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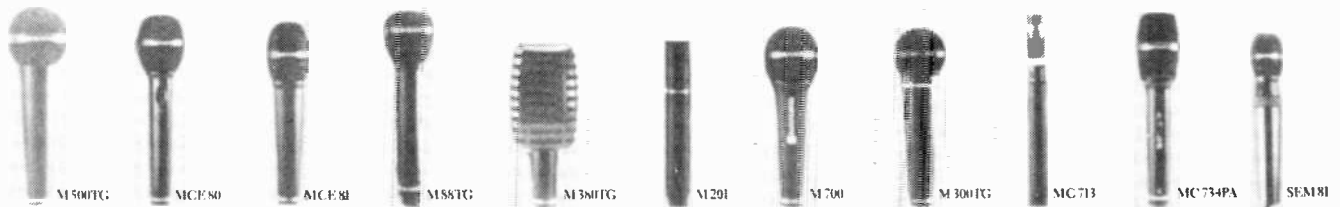
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For a full colour catalog send \$3.00 to Efkay Musical Instruments, 6969 Trans Canada Highway, Suite 105, St. Laurent, Quebec H4T 1V8

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CANADIAN MUSICIAN

EDITOR
David Henman

ART DIRECTOR
Nuala Byles

CONTRIBUTING WRITERS
Fred Cacciotti, Marc Caporali, Pat Carey, Maria del Mar,
Harold Fisher, Brian Gatto, Jim Norman, Steve Ranger,
Bill Reynolds, Benjamin Russell, Eddie Schwartz,
Chris Wardman, Michael White

DESIGN ASSISTANT
Christopher Offen

ART ASSISTANTS
Don Hull, Scott Lomergan

PUBLISHER
Jim Norris

BUSINESS MANAGER
Maureen Jack

ADVERTISING REPRESENTATIVE
Maria Ralley

PRODUCTION MANAGER
Kathy Whitney

ADVERTISING COORDINATOR
Janet Kopp

ADMINISTRATIVE ASSISTANT
Jocelyn Sealy

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Happy New Year From The New Guy



In December of 1969, along with my brother, my cousin and Myles Goodwyn, I formed a group called April Wine, thereby securing a place in the history of Canadian rock music, in spite of the fact that I departed that group just before the release of the third album (*Electric Jewels*). Among the succession of bands which followed (and continues) was a band called The Dudes, who released an album on CBS in the mid-seventies called *We're No Angels*.

As a songwriter, guitarist and performer I have managed to remain involved, however remotely, in the Canadian music industry since the early sixties, to the point where I have long ago stopped questioning my commitment and my desire to make a significant contribution.

The fact that the new editor of CM is a guitarist may be of some interest to other guitarists, and of some concern to those who aren't. Beyond being a guitar player, however, I'm a Canadian musician, and beyond that I simply love music and the music business. And while my affinity for the guitar will inevitably find expression, my responsibility as the editor of a magazine dedicated entirely to the needs of Canadian musicians is at the very top of my list of priorities.

My major concern, then, is to find out who you are, what you like to see, what you want to read, and what you need to know, and to provide it for you.

An even greater challenge will be to deliver information, ideas, news, instruction, guidance, suggestions, opinions and advice that is as useful to the dreamers who are on the verge of taking that first step as it is to the warriors in the heat of battle; as important to the seasoned pros who still aspire to major success as it is to the ones who have achieved it; as indispensable to the player who is happy just to play as it is to the player who does that and makes a living at it to boot.

So whether this intimacy and direct communication with the Canadian music community comes from going out into the rehearsal rooms, smoke-filled clubs, space-age recording studios, music stores, concert halls, offices, factories, showrooms and classrooms, or from the letters, phone calls and personal contact we enjoy from you, our mandate is to be responsive, sensitive, aware, and eager and able to give you more than your money's worth.

Anything of concern to musicians will have a forum in the pages of this magazine.

On the assumption that all artists have something to contribute to our culture, along with a desire to contribute it, we will not run to the defense of one approach or another in order to justify its legitimacy or validity. Personal taste in music will fall into the same category as personal taste in footwear. Whether or not you happen to like an artist or their style of music or their way of making it is your business; what, if anything, you can learn from them is ours.

So if you want to know what gauge of strings Colin James uses, or how Blue Rodeo prepare for a recording session, or the role persistence has played in the phenomenal success of Rita MacNeil, we want to be the source of that information.

On behalf of the staff of CM, of which I am honoured to be a member, I wish to convey this simple message:

We are at your service.

David Henman

David Henman
Editor



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FEEDBACK

Is This A Cool School?

In the February '88 of *Canadian Musician* there was an overview of 'Canada's Top Music Schools.' The 'Other Canadian Musician Schools' section listed several additional schools. I have a booklet describing the courses offered at the Professional Musician's College in Regina, Saskatchewan, but I need additional information on the quality of the school and of the instructors.

Also, are students that have obtained a diploma from this college a step ahead of other musician-type job seekers, or at least running neck-'n-neck with graduates from most of the schools listed under 'Canada's Top Music Schools'?

I would appreciate your opinions and findings on the reputation of the school and its instructors; specifically the keyboard, drum, bass and vocal instructors.

S. Neumeier
Saskatoon, SK

(Ed. Note: You would be wise to contact the school for the names of a few graduates, who you could further contact for opinions on the quality of the school's programs.)

Now Ear This

I would like to comment on the article "Writing The Hit Song", by James Amodeo (Oct. '88).

In it, Mr. Amodeo states that "knowing how to read and write music is an essential prerequisite to becoming a successful songwriter...", a statement which is questionable at best, since the Beatles (his example of great pop songwriters) were not, to my knowledge, schooled musicians.

Personally, reading and writing music has been invaluable to me in my own songwriting, but in some ways, it has also been a hindrance. To this day I have trouble "unlearning" enough to write a good three chord pop song, which I firmly believe is the most difficult idiom to work in!

Reading and writing music is a tool only. The only essential prerequisite to songwriting is a good ear (then again, wasn't it Beethoven who wrote a symphony when he was deaf?)

Mark Korven
Scarborough, ON

Nebulous

I found Brock Adamson's article (Dec. '88) on constant directivity horns and acoustic waveguide theory very informative. Most of those that know of Mr. Adamson's work consider him a world class heavyweight in the area of transducer technology and development. It is because of his expertise, not in spite of it, that I have a problem with a small portion of his article.

If specifications are to be quoted, how about the whole story, eg: why does he quote a 140 dB peak (requires 794 watts based on the Adamson midrange sensitivity of 111dB 1W/1M), then follow with a distortion measurement at 120dB (requires 7.94 watts)? The difference is 100 times the amount of power — what difference is the distortion???

With regards the 120dB measurement, which harmonic distortion — 2nd, 3rd, etc.? What frequency is this distortion: 200 Hz. or 2000 Hz., somewhere in between, or an average?

I've heard the Adamson system (two mid-bass and two-high pacs per side) and was impressed by his mid-high pac. There's no question that his new mid driver and acoustic waveguide horn will make an impact on concert system users. I look forward to seeing the full power frequency and distortion analyses for the B218 mid-bass and the mid high pac if they're published.

Steve Hutt
Equity Sound Investments

Free Trade Dangers

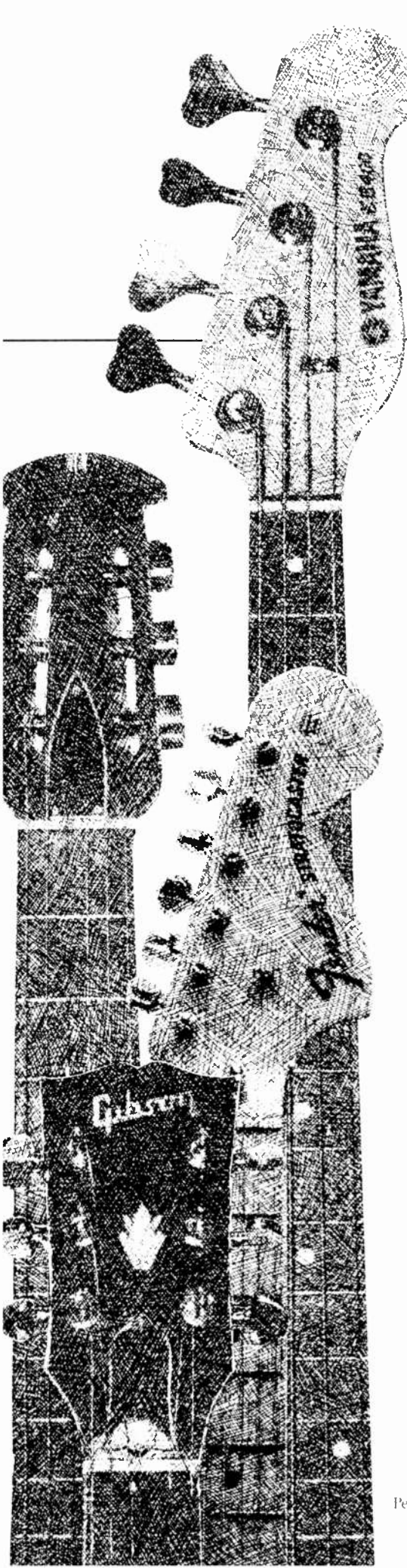
I have written to provide my perspective of the 'free trade agreement', an arrangement that will alter our country in a number of negative ways.

