legato, then very staccato. Then try to see how many degrees of staccato you can play between the two extremes. This is a very good exercise in developing touch and control on the keyboard. This exercise can be adapted, of course, to any practice situation and not just to playing scales.

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DAVID YOUNG

BASS

BASIC CHORD PATTERNS — PART 4

This is the final part in a series on Fender Bass patterns and will concentrate on the IIm7 - V7 - I chord progression. This progression is in constant use in jazz music and can approach either a major or minor chord. I will emphasize the major tonality in the following series of patterns but will include a short example on a IIm7b5 - V7 - Imi progression at the end.

Consider a couple of basic patterns which use largely the notes of the chords indicated. These can be either ascending or descending.

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Extra notes included - chromatic & scale passing notes.

The next examples have extra notes included - usually chromatic approach or scale notes - to make the pattern more melodic. I will only include ascending patterns at this point but don't forget to work on similar descending lines to have more flexibility.

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Notice that all Dm7 runs have started so far on D or a chromatic approach note. You can also start on the minor third (F) - which is effectively an Fmaj7 over a D bass - or on the 5th (A). Don't be confined to the same starting note each time.

Ex. 9

The next couple of examples extend the length of each chord change and include chromatic and scale passing notes. Notice that example 10 doesn't start on C but G, the 5th of the chord. You don't necessarily have to end on the root every time. Ending on the 3rd, 5th or 7th (usually major) is a nice change. But develop this *after* you are comfortable with the basic note resolutions.

Ex. 10

Ex. 11

The next examples start with a descending line on the Dm7 chord and use one bar per chord change. Notice that in example 13 the notes on the G7 are mostly tension notes - i.e. not notes of the regular G7 but b9, #9 and b5 - and resolve to the 3rd of the Cmaj chord. This is acceptable if you are playing in a jazz style but would not fit the 'pop' style.

Ex. 12

Ex. 13

The last example is based on Dm7b5 - G7 - Cmi pattern. The thing to remember is to flat the 5th of the IIm7 chord and flat the 9th of the V7 chord so to introduce the tonality of the root minor chord. A good example of the use of this pattern would be bar 7 & 8 of "Summertime" in Cmi. Of course, I have included only one example of this minor tonality, but all the variations on major patterns could be adapted for minor.

Ex. 14

To make the best use of these patterns, apply them also to IIIIm7 - VI7 & Vm7 - I7 progressions in the key of C - ie Em7 - A7 & Gm7 - C7.

Remember, these are only a few patterns that I have created to demonstrate the IIm7 - V7-I progression. The next step is to create a few of your own patterns which is more rewarding than copying existing patterns. See you the next time.

J.R. ROBINSON

CREATING "PLATINUM" CYMBAL GROOVES

His distinctively accented 16th note Hi Hat pattern triggers the seductive rhythmic pulse of Lionel Richie's "All Night Long." A combined 8th and 16th note version of this technique pins down the groove for Michael Jackson's "Rock With You." Both merge with other signature Hi Hat rhythms in the steamy modern funk of Rufus & Chaka Khan's "Ain't Nobody."

His name is John "J.R." Robinson and he is one of the first call drummers for important "A" session dates in Los Angeles. Recognized as a thoroughly schooled drummer with clock-solid time and musi-

cally sensitive grooves, Robinson is requested by leading producers like Quincy Jones because he instinctively knows what techniques will impart a special sense of magic to hit rhythm tracks without cluttering things up. J.R. underscores this point while explaining his Hi Hat work on these platinum singles.

"The 8th note thing comes from a Shank/Tip method where you hit all of the downbeats on the shank of the stick and the 'ands' on the tip to create an alternating pattern of louder and softer beats. When I go to 16th notes, I use the same method with double sticks, so I use my right hand for the

shank part of it and my left for the tip. It adds a nice warmth to the song without creating sterility."

Robinson's reasons for choosing Zildjian cymbals reflect his single-

mindful commitment to get the best possible rhythm sounds for whatever part he's playing.

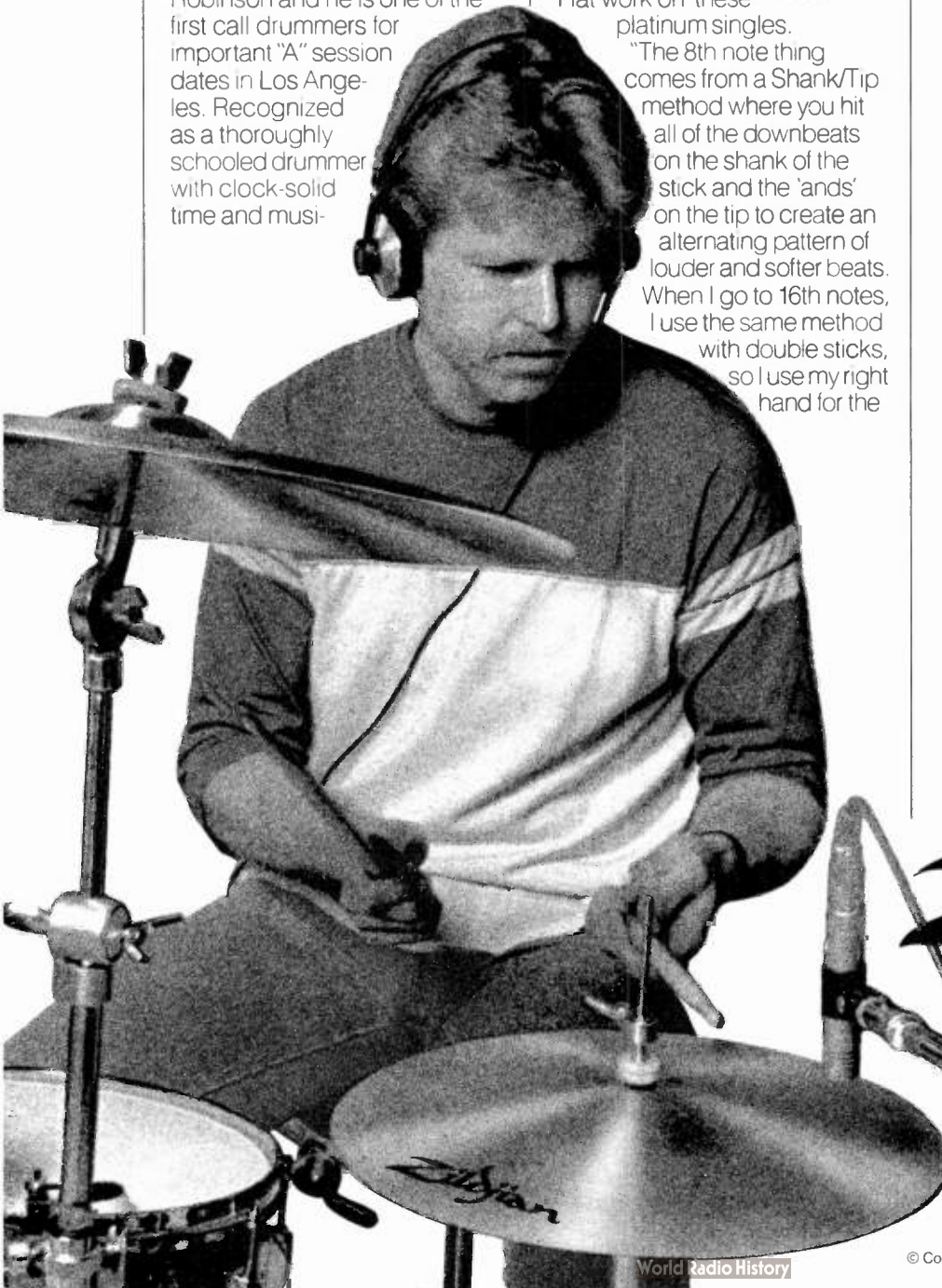
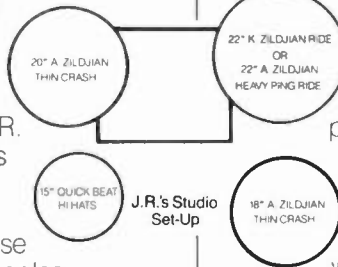
"I use the 15" Quick Beat Hi Hats because they have a modern sound. They have a 'larger' sound and I can

play anything from a real soft ballad to a real heavy rock song with these—they cover all bases. Lots of times I'll play between my Ride and Crash cymbals real lightly, then play the Hi Hat open with my foot on 2 and 4 and they 'sing' real nicely when they're struck. They have a crisper, fuller sound than any other Hats.