From the standpoint of the Canadian music publisher, the tax incentives which were introduced by the Trudeau administration in the 1974-75 session, specifically Bill C-58 which encourages Canadian companies to advertise in Canadian publications, have been dropped. It represents the removal of what was construed as 'a hidden subsidy', and is a set-back to the promotion of the Canadian musical identity.

Thousands of jobs could be lost as companies will no longer be required to manufacture their records, C.D.s, and tapes in Canada for Canadian distribution, shifting production to the U.S. (and elsewhere), where labour costs are less.

Finally, free trade will allow U.S. companies unrestricted access to the Canadian market, flooding it with cheaply produced goods and services, forcing Canadian musical instrument manufacturers, record companies and music publishers into oblivion.

Tim J. Lawrence
President
Delta Music Research
Calgary, AB



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The miraculous new technology that has revolutionized the whole music industry — synthesizers, samplers, sequencers, MIDI, and moogs — is featured in TV Ontario's *Vista: Electronic Jam* Monday, January 23 at 8:00p.m.

Produced and written by Paula Salvador, and directed by Michael Ellis, the one-hour special is about technological wizardry and how leading-edge musicians are using it to reach new creative heights. It features demonstrations of the latest electronic innovations, and interviews with world-class musicians, among them:

Oscar Peterson, who works out tracks for a delicate waltz on his Synclavier keyboard in Toronto. "I use it not just to create new compositions, but actually to catalogue and archive many of the compositions that I created many years ago and neglected to write down."

Bob Moog, putting 25 years of music technology into perspective: "The Moog synthesizer, back 25 years ago, used the most sophisticated technology available. Now we have computers, we have sophisticated software. I think (these) are going to be the



Oscar Peterson

greatest things for musicians since the invention of catgut itself."

Daniel Lanois, Canadian Juno Award-winning producer of albums for musicians like U2, Peter Gabriel, Luba, and the Parachute Club, who explains why his records are such a delicate balance between old and new technology.

Also featured on the program are pioneer-

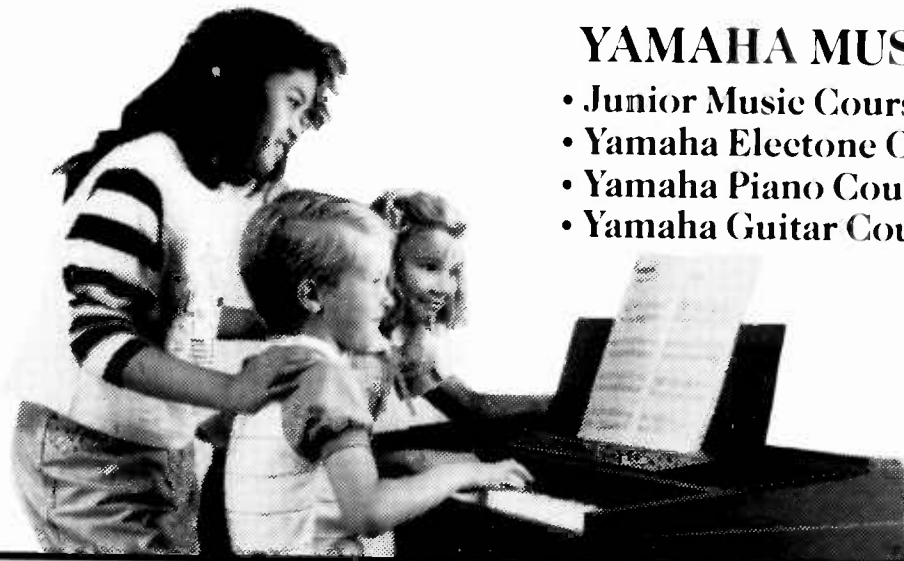


Daniel Lanois

ing electric violinist Jean-Luc Ponty, U.S. composer Philip Glass, and Wendy Carlos, whose *Switched-On Bach* has been called the single most influential synthesizer record of all time.

For more information, contact: Robin Hardy, Media Relations, TV Ontario, 2180 Yonge St., 6th Floor, Toronto, ON M4T 2T1 (416) 484-2606.

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2 Two-State Modulation amplifier

Through proprietary technology, the amplifier can now go where it's always belonged: *inside the speaker enclosure*. The Two-State Modulation amplifier converts 90% of the power it draws from the AC line into audio output power. Because it doesn't have the large power transformers or heat sinks normally found in conventional amplifiers, it's small, light, and produces virtually no heat—a strong factor in long-term reliability. Since the amplifier is part of the speaker, the problems of line loss, interference and connector failure are reduced.

A number of technologies and features harnessed for one goal: releasing the full power of fusion.

3 Specially-designed Reaction-Injection Molded (RIM) enclosure

The design of the Acoustimass Pro system's polyurethane foam RIM enclosure is the result of careful consideration of the system's performance, aesthetics and working environment. The result is an optimum balance of strength, size, weight and placement flexibility.

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6 Articulated Array™ baffle

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7 Active Equalization

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8 Accessories

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Calgary '88

Putting Acoustic Guitar Back In The Band

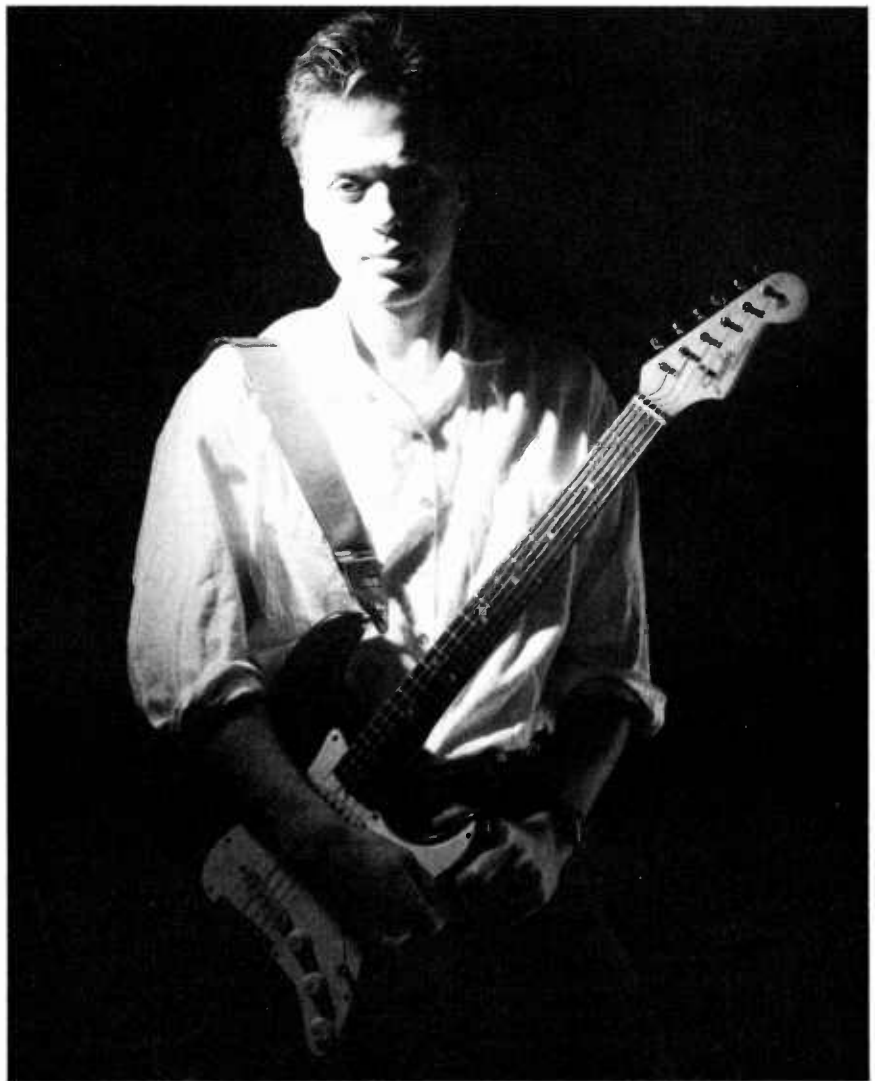
by Steve Ranger

Many (if not most) guitarists, start out learning their first few chords and licks on acoustic guitar. There are some who stick solely with acoustic guitar, exploring and eventually focusing on one or more of the hundreds of styles available to the acoustic player.