"I switch back and forth between my two Ride cymbals: a really nice 22" K. that's not too dark or dominant with bright overtones. It blends into most of the tracks I do. Sometimes I use my other Ride—a 22" Heavy Ping—for rock & roll and when I need a real bright sound.

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J.R. Robinson is currently recording with leading artists like Kenny Rogers, Stevie Nicks, Jeff Lorber and David Lee Roth.



BARRY
KEANE

PERCUSSION

HOW DO I GET INTO STUDIO WORK?

Question:

How many drummers does it take to change a light bulb?

Answer:

Ten. Steve Gadd and nine others to stand around and say, "I could have done that!"

Sure, it's a joke, but it says a lot about the often misunderstood world of the studio drummer. Because of the wide range of work that studio guys are asked to perform, they have, as a whole, been both overrated and underrated. Studio work is generally accepted as one of music's major leagues but unlike sports, it has very vague boundaries and ever changing compulsory qualifications. In hockey, for instance, if you're an aspiring young pro, your age and ability will dictate in which league you are eligible to play. In your later teens, your hockey future is determined for you by way of the big league draft. From there, if you are selected and decide to turn pro, it's a combination of your ability, your determination and a little luck that will decide your ultimate fate. There is a very definite line that divides the National Hockey League from all of the other various minor pro leagues, and your success will be measured by your position, relative to that line. In music, as we all know, there are no age limits, tiered leagues, drafts or sweaters with our names on them to signify when we've made it to the top.

If there are, indeed, no minor leagues to work our way up through, then how do you become a studio drummer?

First of all, let's look at what a studio drummer really is. People tend to imagine that studio guys belong to some strange fraternity, and that once you're accepted, you automatically start doing three or four sessions a day. Well, there is no fraternity and no one is handed a multi-year contract or an eighty game schedule. Studio work is made up of a series of single, unrelated jobs, such as record dates; artist and song demos; radio and TV jingles and IDs; TV variety shows and soundtracks; movie scores; industrial films etc. The number of these jobs that you get called for, is directly proportionate to your qualifications and accessibility and the qualities that keep you there are the same ones that will help get you started. As with any career, it all comes down to opportunity and your ability to take advantage of it. *Maximize Your Capabilities.*

Your capabilities are measured in terms of disciplines and acquired skills. Even just an awareness of the importance of certain disciplines like punctuality is a step in the right direction. If you can consistently be on time and bring with you a positive, co-operative attitude, you're off to a great start. As far as the skills are concerned, the concentrated effort should be put on time, sound and reading, and in that order. These three areas are important enough to be dealt with in separate columns, and since I've already done that with sound and reading, you'll just have to look out for the time column which should be coming soon. *Opportunity.*

Make yourself lucky. If you've worked hard and feel confident about your studio qualifications, then take advantage of it. Rather than waiting for opportunity to knock, go out and put yourself directly in its path. Some guys seem to get all the breaks but it's usually because they've managed to put themselves in the right place at the right time. This sometimes requires a re-examination of one's current working situation and locale.

Remember that not every drummer is the best for every job. Each session is different and requires a unique set of qualifications. If the lead singer in your band is planning to do a demo, you just may be the best man for the job, due to your familiarity with him and the material and you have to try to convince him of that through your playing and overall attitude. Landing that one demo is important because it not only gives you practical studio experience, but it also gives you an audition with the producer, the engineer and whatever other new faces might be there. Studio work can come from many different sources and a lot of times you get hired for an upcoming session right there on the spot.

Here are a few thoughts on the subject from one of the busiest studio guys in the country.

"My father once defined intelligence as 'adaptability'. That is to say, how well an individual can correctly assess a given situation and react accordingly. In becoming a successful studio musician, I see this particular quality as being one of the most essential. A person with this attitude will demonstrate a balanced combination of confidence (self) and objectivity (selflessness), together with an innate sense for putting the right sound in the right place (taste).

In the last few years, studio musicians have become much more visible. Because of this higher profile, and of course, the money and life style that goes along with it, being a studio musician has become the ultimate goal for many. One of the realities of being a session drummer is turning on and off the high level of energy necessary to play properly. Many times I will warm up for a job, then work with the engineer getting a great drum sound, only to be handed a chart that doesn't require toms or much of anything else. This is the kind of circumstance that a lot of players find frustrating. The money may seem attractive, but if you don't truly enjoy this kind of challenge, you won't be happy and you won't last. I guess what I am really trying to say is there is a lot more to it than I have room for in this column.

If you're interested in more information, I recommend an article by Harvey Mason in the 1976 *downbeat Music Handbook*. Lastly, good equipment is a must. These are the companies that help make my life easier: Sabian, Grooves, Yamaha, Remo and Rims."

Kevan McKenzie
Drummer, Toronto Studios



DON
JOHNSON

BRASS

CLEVELAND BRASS SECTION

In my last column for *Canadian Musician*, I wrote about the International Brass Congress held last summer at the University of Indiana.

One of the highlights of the Congress was the performance of the Cleveland Symphony Brass Section and the clinic presented by their 1st trumpet player, Bernard Adelstein.

I had not heard the Cleveland Symphony for quite some time and though I realized that they have always had a good brass section, (particularly when Louis Davidson was playing lead) I was unprepared for the quality that exists today in their section. It is as good as any brass section in existence today, if not a step ahead of the others. There are superstars in other sections but as a unit and for block sound, they have no equal.

My first impression, watching them saunter on to the stage, was that they look like a group of old pros. Totally relaxed and laughing they obviously enjoyed what they were doing and had an excellent rapport with each other.

The very essence of playing a brass instrument is Sound - what does he sound like?

A player could have fantastic range, flexibility and technique, but without a good well centered basic sound as the fundamental, the total presentation means little.

The sound of the Cleveland Brass Section was overwhelming. All players, tuba, trombones, French horns and trumpets had perfect core sounds and as a unit the blend, intonation and depth of sound was exquisite. It was like having a bath in perfection.

Sitting on top of this marvellous wall of sound was Bernard Adelstein. As 1st trumpet he was the voice

that could make or break such a section. There was not one area of weakness in this man's expertise. His sound is superb in brilliance and depth, plus his technical facility is flawless. He proved that orchestral playing is an art in itself.

The morning following the section concert, Adelstein presented a clinic on orchestral excerpts.

The presentation was 1st class, with the excerpt shown on a screen with overhead projectors for the audience to see. He would discuss the technical considerations and also show the score for the context of voicings and approach, sound wise. He would then play the excerpt on whichever trumpet was called for. His total musicianship was quite apparent in that he stressed the importance of the musical setting.

Since the Congress, I have obtained a perfect example of the magnificence of this section and I strongly urge you to obtain this recording.

Frederick Fennell

The Cleveland Symphonic Winds

Arnaud: Three Fanfares for Brass & Percussion
Vaughan Williams: Toccata Marziale - Folk Song Suite

Grainger: Lincolnshire Posy - Shepherd's Hey

The quality of the recording is amazing. Telarc Digital Stereo.

The Leo Arnaud: Three Fanfares - Olympic Theme, La Chasse, Olympiad - is perfection in Brass Playing.

Try to listen to it with earphones and a good set to appreciate all the inner parts. You will not believe the quality of playing - superb sound, tonguing, brilliance and blend in all areas.

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EDDIE
SOSSIN

WOODWINDS

CLARINET IN COMMERCIAL MUSIC

With the revival of swing music, the clarinet has started to make a comeback in commercial music. The musician who can be a strong soloist on clarinet will be getting a lot more gigs than the one who doesn't own one or hasn't found the time to really get into practicing it seriously. It is probably the most difficult horn of the doubles, with numerous problems that need to be worked at. I would like to talk about some of the important problems that must be stressed while practicing. Most players who start out on saxophone think that the clarinet is basically the same approach, however they are in for a big surprise. You can't blow the clarinet like you do sax; if you do, you will just get a loud toneless sound with little control of the full range.

Let's start with the embouchure. On saxophone your lower lip may be in a "pout" position with the fleshier part of the lip providing the pressure onto the reed. I would suggest to you to bring the lower lip in a bit and apply the same pressure. It is important to know that it is the area of the lip that is in contact with the reed that is most crucial with the use of the upper lip only a contributing factor. There have been many articles written that tell you to point the chin, smile or form a pod with the lower lip etc. which all have merit, however, it is up to you to experiment and find what produces the best sound for you. Remember you can study the embouchures of ten great artists and probably none of them have the same set up. You should know what a good embouchure will do for you - good tone quality, be focused and all tones will speak freely producing good attacks, staccatos, legato and good intonation.

The mouthpiece intake is important. Sax players like to take a good bite of the mouthpiece; not so with the clarinet. Most diagrams you see show the clarinetist with a small bite and this may be true from the legit approach. At a clinic with Buddy DeFranco, when asked the question how much bite should one take, his reply was to find a happy medium between the legit approach and the sax approach, which I felt was a valid response. So be sure and experiment and find the set-up that will give you the best results. In playing swing music or Dixieland, you may feel you want a brighter sound which is usually not required in legit. So you will have to find flexibility with your set-up and know when to make proper changes because of a stylistic approach.

The clarinet "throat tones" are another problem area one will encounter. The throat tones are notes produced in the throat of the clarinet which means they utilize the shortest length of the clarinet bore being G G# A Bb in the middle register. Although

the throat is very important in tone production on any wind instrument, it is particularly vital in the "throat tones" of the clarinet. So really concentrate on opening the throat when playing these notes. Practice slurring octaves with the throat tones in the middle slowly and matching the sound from octave to octave.

Acquiring a good deal of technical proficiency on the clarinet is very difficult. With the clarinet you run into the problem of alternate fingerings - the use of left and right little fingers. These are as follows:

Left or Right 

The Basic Rule is that you do not slide one finger to attain successive notes; the little fingers are used alternately when two or more notes are used consecutively. Marking them L for Left and R for Right will help catch this problem area. For Example:



There are times when you will have to slide your fingers, however do not do so until you have made sure that there are no alternatives. Intensive study on your alternate fingerings will insure good technique on clarinet. Three widely used standard method books are; *Complete Method for the Boehm Clarinet*, Part I, Part II, Part III by Gustave Longenus published by Carl Fischer, Inc. *Method for Clarinet in Three Parts* by Henry Lazarus published by Cundy-Bettoney and *Celebrated Method For the Clarinet* by H. Klose revised by Simeon Gellison published by Carl Fisher Inc.

I stated in my opening paragraph, there are lots of gigs out there for clarinet. The big band sounds of the '30s & '40s featured some of the finest clarinetists in the business, such as Benny Goodman, Artie Show, Buddy DeFranco, Irving Fazola, Peanuts Hueko, Johnny Mince, Tony Parenti, to name just a few. A legacy of beautiful solos are being transcribed and played by today's swing bands.

The market is out there, and I have only touched lightly on a few of the basic problems of the clarinet; there are no short cuts. Study it legitimately and do a lot of listening and I am sure the financial rewards will be there.

THE MUSIC BOOKSTORE

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by S. Coupe & G. Baker

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ROSEMARY
BURNS

VOCAL TECHNIQUE

QUESTIONS, QUESTIONS, QUESTIONS

Sore Throats

Many students ask: "When should they see a doctor"? Normally an individual who has contracted a sore throat will use the old method of chicken soup, two aspirin and rest in hopes that it will be all gone in a day or two. Well this may be true for many people but not for singers.

The voice is a unique instrument, a living instrument and must be cared for as such. When a singer's throat is sore it is a major disaster. Actually, it is possible to sing with a sore throat as long as the vocal chords are not affected. It has happened that a doctor would freeze a singer's throat so that they could do an important engagement. But, on the other hand, if the throat hurts, a singer loses not only the desire to sing, but the body energy and mental conditioning which is so important for the singer is also lost. Remember the throat is the most sensitive part of the singer's body. If something goes wrong, see the doctor immediately. If your family doctor doesn't realize the importance of your voice, see a specialist. Ask any fan of an insured athlete. They will tell you all about their different specialists for different injuries. The singer must follow the same advice. It may save you weeks of anguish and even your job. Remember a stitch in time etc. Don't put off seeing the doctor until it gets worse even if your doctor intimidates you and thinks you are overly protective of the throat. A singer doesn't think about the throat; in order to sing, the throat should not be in the conscious mind. On the other hand if it hurts...

Physical Fitness

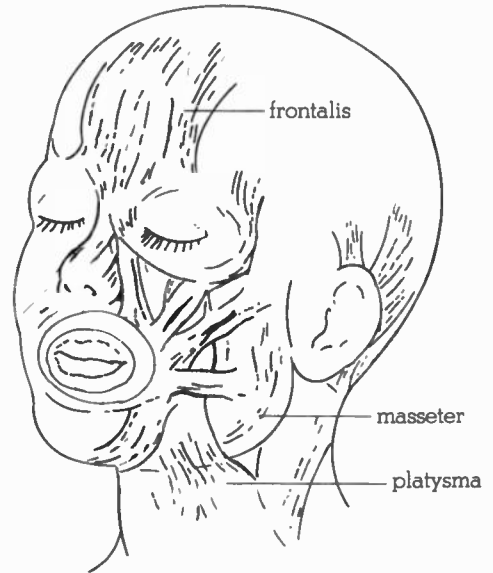
Many singers mistreat the body without realizing that the whole body supports tone. Here are some good guidelines for keeping the instrument in good working order.

One of the worst problems with singers is unsupported tone, in other words, not enough energy. Earlier articles have dealt with the production of supported tone. One of the best ways to get more energy is to be fit. Yes, getting into 1985 feeling alive. Get the muscles working, get the heart rate up, do some sit-ups before going on stage. Never get up from a chair without getting the adrenalin flowing. Know that a dynamite performance without warming up will never happen.

In the last issue of CM, the Hum was explained. Not only is the Hum beneficial in finding the placement of the voice in the Magic Mask but, it is one of the best methods of getting the voice warmed up. It can be done anywhere - in the car, on the way to the gig, dressing room or bathroom; it certainly does not disturb anyone and it is the fastest way to get the voice in working order.

Exercises for the Face and Tongue

Notice in the drawing below how many facial muscles are on the face.



Here are a couple of exercises to strengthen these muscles:

The Bunny Rabbit Exercise

For the muscles on either side of the nose and to help strengthen the upper lip, repeat these sounds "Wah, Wah, Wah, Wah, Pah, Pah, Pah, Pah, Bah, Bah, Bah, Mah, Mah, using the upper face only. Put the lips forward like a neighing horse or move only the upper lip. A pencil tip will help held between the teeth. It looks funny, but after doing this exercise for a few days, you will notice how the muscles in the upper half of the face are beginning to move, even when talking. It is important to have the upper part of the face very flexible so that the muscles can be lifted off the cheek bones and allow the Magic Mask to vibrate freely. When the muscles of the face are flabby or too tight it can muffle the clarity of the voice.

Now Try a Tongue Exercise

Open the mouth and make your tongue wag to the sound of "La, Ta, Da, Na, ". Move the tongue up and down. Do not, I repeat, do not move the jaw. The tongue must move independently from the jaw.

Try these exercises. More will be provided in future articles. Keep your letters coming. Permit me to congratulate two young performers whom I have had the pleasure of teaching. Sheri Kean was awarded the 1984 Juno for the best new female vocalist and Alfie Zappacosta was awarded the 1984 Juno for the best new male vocalist.

Best wishes to both of them for continued success.



JIM
PIRIE

ARRANGING

HOW TO KNOW THE FERNS

From time to time, this column has strayed a tad from the original "arranging" category for which it was initially designed. Sometimes this was accidental, and other times it was more or less an intentional ploy to provide you, the reader, the occasional respite from academicism. While I have not as yet been admonished by my editor for such applications, I feel I am treading on dangerous ground with this particular column since I intend to review a record. I must express here that it is certainly not my intention to encroach upon David Hazan's territory, nor do I intend to make reviews, as such, a regular occurrence. Notwithstanding, I feel compelled to make some public mention of this record because it is special. As an addendum, it should also be included that I chanced upon the recording accidentally, while browsing through a favorite record shop, and purchased the sucker with my own funds without coercion or any promise of retribution.