There is something very pure and complete about the acoustic guitar. You can go anywhere, anytime and just play, with no gadgets or cables to get tangled up in. I myself was particularly drawn to and influenced by country, blues and fingerpicking, and then later by songwriter/guitarists like Bruce Cockburn and Willie P. Bennett, among others. However many guitarists, myself included, find that the lure of the electric guitar is a natural progression in their development as players and musicians. Among rock guitarists, sometimes the acoustic guitar can become little more than a writing instrument.

These days, however, the acoustic guitar is making something of a comeback in pop music. With the success of bands like R.E.M. and John Cougar Mellencamp as well as Canadian acts like Grapes of Wrath and The Razorbacks, acoustic guitar is again the basis of many bands' sound. In *The Fatales*, the band I play in, we will often start our second set of the night with what we call our 'acoustic set.' While we are not at all an acoustic band we've found that doing the songs this way really focuses attention on the vocals and harmonies that often are not highlighted in the standard rock band format. It also makes for a more textured performance, as it dramatically changes the dynamics of a show, allowing both the audience and the band a break from the volume and a chance to hear the songs in a new and different light. What this means in terms of my playing is that I have to focus much more on accompaniment and filling out the sound. As we often use congas instead of drums in the acoustic set, it also requires me to really tighten up rhythmically, using strumming and arpeggios around the melody where drums would have been. We've found that the acoustic set really works well, and when we strap on our electrics again the attention of the audience is focused, and it makes the rocking out part of the show that much more exciting.

Another way acoustic guitar really helps a



Steve Ranger

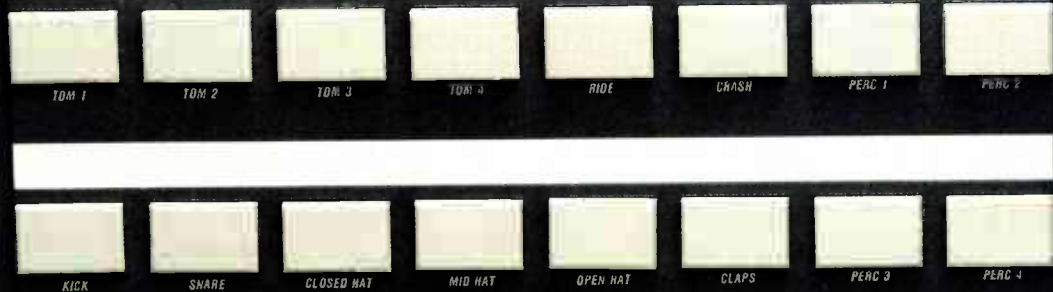
band is in rehearsals, working out vocal and song arrangements. Whether you are doing rehearsals for live shows or pre-production for recording, it's next to impossible to work out all the subtle nuances that turn a good song into a great song when you are playing at full volume. Not only is it great for vocals and dynamics, it's also great for the whole band to play their parts in a different context. Different parts previously buried in the sound can develop into key ideas and hooks.

Playing acoustically, however, is not always easy for a rock band and you have to be prepared to put as much work into honing your acoustic sound as you do your electric sound. But as with most things in music, if you take the time, work really hard and have fun along the way, the rewards will be worthwhile.

(Steve Ranger plays guitar with the Toronto group The Fatales.)

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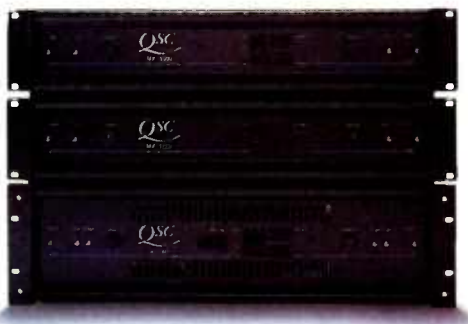
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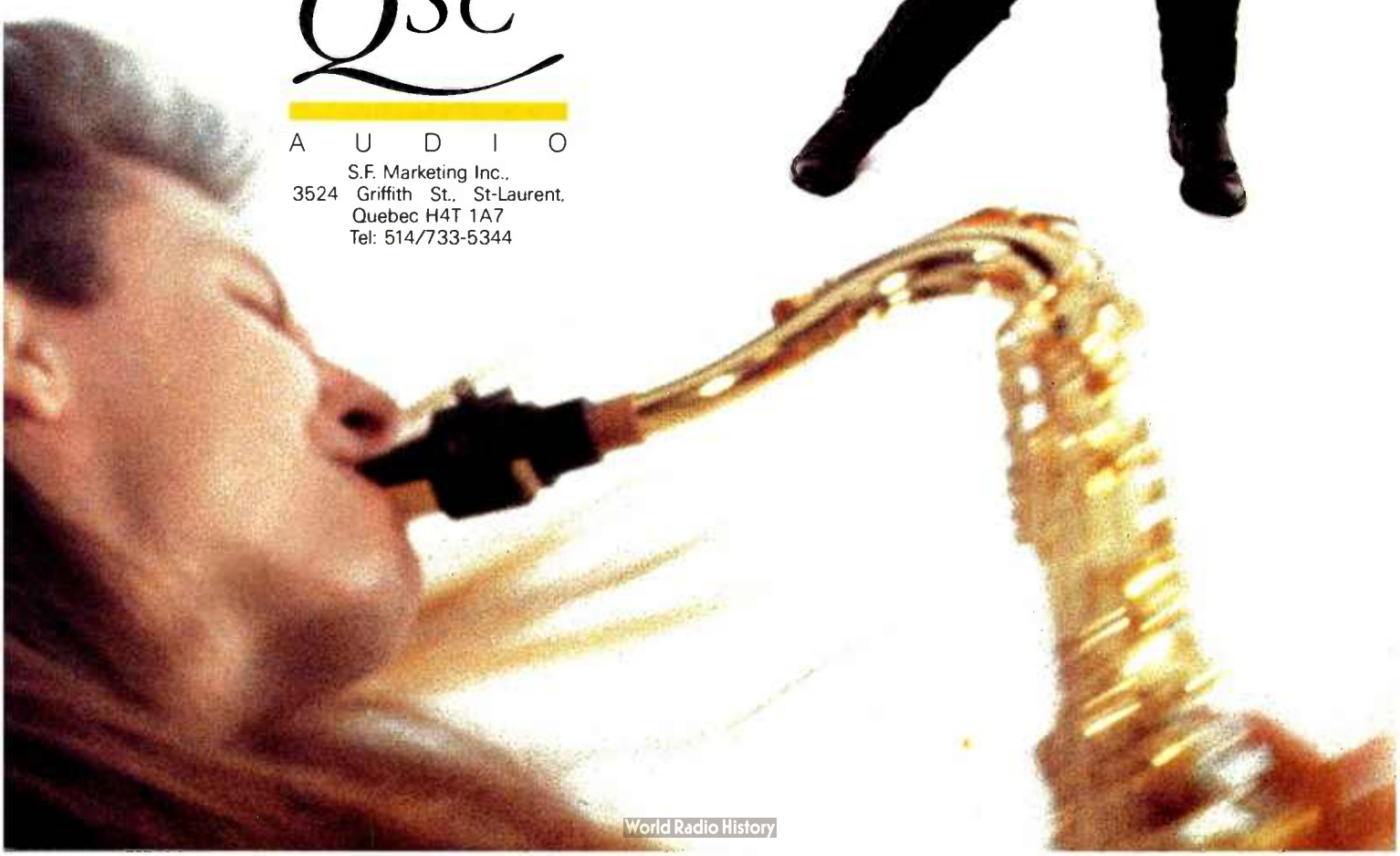
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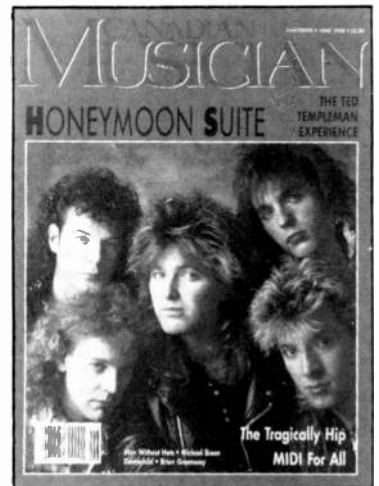
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World Radio History

Getting Your Gear In Gear

by Brian Gatto

In the beginning, there was the accordion. (Only because they had enough guitar students.)

Seven years old, \$7 a week, seeking that check mark in the 'good-to-excellent' category; and getting it, going all the way to Grade 10 in accordion.

Attempts to teach accordion didn't satisfy, so sold first set of skis to buy a Farfisa Fast II and broke into the basement set in a big way at the age of puberty.

The music was class 'A' contemporary. "In a Gada Da Vida" never sounded as good as it did on the electronic accordion.

We played anything and everything we heard on the radio, from the Beatles to Santana, back in the days when playing on a Farfisa (because you didn't have the money for the Hammond) seemed to distinguish between the serious musician and the amateur.