The album is called *Mutual Street*. It is an instrumental album that features the duo of Ed Bickert and Rob McConnell, period. No rhythm section, no sweetening, no production gimmicks, and no overdubs, - just two very special people, recognized as masters of their craft, applying their craft. And how they apply it!

Why, you ask, should anyone want to listen to a guitarist and a trombone player for an entire recording? The answer, my friend, will become readily apparent a few seconds into the first cut.

I must interject here that I don't consider myself to be a true dyed-in-the-wool jazz aficionado. I rather tend to lump all music into two main categories - "good" and "bad". Since this particular recording must be labelled under a jazz heading, you might well question my strange fascination toward it. The answer, quite simply, is that in its own milieu, I have seldom, if ever, heard a better record.

Take, for example, the guitar playing of Ed Bickert. Someone should make this album required listening for all guitar players in any category at any stage of their development. To the serious, it will provide inspiration, and to the others, it may well be the catalyst needed to dissuade them from a lifelong exercise in futility. Consider for a moment the logistics of providing your own bass notes, being a time-keeper and still "comping" in an imaginative and musically creative fashion. Somewhat formidable, to say the least - and yet listening to the seemingly effortless manner in which all of this is accomplished is what my daughter would call totally awesome. The actual solos themselves are a study in the elegant melodic brilliance that we have come to expect from the man, and are extraordinarily complemented by the "comping" of the other guy on the record. (Have you ever before heard a trombone player "comp"?)

Speaking of the other guy, Rob McConnell is perhaps best known as the leader, arranger, composer and founder of the Boss Brass. What is probably a lesser known fact is that he harbours a secret desire to return to Cyprus and become a shepherd.

But I digress. To get back to the subject of trombone playing and arranging, *Mutual Street* affords Rob yet another opportunity to demonstrate his

complete mastery of both departments. As a jazz arranger, Rob enjoys a rather enviable nonpareil reputation, but I suspect one that has been earned more for his work with larger complements of musicians than with smaller combos. Oddly enough, it is sometimes much more difficult to write for two than for twenty-two. It is significant therefore, to underline the remarkable degree of sensitivity with which Rob has fashioned the arrangements for the duo. While there is ample room for both musicians to improvise, examples that clearly and unmistakably convey the McConnell arranging touch abundantly prevail throughout the entire album. As to the playing, suffice to say that the trombone of Rob McConnell I swear is an extension of his soul.

It would be remiss of me to exclude the undeniable contribution to this project made by the recording engineer and co-producer Phil Sheridan. Not only are the tracks clean but the two instruments sound exactly like they were intended to sound, not to mention the fact that in the process, he also captured some of Ed's vocal stylings as well.

All in all, about the only fault I have with the album is that the front cover displays a rather exaggerated caricature of the duo that I am not altogether certain does justice to either. Although perhaps that is too picayune a point for Pirie to ponder.

There is, however, a point, perhaps equally picayune, but slightly more disturbing to me. Shortly after its release, I am told, the record received a not too favourable review from one of the local Toronto newspapers. While I do not feel obliged to defend either the record or my own particular viewpoint, I cannot help but be reminded of something that the renowned composer Ernst Toch once wrote for an introductory lecture to a Pro Musica concert. I quote:

"You must listen without always wanting to compare with the musical basis you already have. You must imagine that you inherited from your ancestors different compartments in the musical part of your brain, just as you inherited any other physical or intellectual qualities. Now when you hear a piece from the classic or romantic periods, the sounds fall without any trouble and agreeably into the already prepared compartments. But when music for which you have no prepared compartments strikes your ear, what happens? Either the music remains outside you or you force it with all your might into one of these compartments, although it does not fit. The compartment is either too long or too short, either too narrow or too wide, and that hurts you and you blame the music. But in reality, you are to blame, because you force it into a compartment into which it does not fit, instead of calmly, passively, quietly, and without opposition, helping the music to build a new compartment for itself."

Toch, E. *The Shaping Forces In Music*
Dover Publications, Inc., New York ©1977

Ed Bickert & Rob McConnell
Mutual Street
Innovation Records
JC0009



DON
BARBER

SOUND & LIGHTING

SOUND SYSTEM BASICS

My golden rule of live sound is to present the intent of the performer to the audience present. The sound should be suitable to that which the performer or speaker is presenting and it must be represented to the number of people in attendance at the given location. It must also fulfill the expectations of the particular audience with a mind to their age and sensibilities. The sound that would suitably represent a church sermon to a congregation of 300 people would not be suitable for a reggae band at a street festival, which would not be suitable for a jazz combo in a club, etc.

The kind and amount of equipment, its placement and operation will all vary depending on the source of the sound and the area and audience that it must cover.

There are four reasons sound systems do not work or are unsuitable:

(1) Choosing the wrong equipment. Whether it's too big or too small, doesn't match properly with the rest of the equipment or is just plain bad, the equipment must suit the task it is required to do. (Despite this, a good operator will make any equipment sound as good as it can.)

(2) Improper installation. Miswiring or bad speaker placement are the two most common problem areas in setting up a system. There is usually only one way to install a system properly. There are lots of wrong ways.

(3) Operator error. Most bad sound systems are usually just way too loud, are operated beyond the capabilities of the equipment, have too much noise, hum, too many effects and are overloading and distorting at some point in the system chain. A lot of people just don't seem to know what clean sound is.

(4) Improper maintenance, bad patch cables, improper packaging which provides no protection to the gear and loose things, like screws and speakers which cause all sorts of noises until something breaks.

All of these problems can really be chalked up to operator error or ignorance. Again I must stress the critical role of the sound engineer.

Rules to Work By

Amplifiers: On last, off first. If you turn mixers and electronics on or off while your amplifiers are on you will get a very loud report from your speakers that you are doing them damage. Don't drive amplifiers past clipping. It sounds awful and is very hard on speakers and amps.

Horns & Tweeters: To save your expensive diaphragms from dying, avoid feedback like the plague. Use a fuse - $P = I^2R$ Power (in watts) = Fuse Value (amps)² × impedance of driver. E.G. 1½ amp fuse 16 ohm driver: $(1.5 \times 1.5) \times 16 =$ Power = 2.25 × 16 = 38 watts.

Remember it's always safer to underrate the fuse. They do not blow instantaneously. One and a half

amps would be a good value for a 50 watt 16 ohm driver. (Use a capacitor in line to eliminate bass from accidentally getting at your drivers.)

Hums & Buzzes: They are usually caused by faulty cables and connectors or by ground loops. If the ground has a number of sources it can create a signal path which will in turn induce noise into the audio signal path. A/C ground loops cause hum; plug your mixer into the same ground source as your amplifiers.

If you must lift ground, use an adaptor - do not cut groundpins. Not only is it dangerous but proper grounding gets rid of noise more often than it causes it.

Never never lift the ground on your mixer. It is the first ground source for the microphones and is critical for avoiding shocks and literally, death among musicians. High frequency oscillation is often a ground loop between the mixer and the out-board electronics and amps. Keep a supply of in-line electronic ground lifters and balancing transformers which will provide isolation against such noises getting through the signal path. (similar in effect to the ground lift switch on a direct box)

The Essential Tools

Besides screwdrivers and pliers etc. the most valuable tool you can have is a circuit continuity tester. It's basically two pen light batteries with a light bulb and probe on one end and a wire lead off the other. Placed across the terminals, a speaker will click if it's good. (This won't really tell you if the speaker is rubbing.) You can also check fuses, cables and lamps - very handy and only a few dollars.

An A/C checker is a cheap way to ensure your power is OK, in phase and has a good ground. A meter will do all these functions and more but they're more expensive and they're no good if you don't know how to use them. I've encountered so many guys who futz around trying to figure out how their meter works when all you want to know is if there's power or whether a cable's shorted or good.

Carry lots of patch cables and adaptors (make sure they work) from everything to everything.

A Last Word for Thought

To all you potential sound techs and engineers: How many studios are there and how many people do they employ? How many bands, bars, discos and music and paging systems are there? Where do you think some training and experience is more likely to get you some work?

From a seminar given at the Canadian Music Show, 1984

As vice-president of Westbury Sound and president of Select Concert Products Inc., Don Barber has been studying sound systems since 1973. He also studied theatre at Queen's University.



PAUL
ZAZA

RECORDING

THE RECORDING OF SYNTHESIZERS

This column is devoted to the recording, overdubbing and mixing of musical synthesis or, as they are more commonly called, "synthesizers".

A synthesizer nowadays can mean anything from a digital or analog oscillator to a drum machine to a sequencer. Although the recording process would at first glance appear to be much simpler than that of an acoustic instrument, there are certain things to be mindful of when working with these wonderful new sound sources.

First, we all know that with synthesis, there are no microphones involved, that is, we plug them in direct to our console via some kind of input transformer (to match the gain impedances that normally want to see a mic). So what's the big deal then? Turn it on, plug it in, set the level and go, right? Wrong! What we do not see on our VU meters are the healthy spikes and sharp square waves these machines are putting out. Unlike acoustic analog signals, these synthesizers hit the electronic components in our systems very hard if we record them too hot. One cannot record these signals in the same way as one records non-synthesized signals or one gets distortion and inter-modulation on the tape. What often can happen is the signals will sound fine at the console, (monitor while you're playing) but as soon as it is committed to tape you hear things in the playback that were not there before. This could be attributed to: (a) limited head room on the tape recorder electronics; (b) poor tape stock or; (c) improper alignment of the bias and record electronics. In some cases, it is possible that the harmonies from some waveforms start to inter-react or beat with the relatively high bias frequencies generated from the bias oscillator on the record and/or erase modules.

What does all this mean to the recordist who just wants to lay down his music on tape? Nothing unless you are experiencing problems on the playback. If you are, here are some things to check.

1) Are your levels peaking too radically? That is, is the dynamic range too great for the recorder. Try either inserting a compressor/limiter, rolling off some of the high end via your equalization controls, or simply lowering the gain. 2) Is the sound changing from that which you set up at the beginning? Try assigning to a different track and see if the same problem exists. If it does, then you may be asking the

recorder to do something it was not designed to do. Demagnetize and clean the heads, and if that doesn't help, you'll have to thin-out the source in order to record it properly. 3) Do individual tracks sound fine separately but weird together? Try altering the voicings of the chords you're playing. Sometimes square waves do not meld together as nicely as some waves do. Chords played on a piano for example will interact with much more sympathy. 4) Do kick drums generated from a machine seem to take up a lot of space on the meter but give you apparently little sound by comparison? This is due to the tremendous surge or "spike" of the attack with relatively little tone or "on" time. Try changing the e.g. or the envelope. 5) Do hi-hats and cymbals sound good until they are played back from the tape? Try recording with less gain and/or emphasis at the upper frequencies. Roll-off some top. The problem should go away. 6) Do certain settings on your synth seem to get lost in the mix? Try brightening the signal and thinning-out the lower end, or lowering the other tracks that appear to drown out the one that's getting lost.

More and more manufacturers of synthesizers are mercifully trying to simulate acoustic characteristics in their design by introducing things like touch-sensitive keyboards, after-touch, vibrato and expression devices (pedals, breath-controllers) etc. which do make for easier and more natural sounding signals. You can help by being mindful of the fact that these signals are not as co-operative to your record head as the other kind.

Many people discover that certain sounds work live on stage but not on tape. While there could be many reasons for this, often it is because the synth on stage gets its own amp and doesn't care what the other instruments are doing around it. It may be necessary to change the settings for tape recording if the musical part is to be heard.

Remember, the synthesizer tries to electronically duplicate mechanically produced sounds. Until our tape recorders are designed to accept this, we must tread lightly and listen carefully to our recordings to make sure we do not allow a glitch to sneak-through. Most of the time, you will encounter little or no trouble, but don't get lazy; synthesizers are sneaky little creatures and will jump and bite you just when you think they're behaving. Good luck!

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Available at:
The Music Shoppe I, 8147 Yonge St., Thornhill, Ont. (416) 889-2042
The Music Shoppe II, 2784 Yonge St., Toronto, Ont. (416) 483-9852
Steve's Music, 415 Queen St. W., Toronto, Ont. (416) 593-8888
Or call direct: Doyle Custom Enclosures, (416) 755-9101



MONA
COXSON

TAKING CARE OF BUSINESS

BUILDING A MAILING LIST

In most cases, you're going to have to build up your own mailing list and where clubs don't advertise, the list will prove to be an invaluable aid in helping you to let people know where you're playing and when. Later, as you become more successful, it will help to alert fans if you get concerts, or whatever else comes along.

Chuck Mangione learned this lesson early on in his career. Although his first major album, *Friends and Love* brought him bookings at clubs across the country, the perks the public usually associate with being a successful musician were slow in coming. Later he discovered his records weren't getting a lot of airplay since the record company at that time wasn't doing a lot of promotion. In clubs Mangione found that people would come up to him and ask if he had any records out or later some might say they wished they had heard he was going to be in town but they didn't hear until two weeks after he'd left.

Rather than simply complain to his record company, Mangione decided to take on the challenge himself. His solution was simple but effective: a mailing list that would alert his fans to concert dates and record releases. Now, a dozen years later, the list stands at 70,000 and is still growing.*

Until you can afford a publicist, there are two types of mailings lists you work on. The first is a list of fans which you can let the publicist have, if you ever hire one, and the second is a good mailing list made up of members of the media.

Having post cards for audiences to sign is one way of acquiring names. If the club owner agrees, you can have the cards on the tables and announce they're there. Simply ask the people to fill in their name and address and the next time you're booked into the club, you'll drop them a card and let them know. Handled properly, the club owner benefits (it's free advertising for him) and you have the beginning of a mailing list for either a return visit to that club or any other club in the area.

Another way of collecting names is to have a guest book (again, with the permission of the employer), wherein each person is asked to sign their name and address. One duo in Toronto has built up an enormous mailing list in every city they've played in Canada and the United States by using the 'guest book' system. On return visits they always send out an announcement on their own to every person on the list of the city involved.

If someone stops you to talk in the club and wants to know when you're returning, ask him or her for their name and address and tell them you will let them know. Another person might overhear and ask that their name be put on your list. Stretch out and use your imagination and ingenuity for getting names. You'll be surprised how quickly your list will grow and believe me, if you know what it's like to open to an empty house, you'll know how important a mailing list can be if it helps fill up the club. Especially if the club doesn't advertise.

Keep your fan list and/or your post cards organized as to city or area. You can then have announcement cards printed up or use post cards for everyone

and do a mailing before you return to the area. Try to have them arrive about one week ahead of opening night. Later you can use the list for other announcements that might go out as newsletters or press releases.

The other list you want to build up, if you're going to do your own publicity, is a media or press list and this one can take time. But it can be done. The major problem will be keeping it up to date since personnel at various newspapers, magazines, radio stations, etc. can change frequently.

Regardless, start your research in your own area. You'll want to have the names of the writers who write up musical events in your local papers, especially those who always write about the type of music that you're into, or review the performers at clubs that you might possibly play one day.

What radio stations play your type of music and who are the announcers? Some radio stations carry public service announcements of coming events. Find out who the contact is at these radio stations by phoning. What about campus radio stations? They're usually looking for input and some also interview up-and-coming performers. Do the campuses put out their own paper? In a large city, don't overlook suburban or community papers. The same for television.

Check magazines for the names of writers who contribute anything at all about music or write about musicians. Anything sent to writers in care of the magazines will always be forwarded to free-lance writers. Check the masthead at the front of the magazine and add the name of the editor (particularly those of music magazines) to your list. If a magazine has a 'notes' or 'what's happening' section, add that. Just remember that magazines have a long lead time and anything that's coming up will have to be sent to them well in advance.

Newspapers quite often run sections once a week in different cities listing what's happening on the local scene either for the coming weekend or for the entire week.

If you live in a city or town that has either a good reference library or a good store with a wide variety of newspapers from other cities and magazines, you'll not only come up with a lot of names you can use locally, but also names of those who write for newspapers in other towns. It will be well worth the money spent. If you're in other cities or towns for the first time, you'll then have a small list beforehand and you can complete it while you're there by checking out various media possibilities. You can also add to your fan list while you're playing there.

Now that you've got this fantastic media list, what are you going to do with it? You're going to try to get some free publicity and, in some cases, your chances are pretty good. All you have to do is have your media list ready and learn how to write good press releases.