The goal was thus to own a B3. Worked at it and worked at it and got the Hammond and got the Rhodes and the Mini-Moog. The sound was there — the satisfaction was there — and 15 years later in the midst of the onslaught of digital this and software-supported that, everyone wants something that sounds as good as a B3.

Let's look at the statistics. Some three to four percent of Canada's musicians are at it full time. That doesn't mean 96 to 97 out of 100 players across the country aren't out performing every night. They're still seeking an accomplished sound and this is to let them know if they don't have the finances to come up with three banks of Kurzweil 250 keyboards, it doesn't matter.

What does matter is coming up with the colour that you want and that can be done with that good old B3.

See, what's happening is that the Kurzweil's claim to fame is that it "sounds just like a piano".

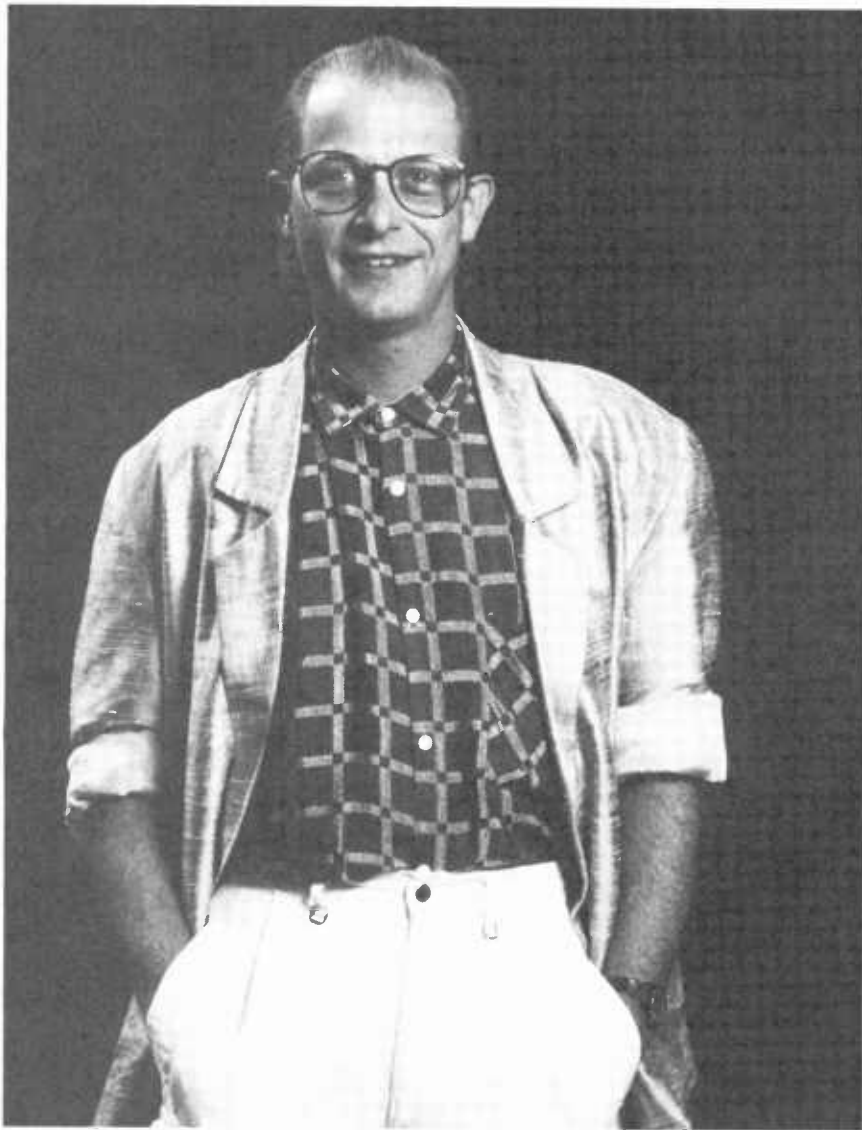
Just a little more portable.

(A long Bosendorfer to be exact.)

Speaking specifically, in Anne Murray's show, I'm currently using the 250 as the mother to a DX7 and a Korg DW8000. This lets me layer the Rhodes sound right through the volume pedal, mixed with the acoustic piano, along with strings on the left foot pedal, gelled in to meet the mood.

These are augmented by a non-MIDI Korg BX3 organ and a Yamaha CE20. The CE20 isn't a child of the '80s but it performs commendably.

At home, I play on an acoustic Yamaha C3



Brian Gatto

— a plain, ordinary piano. And when I'm using it, it's always strictly for my own personal satisfaction.

Going back to the Kurzweil — which is the point I've progressed to after 10 years of being one of the boys in the band — to the uninitiated, it's really something.

It's worth more than your average mid-size semi-luxury car, and will do just about everything except my laundry.

It wouldn't be realistic to tell every child taking piano lessons today to keep at it, study hard, practice when Mom tells you to, and you'll get to where I am today.

It is practical to look at the kinds of venues open to would-be musicians at all levels, and the myriad variety of equipment available today.

So if a lottery win doesn't seem too imminent in your future, don't despair. Shop carefully, focus on the kind of music you want to produce, be nice to Mom and Dad, make do with what you've got and work on those magical sounds of the '70s: the B3, the Rhodes and the Mini-Moog.

(Brian Gatto plays keyboards live and in the studio with Anne Murray.)

Harold Fisher of Tchukon on Recording Bass



by Benjamin Russell

Harold Fisher

Anyone who has heard Tchukon's debut album *Here and Now*, or seen the band's dynamite live performances is familiar with bassist Harold Fisher's unique style. His solid bottom line supports a number of other studio and live projects including work with Denis Frechette's 14 piece jazz band, *Ad Lib*; Quebec chanteuse Veronique Beliveau's 1st English album; and a recent involvement with Pelegrin Elkady's Senagalese/Brazilian hybrid music. Funk fuels Fisher's fire, but he's equally at home in R&B, rock, salsa, and classical styles. We recently spoke with him about his maverick method of recording electric bass.

In the studio it is de rigueur to record the instrument with a generous dose of compression to keep the often wild peaks under control. It's just the way it's done. Right? Wrong, says Fisher: "I hate compression! It can be a good effect sometimes but when you compress the bass you lose its natural tonal characteristics. When a musician plays his instrument he should control its attack and decay himself. Compression is only necessary when

the instrumentalist isn't aware of that."

He's had to fight to convince engineers he knows what he's talking about. "They are probably like that out of necessity from having dealt with bassists who don't play evenly or take time to set up their instruments properly. I just explain that it's my job to keep the levels under control. Most of the time, if the engineer doesn't know me he'll tell me to just put the volume on full and he'll take care of the rest. I never play on full. I need to have some leeway with the knob to add some sustain or whatever."

According to Fisher the trick is a combination of playing technique and instrument setup. Here's how to set up the bass for optimum evenness of response. "Assuming that the bass has a good action, it's important to check the lateral relationship of the strings to the fingerboard, which is usually curved slightly. The body of the bass is flat, and the pickups and bridge are set in a flat surface most of the time. The pickups themselves are flat. You're going to have an inconsistency in height between the pole pieces of the pickups

and the strings at the bridge.

"To remedy this, I try to set my strings to be in as flat a plane as possible relative to the pickups and try to compensate for the fact that on my left hand there will be more distance under the E and G strings than under the A and D. This way, where the pickup is, electronically, the levels will be closer to even.

"I set my pickups on a bit of a slant, going down just a bit to the G side of the bass. That's because of the way the strings are made: The E string is naturally the farthest away from the pickup, the A is a little closer, down to the G which is naturally the closest. If the pickups are too close to the G, it kind of tends to jump out at you with more output. The last thing you want is to turn down the whole bass because the G string is too loud. I'd rather have the opposite. I usually find that when I slope the pickup down on the G string side, I get the big fat sound on the E which I will tend to play a little quieter because I know it's closer to the pickups. I'd rather have the luxury of playing harder on the higher strings.

"There's no way to get it geometrically perfect, but I find in most styles that I play, when I get up to the G string, because it's a smaller string, I can play it hard and not have to worry about it jumping out at me. That's handy for popping. If I'm playing a finger pizzicato style, as long as the G string sounds good, the rest of them will always sound good based on that kind of setup. Getting it right is by ear to a high degree, but playing your bass through VU meters to check it can help."

Any tips on how you know when you've got it? "One clue is if you can play an octave starting with the E and D strings, putting your thumb under the E string and your finger under the D string (say playing a low A and high A in the fifth position), pop both strings at the same time and listen. I would personally want to hear the low note predominant just a bit. Do the same thing with the A and G strings. You'll really notice it here if the pickups are not slanted away from the G string — it will be too loud."

Any final words? "There's no way to duplicate the individuality of the person hitting the string. I could pass my bass around to 6 different people with the same electronic settings and setup and it would sound totally different in each person's hands. With that in mind, I would encourage all bassists to stick with their own style and soon there will be a place for it."

(Benjamin Russell is a Montreal-based singer/songwriter/recording artist.)

The Art of Thrumming

by Jim Norman

Drummer/percussionists, as of the mid-seventies, were inundated with an update of the rhythm box — now called the drum machine — and into the eighties, the drum computer. All tended to have a cold, unfeeling connotation, which in the majority of cases also showed up in the application of these instruments. An instrument should have breath in its execution.

Programming is the beginning of applying breath to the instrument, but if listened to ad infinitum a pattern will be discerned to be repeating itself. With a sophisticated drum machine and all the subtle nuances of time and dynamics implying breath, it is still a machine. What about the playing of the instrument?

Drum machines come in various sizes, sound capabilities and features too numerous to go into here, though there is one feature that is worth mentioning and that is velocity sensitivity; the harder struck, the louder the sound. Having picked the machine of your choice, note the position of the bass drum and snare. For arguments sake, let's say when

placing your hand on the machine you place your thumb on the bass drum key, and your fourth finger on the snare. The musician is then able to execute a thumb whack, bass drum and snare pattern, in real time. There are many text books on the market that help build patterns of RLRL, LRLR, RRLL, LLRR, RLRR, etc. If the reader is already a drummer then these patterns can be applied at a much more advanced level. These patterns are to be practised between thumb and fourth finger.

The second and third finger could then fall on tom toms 1 and 2. Similar patterns of RLRR, etc. should be practised. It is here that the non-drummer should have some understanding of how the drum kit is put together, how a trap set player coordinates the various instruments that make up a drum kit, because now the player can thrum a drum kit with one hand. For the machines that are not touch sensitive, there is an accent button that can be accessed with the little finger, allowing for loud and soft beats.

Once this position is comfortable, the high

hat open and closed, ride and crash should be the next fingering. Sacrificing a finger to get to the crash key and back to its position is playing the machine. Taking two fingers and playing a roll, a flam between snare and tom, and a mistake are all live, breath, real time thrumming.

If the player wants a constant high hat figure, or a constant cowbell figure in the rhythm that is being thrummed, then programming the figures into the machine becomes something to play against. That the high hat or cowbell are in memory, repeat, mechanical and repetitious will be obvious until the player thrums a high hat or cowbell figure on top of the pattern being played back by the machine. Now the high hat or cowbell takes on some life.

If the player is right-handed, the 'reins' of the drum kit — the right hand — should have a stick in it. The drum machine should be on the left side of the drum kit, and basically all thrumming is done with the left hand. Now the constant high hat figure can be the left foot of the drum kit, and the ride cymbal is the cymbal of the kit. RRLL can be RR (real snare), LL (machine snare) and bass drum could be kit bass drum against machine snare. The player could program the machine snare to play beats 2 and 4 and play real toms and machine toms around the snare figure.

It is crucial that your drum P.A. be sonically true to drum sounds, and is situated on the same plane as your drum kit — left speaker off your left shoulder, right speaker off your right shoulder, just a bit forward of your hearing. A drum stick applied to a drum head should be no louder than a finger applied to a drum in the machine; if listened to with the eyes closed it should sound like two different drums from the same kit. Effect units of your choice can give the machine the same live presence as the drum kit.

To conclude, all of the ideas are applied in my group Graphite. Lessons are available through Jim Norman, (416) 362-8083 in Toronto. A video and text, *It's About Time* should be available in the near future. I hope this article will help musicians find a new challenge in electronic drumming, and I also hope that the manufacturers of drum machines lay out their key designs for hands on drumming, a style I call 'thrumming'.

(Jim Norman is a Toronto percussionist who has played with Domenic Troiano, Rough Trade, Salome Bey's Indigo and spin-offs from Nexus.)



Jim Norman

Live Signal Processing For Trumpet

by Michael White

Live signal processing for trumpet has been done for many years notably by Jon Hassel and to a lesser degree by Randy Brecker and Miles Davis. In recent times with the E.V.I. (electronic valve instrument) and pitch-to-MIDI, trumpet players have now been exploring the new technologies available in signal processors.

Digital delay is probably the most basic of the new processors. Technological advances have made the DDL (digital delay line) extremely flexible. Real time programming via continuous controllers or systems-exclusive foot pedals are new features that are very exciting for live use. It is possible with this type of control to change delay times, mix-levels (wet to dry), modulation and, on some instruments, panning, independent of program change. Flexibility of programming is an important feature of a DDL, but the sound of the delayed signal must be something you can make music with.

Reverb is of course the next most basic processor, and is actually many delay lines feeding into each other to form algorithms (patterns), which simulate the reverberation of different spaces. Again the important thing with reverb is programmability and sound.

The last of the basic processors is the harmonizer or pitch transposer. This instrument modulates the input signal to programmable intervals, usually plus or minus one octave, and tracks your lines in parallel intervals. There are many new harmonizers that do some very interesting things, such as track the input at a pre-determined scale so that the intervals adjust according to the degree of the scale. Others accept MIDI information to change intervals in a sequence. Again the most important thing is — how does it sound?

Patching continuous controllers to processor parameters for real time programming is the newest innovation in signal processing. Lexicon's PCM 70 was the first instrument to have this feature. Now other manufacturers also have this possibility. Patching a controller to a parameter is very simple. All that is done is that the processor is taught to respond to a particular controller code. The processor links the incoming controller information to the parameter you have assigned it to. If you link the modulation wheel of a synth to delay time, when the wheel is moved, the delay time will change according to the amount you move the wheel.

This sounds good if you are a synth player,

but what if you have both hands full playing your horn? Foot pedals can be assigned MIDI controller codes with devices such as the Yamaha MCS 2 (MIDI control station). You plug pedals into this machine and it sends MIDI controller data to the processors of your choice via midi channels.

Lexicon has developed this MIDI implementation into its new processors. They call it "dynamic MIDI." It is available on the 480L, PCM70 and LXP-1. The possibilities for this technology and innovation have hardly been scratched at. Now with the affordable LXP-1 many more instrumentalists will be able to experiment with real-time programming during performance.

The most important thing about live processing, once you have the instruments you like, is routing and mixing. I feel having a good mixer is essential. A good mixer for live processing has as many effect sends, busses and inserts as you can get (and are willing to carry around on gigs). Getting a good mix of effects-to-direct signal is extremely difficult when you have all your processors in a sequence. With a good mix you simply split your direct signal to each individual or string of processors and bring them up on separate channels of your mixer. This provides a cleaner signal and more control of the balance between the effects and direct signals.

Foot pedals are very important to a good live set-up. I find a volume pedal or on/off switch before any delay line essential. An

open mic with a delay line echoing the snare drum out of time is a sure way to have someone in your band want to kill you. Use the volume pedal to feed to the delay the notes you want it to effect, then turn the input off. The same goes for reverb and harmonizer programs that have a lot of regen. If you are having a problem with leakage of the band into your effects, insert a 'master' volume pedal that will control the signal pre-effects.

Of course not everyone can afford an AMS delay or a Lexicon 480L but, if you look hard and experiment, it is possible to build a unique set-up without spending too much money. Signal processors are instruments that need to be mastered just like any others. Don't think that without any experience you can go out, spend a couple of thousand dollars and become as unique as Jon Hassell, or as good as the engineers at Manta. You must learn to control and program delays and reverbs the same way you control and program your trumpet.

(Michael White moved from Vancouver to Toronto in 1979. Currently a freelance trumpet player, he has worked with Hugh Marsh, Array Music, New Music Concerts, Bruce Cockburn and David Torn's Cloud About Mercury with Mick Karn and Bill Bruford. In Toronto he works with Crowd Control and Meltdown with bassist Robert Occhipinti and Lonely Universe (trumpet, drums duo) with Michel Lambert.)



Michael White

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Learning To Play Correctly In Different Idioms

Don't 'Blow' Your Solo

by Pat Carey



Mike McKenna (left) and Pat Carey

This is the first article I have written for *Canadian Musician* and I would like to delve into something that I find lacking in a number of players, and that is playing correctly in different idioms of music. There have been too many cases where I have heard players playing their hottest new jazz licks in a tune by, let's say, Wilson Pickett!

I think the biggest step in learning how to play correctly in different idioms is to listen to the actual recordings of the tunes you are playing, and learn the correct parts to the tunes. By learning the right parts you are also learning about the style and the phrasing of the tune you are playing. Many of our teachers would tell us that before we solo on a jazz tune, we should memorize the melody. Doing this gives you the correct idea of the style of the song and the melodic direction in which you are going to improvise. This holds true for other idioms as well. Don't think that just because it's a blues or R&B tune that you can just get up and start blowing anything you want. There are correct parts and correct places to play and improvise, and these tunes can be as different as 'Giant Steps' (John Coltrane) is to 'Milestones' (Miles Davis). You would never approach these two tunes the same. Each tune has distinctive parts and a distinctive style.