**Success Magazine* - 1983

This column is an excerpt from *Some Straight Talk About The Music Business* written by Mona Coxson.

PRODUCT NEWS

NEW FROM OVATION

Ovation has introduced three new models featuring a super shallow bowl design. This design is available in the Balladeer, the Legend and the Custom Legend. The guitars all feature a cutaway and include the six piezo crystal pickup design.

Also new is a line of solid body instruments. They come equipped with DiMarzio pickups and are available with a standard or Kahler tremolo system. The Ultra GS series is available with one, two or three pickups and all models have Schaller tuning machines.

Ovation has introduced the new Operational Amplifier - OP-24 - active equalization system that allows a player a wider range of on-board tonal control. The three band graphic equalizer allows the player to boost or cut 12 db from centering frequencies chosen to complement the range of the guitar.

For more information: Ovation Instruments, Blue Hills Avenue Extension, P.O. Box 4, Bloomfield CT 06002-0004 (203) 243-1711.

MILESTONE INTRODUCES NEW FINISHES

Milestone Percussion has introduced its new ebony Classic finish. The outer skin of Supaclear and the ebony appearance beneath it are integrated into the shell cylinder. The shell remains a hand-built single wall instrument with no laquers, stains or veneers or plastic coverings.

The Barkel hardness rating for the Supaclear is in the 45-50 range, while woods are in the 10-13 range according to Michael Clapham of Milestone. Sixty of Milestones 80+ colours will be available in this Classic finish.

For more information: Milestone Percussion, 9771 Pinewell Cres., Richmond BC V7A 2C7 (604) 273-0611.

CROWN MICRO-TECH 1000 POWER AMP



The Crown Micro-Tech 1000 is a miniaturized, high technology stereo power amplifier for pro sound reinforcement and studio monitoring.

The Micro-Tech can deliver 1000 watts continuous average power in mono mode at less than 1% THD into one or four ohms. In stereo mode, the Micro-Tech provides 280 watts per channel into eight ohms, or 350 watts per channel into four ohms. This unit uses an output Device Emulator

Protection (ODEP) circuit which simulates the output transistors. With this circuit, the amp can detect and compensate for overheating and overload. The unit is also protected against output shorts, open circuits, mismatched loads, overall overheating and high-frequency overloads.

For more information: Platinum Marketing Network, 75 Renfield Cres., Whitby, ON L1P 1B3 (416) 668-4536.



NEW RHODES MARK V

The new design blends features of previous Rhodes pianos with improved tone control, ultra-sensitive dynamic touch control and reduced weight. A new patented method for mounting the harmonic tone bars of the upper register permits each note to have an increased free-ring time. New harmonic tone bars have been developed for the low register which more closely resemble a true tuning fork. Each hammer has undergone a cam improvement that

permits a 2 inch strike instead of the previous 1 5/8 inch. For the musician on the road, a significant improvement is the weight - the wood frame has been removed and replaced with an ABS plastic case, thereby reducing the weight by 35%. The Rhodes Mark V is available in 73 and 88 stage versions.

For more information: Tartini Musical Imports Ltd., 2530 Davies Ave., P.O. Box 279, Port Coquitlam, BC V3C 3V7.

NOVATRON SE2-250 AMP FROM RMS

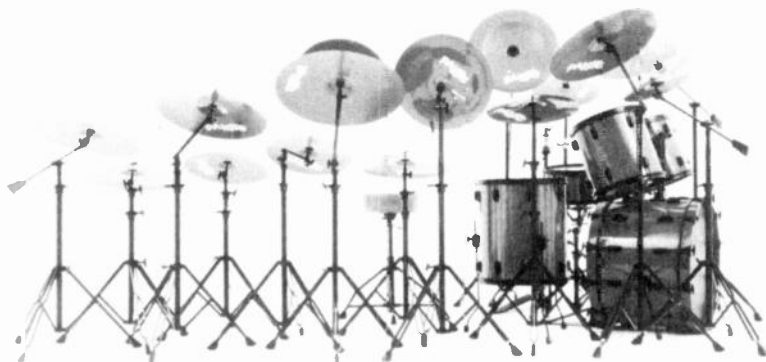
The Novatron SE2-250 manufactured by MOS-FET is a rack mountable unit made of 3mm steel front panel 5 1/4" high. The amp is a two channel 250 watts into 4 ohms unit

featuring forced air cooling. The SE2-250 is protected against short and open circuits, over heating and D.C. faults at the output. A large internal heat sink is cooled by a 120mm radial fan.

For more information: RMS, 200 Ellesmere Rd., Unit 7, Scarborough, ON M1H 2W4 (416) 439-0261.



PAISTE COLOURED CYMBALS



Paiste has unveiled a line of coloured cymbals to meet the rapidly expanding cosmetic need in the percussion industry.

The cymbals are available in red, blue, green and black in 12" splash, 14" hi-hat, 16" and 18" crashes, 18" china-type and 20" and 22" rides.

For more information: Erikson Music Reg'd, 378 Isabey, St. Laurent, PQ H4T 1W1 (514) 738-3000.

GIBSON LAB SERIES 2 PRO AMPS



Six amps are included in the Lab Series 2 line - four guitar and two bass amps. The G60 R-10 features 60 watts RMS with electronic channel switching, three band EQ, reverb and two high efficiency 10" speakers.

Other models include the G60 R-12 with the same features as the G-60 R-10 except that it is equipped with one high efficiency 12" speaker. The G120 R-10 and G120 R-12 feature 120 watts RMS with the same features available on the

other models. The G120 R-10 has four 10" speakers and the G120 R-12 has two 12" speakers.

The bass amps include the B70 with 70 watts RMS, volume, treble, bass and mid-range controls, three band EQ and one 15" speaker housed in an infinite baffle. The B120 bass amp features two channel with treble, mid, bass and gain, power compressor and LED indicator.

For more information: Kief Music Ltd., 3735 East 1st Ave., Burnaby, BC V5C 5T6 (604) 298-4121.

NEW BASS EFFECTS FROM WASHBURN



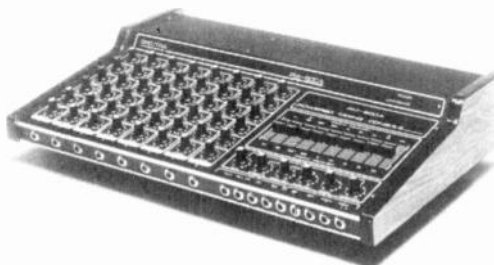
The Rock Bottom is a new signal processor designed for lower frequencies and incorporates a six-band graphic equalizer, a low frequency chorus and a compressor.

Operating between frequencies of 63 Hz and 2 kHz, the Rock Bottom's EQ offers more control over tonal shaping and can also be used to eliminate dead spots and feedback. The chorus

thickens the sound to aid in achieving aural illusion by sounding like more than one instrument, while the compressor increases sustain and enables you to reach tones that would normally send the amp into clipping.

For more information: Boosey & Hawkes (Canada) Ltd., 279 Yorkland Blvd., Willowdale, ON M2J 1S7 (416) 491-1900.

DEAN MARKLEY EIGHT-CHANNEL MIXER



Producing 180 watts RMS at 4 ohms, the new PM800A Mixer is the latest addition to the Dean Markley Spectra Series of self-powered audio consoles. With its own compressor-limiter and 9-band graphic equalizer, each of the channels is equipped with one transformerless Lo-Z balanced input, one Hi-Z input, a channel level, monitor send, low, mid, and high EQ with ± 15 db boost or cut, and an effects/reverb send.

A sub-in on the main bus allows the console to beaisy-chained with other components, while

the master section includes an auxiliary level, effects send, effects main return, effects monitor return, main, and monitor. Auxiliary, power amp, effects, and graphic equalizer inputs are provided; outputs include jacks for the graphic equalizer, effects, main, and monitor.

All Hi-Z inputs and patching connectors are located on the front panel; Lo-Z inputs and speaker jacks are located on the rear of the chassis.

For more information: Great West Music, 3331 Jacombs Rd., Richmond, BC V6V 1Z6.

ELECTRO-VOICE COMPRESSOR DRIVER

The new high-frequency compression driver, model DH2012, provides 7 db more output at 20,000 Hz than its predecessor DH1G12A.