The same principle applies to R&B, jazz, rock, etc. Whatever idiom you find yourself playing in, treat each tune for what it is; respect the song, find the original recording and learn the correct parts; listen to the way the soloists are playing in that idiom and take hints from their phrasing; even if you have a chart of the tune, still try and find the recording, as charts can be wrong or not have

enough information. A chart is simply a guide — you supply the music. Also, when playing behind a singer, which saxophone players are often asked to do, make sure not to overplay. You're not competing with the singer, you are trying to complement them. Play around their vocals, not on top of them. Try to phrase around their phrasing, filling in the gaps, answering their phrases, or finishing their phrases. Don't just solo through the entire verse while they are trying to sing. It's not very respectful, and you'll get your chance when it's your turn to solo.

These are the first steps in reaching the goal of playing correctly in different idioms.

The next step is to study different players to understand their styles. I'll name just a few players for reference: if you're playing R&B listen to King Curtis and Junior Walker to get a handle on their styles; in rock and roll listen to Lee Allen and Clarence Clemmons; in blues listen to Eddie 'Cleanhead' Vinson and Eddie Shaw; in funky R&B listen to David Sanborn and Michael Brecker; and of course in jazz you should listen to everybody from Coleman Hawkins and Lester Young to Charlie Parker, John Coltrane, Wayne Shorter, etc. I personally have over 1,500 albums encompassing all these different styles and idioms, and I think listening — not copying — and being aware of these different styles is extremely important.

The third step in our goal of playing correctly in different idioms is experience. There is nothing that can take the place of 'mother experience.' Being from Winnipeg, a smaller centre, you tend to learn many different idioms. There are fewer players, so it becomes necessary to play everything. I was

doing everything from playing with the Winnipeg Symphony to big bands, to small jazz groups, to wedding and polka bands, to TV, and radio studio work, to Rocki Rolletti, which was an eight piece high energy R&B and rock show band!

Needless to say the experience I gained in Winnipeg was invaluable, but even after these experiences I think my biggest lesson in learning to play correctly in different idioms came when I moved to Toronto and began working with fabulous musicians like Michael Fonfara and Eddie Tuduri in R&B bands, and with Hock and Donny Walsh in Downchild. They are all great players in their different idioms. Playing with consummate blues players and singers like Don Walsh, Hock Walsh and Gene Taylor opens your eyes to a totally different outlook on the blues. I have been playing with Downchild for 3-1/2 years now, and I still learn about the blues every time we play! You never stop learning unless you let yourself stop, which hopefully none of us will do.

In conclusion, after you have done everything we've discussed here, it is important to always maintain your own style. It is easy to find a particular player you like, listen to them constantly and copy their style. Try and avoid this, as we are all individuals, and our individuality should shine through in our playing. I honestly believe that learning to play correctly in different idioms will help you to avoid this pitfall, gain respect from your fellow musicians, and give you a better all around understanding of music.

(Pat Carey plays saxophone with Downchild in Toronto and occasionally with The Cameo Blues Band, Virgil Scott, and The Soul Guys.)

PRODUCT REPORT

Alchemy Sample Editing Software

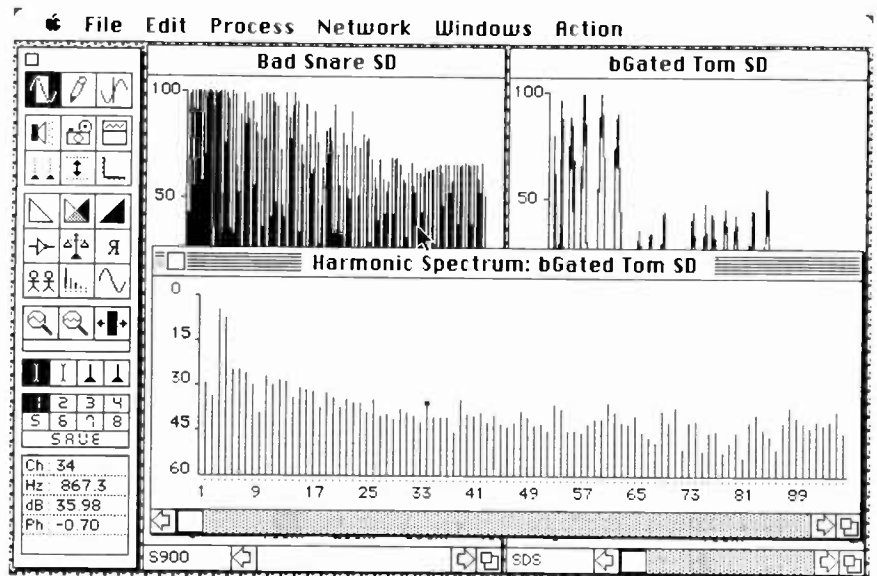
by Benjamin Russell

Alchemy. The name conjures images of medieval sorcerers stirring molten metals in secret rituals whose aim it was to wrestle the secrets of power and eternal youth from the very rocks of this earthly vale. They were searching for the 'philosopher's stone', the ultimate panacea. Will this sample editing package for the Macintosh from Blank Software give you all that? Maybe. At the very least, you'll be able to look into the very heart of sound, and gain the power of control over your growing network of otherwise cryptic samplers.

The documentation is exemplary; cleanly laid out, thorough and well written, giving many examples. It is divided into four basic sections and users are given the choice of approach, making the learning curve quite painless. Those new to sample editing will find crucial concepts on the nature of sound and digital audio explained in a 28 page chapter. A guided tour leads you through basic operations, getting you up and running right away. Once your feet are wet, you'll want more detailed information found in the quicker 'Alchemy Reference' section and the more in depth 'Using Alchemy' chapter. An appendix has details on specific samplers, communications protocols, and so on.

What can Alchemy do for you? It's a second generation sample editor supporting quite a number of samplers in the single package, specifically (in version 1.1) the Ensoniq EPS and Mirage, E-mu Emax and SP-1200 drum machine, Akai S-900, IMS Dyaxis, the Roland S-550, and the Casio FZ-1 and FZ-10. You can use the program with SDS (Sample Dump Standard) samplers including the Prophet 2000, 2002, Yamaha TX16W, Oberheim DPX-1, and the Simmons SDX. The program is capable of creating and manipulating 16 bit stereo samples and even turning your mono sampler into a stereo playback unit provided you have two separate outputs and can layer at least two sounds on the same key.

All of these samplers are controlled in what Blank calls a "DAN" (Distributed Audio Network). Depending on available memory (1 Meg works but more is better) you can have any number of files open for editing at any one time. Each sample contained, in its own window, is identified by sampler. For example, you can get a sample from your S-900 and work on it at the same time as displaying samples from your FZ-1 and Prophet. You can make the S-900 file the active window, change the sampler ID to the Prophet (assuming they're both at the same sample rate and send you the sample to the Prophet). Libraries may be built up in a universal Audio



IFF format which retains all stereo characteristics and full 16 bit fidelity as well as editing parameters you may want to remember. However, the program is also capable of loading and saving in Sound Designer or Sound Lab Formats. Of further interest is the ability to export Alchemy samples in Apple SND Resource format for insertion in Hypercard stacks or other Macintosh programs.

Alchemy does all the stuff you'd expect a sample editing package to do, such as visual looping, crossfading, etc. You can cut, copy, paste and mix samples to your heart's content, but it's capable of much more than this. It is possible to scale amplitude (volume) of selected areas of the sound which, when combined with digital equalization, crossfade capabilities and the ability to invert phase, reverse playback direction and so on, makes this an unbeatable package for creating seamless samples.

One of the most exciting features is the Harmonic Spectrum Display. Those familiar with the 3-D FFT displays of other manufacturers might find the bar graph readout of frequency content a little prosaic at first, but start scrolling through the endless window and it quickly dawns on you that what you're looking at is the breakdown of the sample into individual sine waves representing the basic building blocks of sound.

What's really exciting is that you can now analyze a sample and zero right in on it in 1 Hz resolution. You can do real additive synthesis and editing with this baby! Part of what makes Alchemy so useful in building

your sound library is the fact that it can re-sample any file from one rate or size to another. You won't improve the quality of an original 8 bit mono sample by turning it into a 16 bit stereo file, but you won't lose anything either. Conversely, you will lose some quality going the other way, but if you want to play your 12 bit samples on an 8 bit Mirage, you can do it — no problem.

Using the program is made easy by virtue of many automated features. For example, a sound file window may be viewed at various levels of magnification. That's standard stuff, but what's nice here is that you can save 8 'views'. Just click on a button to jump to the exact level of magnification you want for your editing purposes. These views are saved along with sound files (in IFF format) so you can save time when loading up for your next session. Windows also benefit from auto sizing and locating features. Numeric readouts in both standard file windows and the harmonic spectrum windows make it a snap when you need to get precise.

Alchemy is highly recommended whether you already have a sample editing package or not. Its harmonic spectrum display is highly educational, and quickly becomes an essential part of editing sessions, while the automated features keep things humming smoothly along. Most importantly, if you need some way of getting your growing sampler network under control, Alchemy, with its Distributed Audio Network has you covered.

(Benjamin Russell is a singer/composer/recording artist based in Montreal.)

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Arranging and Re-Arranging For Common Ground



Eye Eye

by Mark Caporal

As those people familiar with Eye Eye well know, it was a little over two years between our first album, *Just In time to Be Late*, and the most recent, *Common Ground*. The reasons for such a long delay are many, and although we would have preferred an earlier release, there were certain advantages to having that amount of time to do the record. What I will try to do in the space given here is outline how we approached the recording of this LP and how that affected the arrangements of the songs.

With nearly two years to work on the preparation and recording, each of the titles on the LP came under a great deal of scrutiny, and the arrangement ideas came in a number of stages. For example, all but maybe two of the songs were demoed twice between the time of writing and the final recording. This luxury allowed us to develop alternatives, and gave us a working record of ideas to refer to. Many times when the collective brain cells got fuzzy during the tracking sessions, we would pull out one of the demos, have a listen, and get back on track. The next batch of arrangement changes came when we started rehearsing for the sessions with our producer, David Bendeth. This is where the meat and potatoes of song structure, song length and dynamics were developed. His objectivity at this point of the project was crucial to making the basic arrangements as effective as possible. In fact, it was during this idea period that one of the strongest songs on the record was written. With the basic arrangements intact, and a multitude of ideas stored and put aside, our next step was to strip everything down to the bare bones again. Our goal from the outset was to simplify and reduce the huge amount of

musical information on the record and make Bill Wood's vocals the centrepiece of each track. To simplify is not always simple, and from this point the project became very much a technological as well as a musical process.

With Claude Desjardins on board to help with the programming, our first step in the stripdown process was to make up a MIDI sketch of each title on the computer. This was basically me playing an electronic kit along to a ghost MIDI bass line. It was these MIDI skeletons we took into the studio to build upon — naturally, the computer came along with us. From here, I would play acoustic kit over the sketch, Tom would record the bass line, Andy a rhythm guitar track and so on.

Claude also developed most of the percussion arrangements at this time and we refined each one as another part was added. Despite some of the MIDI-related nightmares that occurred in the studio, having the computer along gave us great flexibility from an arrangement point of view.

Once the bedtracks were completed, David's next step was to record the vocals. Previously, we had always recorded the vocals after everything else, which really locks you into an arrangement. The new approach allowed us to step back and analyze whether or not the basic arrangements were standing up on their own — our original goal.

At this point, we began to draw upon all of those previously stored ideas for overdubs, etc. For the keyboard parts, the flexibility of having the computer sketches became evident. By copying the disks, Doug (Wilde) could develop parts on his own, away from the studio. This gave us two simultaneous working situations, and the keyboard arrangements evolved by continuously com-

paring what he was doing to what we had in the bedtracks. With the MIDI A/B capability, we could hear whole stacks of keyboard tracks against what we had done, rather than record each one at a time and then listen.

I suppose the last stage in terms of arrangement fine tuning comes with the final overdubs, and this project was no different. Although there were plenty of the stored ideas, Dave had us all try numerous ideas and instruments as well as having some guest players in to play solos. This probably has more to do with arranging the record than arranging the song, but sometimes it is the small things like a unique solo section that can make a track come alive.

Again, the key for us was to have basic arrangements on the songs that would satisfy us in their rawest form, yet leave room for musical ideas that would hopefully make them that much more interesting. In terms of the recording process, there are a number of ways to pursue this, but the common denominator is always planning.

If you're playing in the pop/rock musical circus, there are always considerations other than musical ones that have an effect on the planning, and therefore the arranging, of your songs.

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(Mark Caporal plays drums with the Toronto band Eye Eye and handles writer/publisher relations for PROCAN.)

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We The Songwriters...

by Eddie Schwartz

Songwriters of Canada unite! You have nothing to lose but your isolation and your poverty. Heed the call of your fellow writers now forming *The Songwriters Association of Canada*, and from this day forth let us combine our talents and energies to forever ban exploitive royalty rates, unprotected songs, abused copyrights and ignorance about publishing. Let us embrace the principles of co-operation and mutual support in both the creative and business spheres. Let those of us who have achieved national and international success reach out with our experience and our friendship to those less advantaged or advanced. Let us teach each other, and let us learn from each other so that we may strengthen and build the great profession of songwriting in this country.

The time has come. The old copyright act has, after years of effort, finally been laid to rest. No longer are we limited by law to a 2 cent royalty rate per song on records sold in Canada. The new law provides for negotiations between those parties concerned — rec-

ord companies, music publishers and songwriters — to establish and set new royalty rates. An organization representing the record companies (the Canadian Record Industry Association) and one representing the music publishers (the Canadian Music Publishers Association) have been engaged in negotiations to establish new royalty rates for some time, and so far have failed to do so.

The complexities of these negotiations cannot be done justice in an article such as this. One thing, however, is clear: a major component of our income is in the process of being determined. Our voice must be heard on this subject.

There are many other areas that need to be addressed. Copyright protection is one such area. The Songwriters Association believes a 'song depository' would be of substantial benefit in the protection of copyright. Here's how it would work.

A writer wishing to protect a particular song or songs must send a cassette tape of his or her work to the Songwriters Association. Upon receipt the cassette will be registered

and filed in a secure facility. If a legal challenge as to authorship of a registered song were to take place, the relevant tape and documents would be produced. As of this writing, our Song Depository is ready to accept tapes.

We believe it is time for an extended, more detailed education program in this country. The topics to be explored include song structure, lyric writing, demos and presentation on the creative side, and publishing and contracts in the business area. Seminars will be held on a weekly and/or monthly basis.

More possibilities include providing a networking service to help potential collaborators find each other, and establishing liaisons with songwriting associations in other countries.

If you write songs, you belong in the *Songwriters Association of Canada*. To join please send \$35.00 to *Songwriters Association of Canada, 1235 Bay St., Ste. 501, Toronto, ON M5R 3K4*.

(Eddie Schwartz is an internationally known and recognized Canadian songwriter.)



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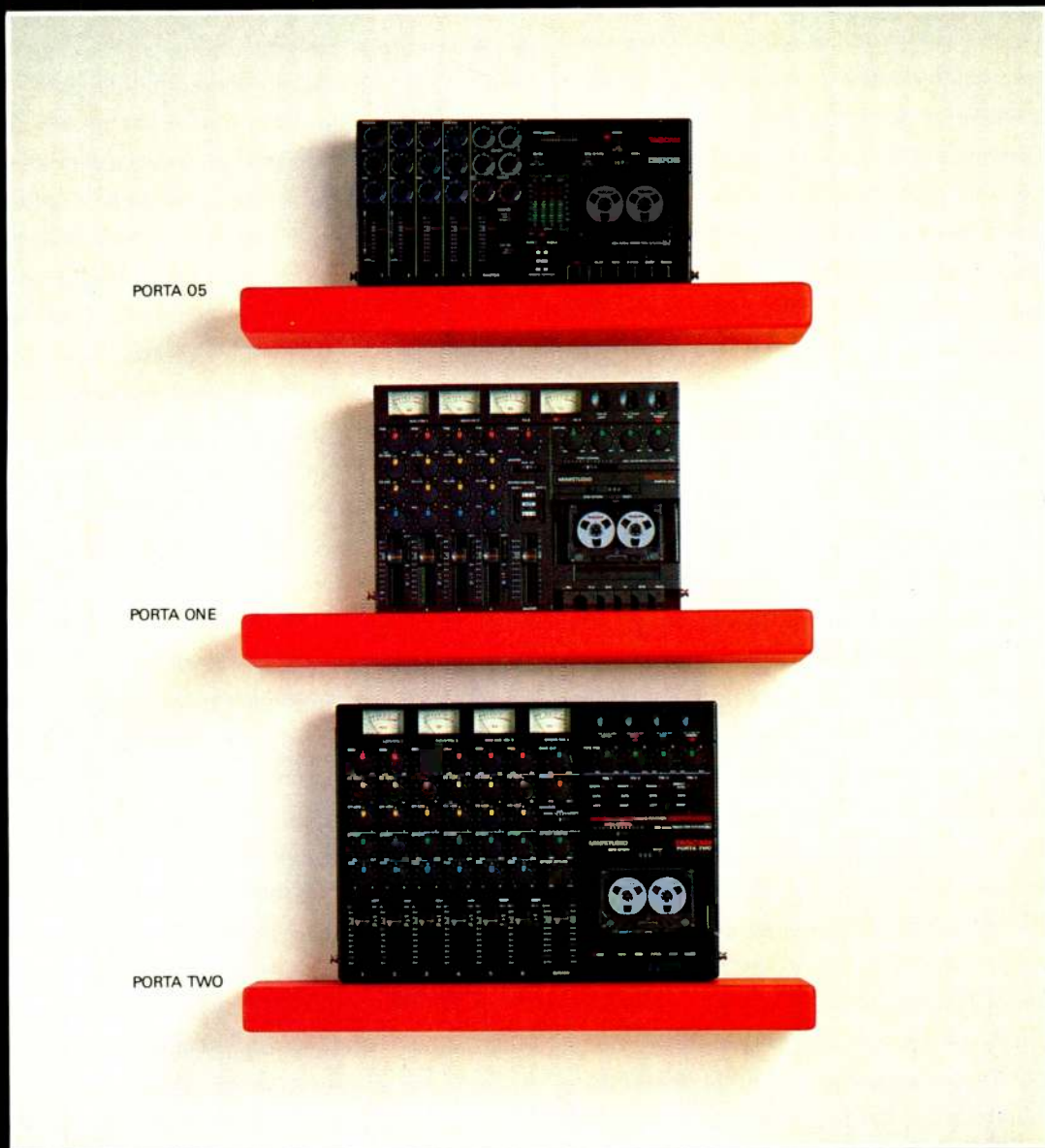
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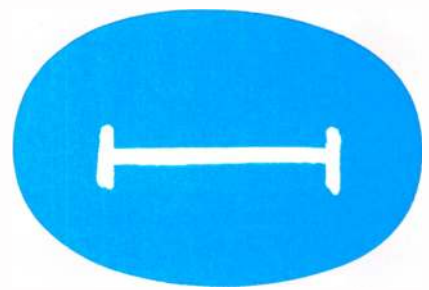
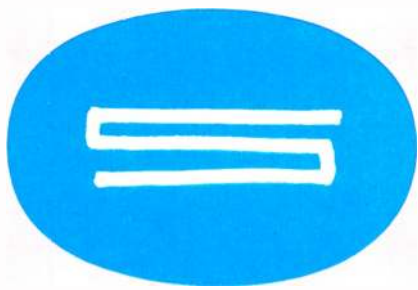
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A S H O W C