The DH2012 is designed for stadiums, arenas, gymnasiums and large theatres, as well as churches, auditoriums and performing arts centres. The DH2012 takes 70 watts

of 1,000-20,000 Hz pink noise with a 6-db crest factor for two hours, according to the manufacturer. The 500-20,000 Hz rating is 50 watts.

For more information: Gulton Industries (Canada) Ltd., P.O. Box 520, 345 Herbert St., Gananoque, ON K7G 2V1.

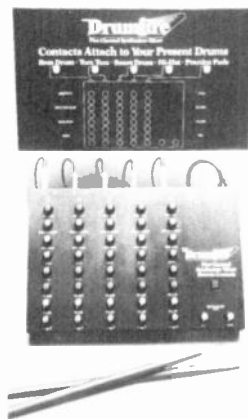
TAA LOUDSPEAKERS

The Transducteurs Acoustiques Apogee (TAA) is a new line of loudspeakers available in four models - the TG-19, the Convergence, the Overture and the Logique.

Features include: 8" woofer; leaf tweeter; internal wiring of oversized cables to offer additional damping; oversized air-inductors. The design is a moulded narrow front with no sharp angles with a finish that is resistant to temperature variations and shock. Five year warranty.

For more information: Transducteurs Acoustiques Apogee, 3381 De Musset, Mascouche, PQ J7K 1T7 (514) 474-4493.

DRUMFIRE SYNTHESIZER MIXER



The Drumfire features five electronic sensors that are attached to the drummer's present acoustic set up. Each of the five channels is independently mixed for sensitivity, oscillator decay, noise decay, sweep, volume, balance, pitch and left and right pan. The solid metal housing measures 13 x 9 x 2 inches and has in/out jacks for each channel as well as a master jack for mono or stereo output.

For more information: The Music People, P.O. Box 648, West Hartford, CT 06107 USA (800) 243-2888.



LINN 9000

The Linn 9000 integrates a MIDI-compatible keyboard recorder and digital drum machine in one unit. Programming parameters are identical for both.

The Linn 9000 keyboard recorder also known as a sequencer memorizes every aspect of performance - dynamics, pitch bends, modulation, and synth patches - simultaneously for as many as 16 MIDI-equipped polyphonic synthesizers (with a maximum of 32 tracks).

The Linn 9000 digital drums feature exclusively:

velocity-sensitive front panel keypads (or rear panel inputs for electronic drum pads); programmable hi-hat decay that can simulate drummer's variable foot pressures; built-in mixer with separate sliders assigned to each sound for selective memorization of volume, pan and tuning; repeat function, offering quick programming of rolls, constant 16th notes etc.

For more information: Linn Electronics, 18720 Oxnard St., Tarzana CA 91356-1413 USA (818) 708-8131.

SMART JUNIOR SOUND SYSTEMS BY RENKUS HEINZ



The Smart JR. sound systems are based on the patented Smart concept, however the new systems use cost effective passive crossovers. Other features include: proprietary signal processing providing high output from compact enclosures with flat frequency response, loudness compensation, and driver and woofer

protection; wedge shaped enclosure measuring 20x30x16 inches and weighing 76 pounds. Continuous output is 129 db with peak output at 135 db.

For more information: Renkus Heinz Inc., 17851 AB Sky Park Circle, Irvine, CA 92714 (714) 250-0160.

LEARNING CLASSICAL GUITAR FROM RUMARK VIDEO

Learning Classical Guitar is a new series of music lessons available on videocassette, specifically developed for home and classroom use. They offer a comprehensive, step-by-step method for individuals to learn classical guitar at their own pace.

The Beginner Series is designed to take the student from the basic rudiments through to playing two-part classical music. The four volume set includes the following and more: Proper Playing Position; How To Tune Your Guitar; Right Hand Technique; Basic Arpeggio Technique; Single line Melody Playing; Solo Music in Two Parts; Chords; Care and Use of Fingernails. . . .

For more information: RUMARK Video, 200-75 Albert St., Winnipeg, MB R3B 1G3 (204) 943-6879.

KLIPSCH KSM-2 TWO-WAY SPEAKER SYSTEM

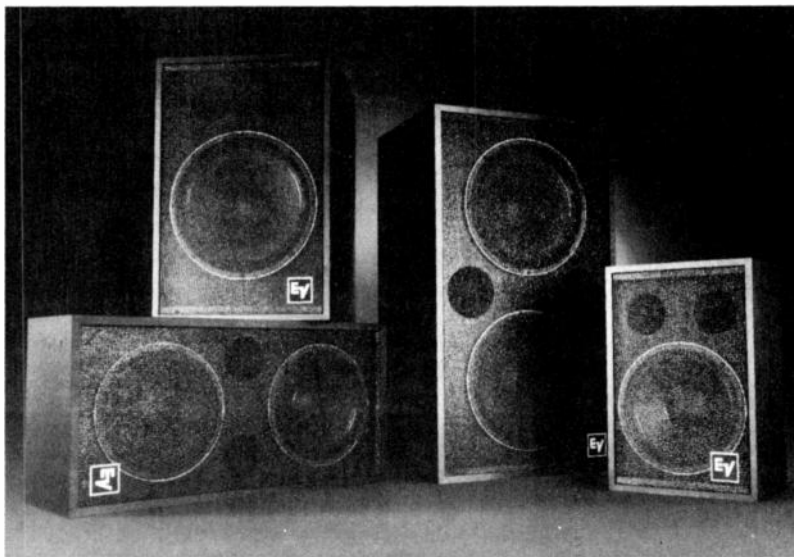


The KSM-2 is a two-way speaker system designed for high output, extended low frequency response and low distortion. In a horizontal position the KSM-2 can be used successfully as a stage monitor in all performing arts applications. The monitor can also be used upright for use as a full range PA system.

The input panel of the KSM-2 has a 15" woofer and a horn loaded tweeter with frequency response between 45 Hz to 14 kHz 4 db. The suggested list is \$880.

For more information: AudioVideo Specialists Inc., 2134 Trans Canada Hwy. South, Montreal, PQ H9P 2N4 (514) 683-1771.

ELECTRO-VOICE MODIFIES TL BASS SYSTEMS



The TL Bass System now include the new DLX low-frequency reproducers. The TL units are made of black vinyl-clad particle board with metal grill screens and EV provides T-nuts and 1/4-20 bolts for three-point suspension of the units.

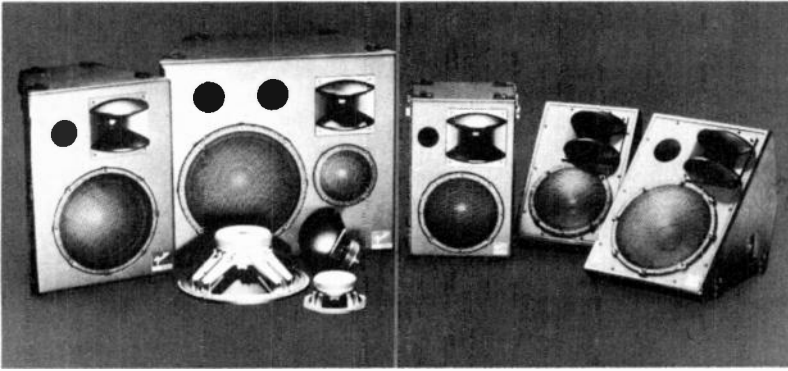
The TL606AX weighs 62 pounds and uses DL15X 15" driver in a 3.5 cubic foot enclosure. The TL606DX uses two DL15X drivers in a 7.0 cubic foot enclosure.

The TL806AX model includes a DL12X 12" driver in a 1.2 cubic foot

enclosure, while the 806DX uses two DL12X drivers in a 2.4 cubic foot enclosure.

For more information: Gulton Industries (Canada) Ltd., P.O. Box 520, 345 Herbert St., Gananoque, ON K7G 2V1.

FENDER 2800 SERIES SPEAKER SYSTEMS



Fender's Pro Sound line now includes speakers. The five models in the 2800 Series include, three systems for general use, plus two models configured as on-stage floor monitors. All use high-power cone drivers with constant directivity high frequency horns and 18 db octave crossover net-

works. The 2821 is a three-way design including 18" woofer and 8" midrange drivers. With 200 watt continuous music power rating, it is recommended for high level indoor and outdoor applications. The 2841 is a smaller two-way system. The 150 watt model 2851 is equipped with a 12" woofer and con-

stant directivity 90 x 40 degree horn. The 2851 and the 2841 are available in stage monitor versions, housed in asymmetrical enclosures with a choice of two tiltback angles.

For more information: Tartini Musical Imports Ltd., 2530 Davies Ave., P.O. Box 279 Port Coquitlam, BC V3C 3V7.

ASHLY INTRODUCES THE SC-52 DUAL COMPRESSOR/LIMITER



The SC-52 provides two channels that incorporate Ashly's peak detector circuitry and may be used either as two independent peak compressor/limiters or may be strapped for stereo tracking. The amount of gain reduction, attack and release times, and output gain matching are reportedly precise and independent adjustments, allowing for such diverse applications as loud-speaker protection, broadcast limiting or compression, recording, tape to disc transfer, special ef-

fects, vocal level control, and musical instrument sustain. Features include: extremely low noise and distortion, wide control range on all parameters, gain reduction meters, output level meters, clipping indicators, in/out bypass switching, front panel stereo tie switch, detector patch points and balanced or unbalanced use of inputs/outputs.

For more information: Gerraudio Distribution, 363 Adelaide St. E., Toronto, ON M5A 1N3 (416) 361-1667.

KLARK-TEKNIK DN 780 REVERB



The DN 780 is said to be a new generation of digital reverberators featuring new algorithms. The DN 780 applies a series of purpose developed algorithms through a new generation Digital Signal Processor (DSP) with increased computing power. Its 32 bit Very

Large Integration Circuitry processes the output of the DN 780's 16 bit A/D converter reportedly faster than conventional processors. The Added Density reverberation of the DN780 is implemented through a wide choice of pre-programmed hall, chamber, room and plate

sizes. All are push-button adjustable and the adjusted settings can be stored in one of fifty user memories for further use.

For more information: Omnimedia Corporation Ltd., 9653 Cote de Leisse Rd., Dorval, PQ H9P 1A3 (514) 636-9971.

HOHNER HOT METAL HARMONICA



The Hot Metal harmonica has been specifically designed for the novice, although it is available in all 12 keys as is the pro line of harmonicas.

The body is made of sturdy injected-molded blue plastic and fastened

with removable nuts and bolts. It is manufactured under the Koch label from West Germany and said to be modestly priced.

For more information: Hohner Canada Inc., 1969 Leslie St., Don Mills, ON (416) 449-0040.

Market Place

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TALENT WANTED

AGGRESSIVE, YOUNG LABEL SEEKS ACTS. Send tapes with S.A.S.E. for returns to Wavelength Productions, 906 - 85 Emmett Ave., Toronto, ON M6M 5A2.

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RECORDS

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ASSOCIATIONS

MUSICIANS: All alone in your music ministry? We provide fellowship, encouragement, prayer and support. Christian Musicians' Association, P.O. Box 574, Brampton, Ontario L6V 2L6 (416) 279-3973.

CONTESTS

CONTEMPORARY CHRISTIAN SONGWRITING CONTEST - Free Details! Write: Songwriting, Box 7171 Sandwich, Windsor, Ont., N9C 3Z1.

RECORDING

WHAT WOULD MAKE YOU WANT TO COME OUT TO GRIMSBY TO RECORD? Studio Depôt, 3 Ontario Street, Grimsby, Ontario. Today's top international artists are recording digitally. Our reputation is growing. Studio Depôt. Hear for the better. (416) 945-2821.

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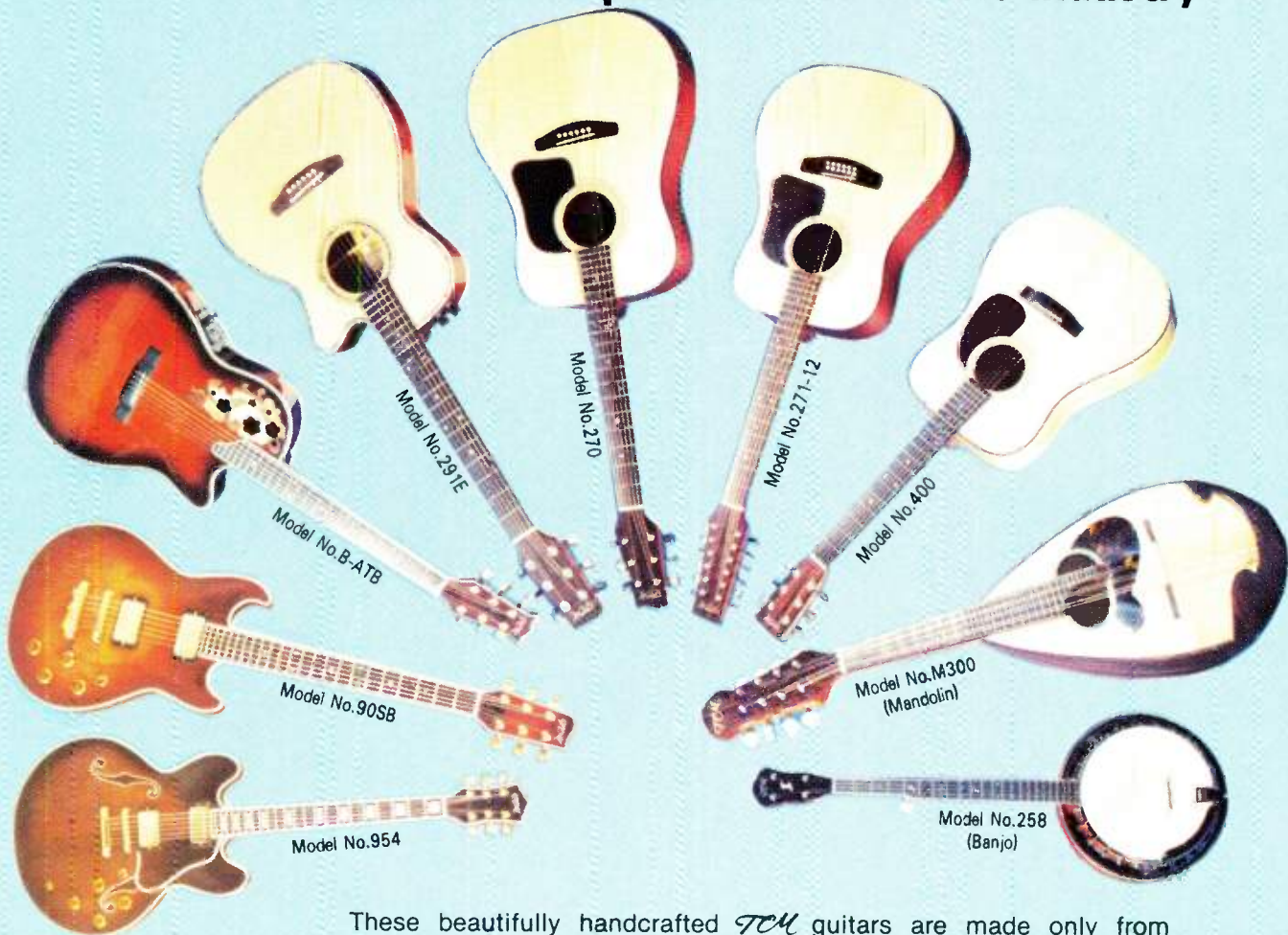
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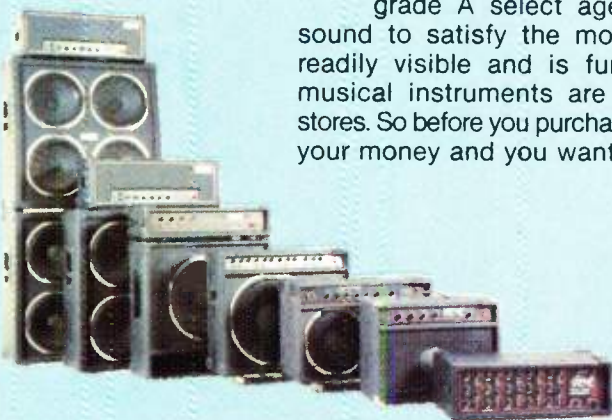
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