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F H A N D S

R E Y N O L D S

Rush is the band with the attitude, 'I've got licks and I'm gonna use 'em!' From their early days as an extreme hard rock trio to their pre-eminence at the top of the heap in the eighties, they've always delivered to their loyal fans music that will never bow to top 40 tastes. Their albums have become increasingly melodic, but they reserve their right as players to 'strut their stuff' as often as possible.

Rush's mastering of technology over the years, along with the desire to overcome the pretentious stigma of being 'composers' has resulted in a series of more sophisticated and melodic recordings, culminating with *Hold Your Fire* in 1987. As is their custom, every fifth LP is live, and *A Show of Hands*, the third such release of their career, is out this month.

Bassist, singer and reluctant keyboardist Geddy Lee, who has never spent so much continuous time at home as he has these last six months, stopped by the Anthem record offices to discuss where the band has been, the making of both the film and the record of the last two tours, and to hypothesize on the future prospects of a band that has worked hard to deserve the respect and success it has received, a band that shows absolutely no signs of flagging in the stretch.

Lee is a quiet and thoughtful kind of guy. He peruses questions carefully before providing articulate answers that usually get to the root of his, and his band's, mindset at any given point in their musical life. If it seems slightly indulgent to release a third double live album, Lee points out that it's a formula which has served to provide a spell of rejuvenation for the creative juices of the band.

"It makes sense to us because it buys time from the rigours of touring, and it's a historical update. It's appropriate every once in a while to record how your sound has changed and evolved over the years. It's also very instructional, because it can be very painful listening to live tapes. All musicians are infinitely more hypercritical of themselves than would be the general public. But eventually you get past that stage of noticing the little mistakes and start thinking about the stuff

you're really proud of. It's like taking stock of your abilities as a player."

Rush completed their *Hold Your Fire*, tour last winter, but work on the record hadn't even begun. They had 40 hours of tape to sift through, and what began in the minds of the Anthem people as a quick two-week exercise quickly ballooned to six. The live recordings were spread over the last two tours, including *Power Windows* in 1985. The band made the decision to tape as many shows because of their experiences with the last two, *All The World's A Stage* (1976) and *Exit...Stage Left* (1981).

Lee says of the first live recording, "It was very raw. Our sound was like that in those days anyway, and we did very little fixing up or knob twiddling. We were growing so fast that by the time it came out we thought we could have done better. As a consequence it was very difficult for us to listen to, even though it was immensely popular."

Onward to 1981: when they decided to redress the balance for *Exit...Stage Left*, they convinced themselves that it would be appropriate to eliminate the ambience of the crowd in favour of technical accuracy. The lack of audience involvement made it too sterile for the effect intended. Lee says, "We were trying to keep every hair in place. We were being naive and missed the point."

With *A Show Of Hands*, Rush feels it has achieved the happy medium — a live document that is technically impressive to listen to, but at the same time retains the buzz of the crowd. To achieve the vibrancy they were so badly searching for, they reasoned that if they recorded dozens of shows, they would find a few moments that transcended the uptightness of having the tape machine on. "We were trying to find those comfortable takes. We were splitting ourselves into two, playing for the tape and the audience. If you make a tiny mistake, in your mind you feel you've blown it, and you get uptight. It's a very psychological thing."

Ironically, after hours and hours of taping, the loosest gig was on the last night of the *Hold Your Fire* tour. They played three nights running in Birmingham, England, the

second of which was being filmed for a simultaneous release. Lee explains, "We had 10 cameras around the stage, big cranes, guys all trying to be discreet, but in no way being discreet. Talk about being uptight! Worried about the recording? Forget it! You got cameras stuck in your face."

The next night the whole band was completely relaxed, because the camera crews were doing only longshots, and they couldn't even see them. The tape was running, but they were just happy to be without pots in their face. In the end they went with their instincts in choosing final versions, reasoning that any serious mistake could easily be corrected in the studio, whereas essence was a more difficult quality to come by.

SRO-Anthem V.P. Val Azzoli says the band was very concerned about paying attention to CD technology with this LP. They wanted to give fans a break because it's a live recording, so they put the double LP on a single CD, filling all but 12 seconds of the 74-minute physical restriction. He says, "Everybody was freakin' out about that. 'You can't do this! Why not? 'Well, it's never been done before.' So what? They wanted two CDs so they could charge \$40 instead of \$20. They were just being greedy. It was like, 'Stop already! It's a live record! Let's give 'em more for their money.' That would have been pure profit for the record company and the retailers, profit which we wouldn't have seen, but we won that battle."

With the LP mixed and ready to go, Lee figured it would be a breeze to finish the movie soundtrack, but instead he was slaving away for another four weeks getting that second night in Birmingham up to snuff. "I naively thought we could use the same takes from the LP, but as consistent and automatic as we sometimes are, it wouldn't work." Azzoli wants to see the concert film released in conjunction with the record to selected repertory cinemas in North America for a limited run. It will eventually find its home on the video racks, like the other films.

Rush's shows are usually 130 minutes, but the film gives a slightly condensed version at 95. While the LP draws mostly from material

RUSH

on the last couple of records, the film is a real concert with a definite beginning and end. Howard Ungerleider, Rush's wizard lighting director, used a few tricks, like adding a couple of white spotlights, to provide more clarity with background silhouettes. Because there is so much trouble with transferring the colour red from live to film, and especially video, special precautions had to be taken. Lee thinks Rush finally has been captured in its essence onstage. "It's a new experience for me because I've never really seen the show, but we tried very hard to get the atmosphere and wonderful moods Howard creates."

The incredibly complex procedures required to execute Rush's stage show have developed because the band heartily embraced technology many years ago. It all began innocently enough, with their desire to have Lee play rhythm guitar while guitarist Alex Lifeson performed solos. They introduced the bass pedals in the seventies to facilitate Lee playing two instruments simultaneously, and since then have never looked back. As Lee says, "It's like the little thing that grew. We became addicted to the idea of having an extra member in the band without having an extra member. Now almost every limb I have is connected to something."

Lee says at times he feels very constrained by the banks of keyboards, sequencers, sam-

pling devices and MIDI control devices, mainly because he'll always consider himself a bassist first, a singer second, and a keyboard player a distant third. "I consider myself, if anything, a synthesizer arranger, al-



most a choreographer. I do a lot of writing on the keyboard, and then I use the Performer software with the MacIntosh computer. Before any other instruments are put down on tape, the keyboard arrangements, except for

the subtleties, are final. But with live performances it's a whole different story."

Jim Burgess of Saved By Technology convinced Lee that the complexities of a Rush studio recording could indeed be recreated live. Offstage someone will set up the samples for the songs, but Lee triggers them himself. "It's very important for me to do that, and not someone else. It's a fine line, but I still have to be in the right place at the right time. If I hit a sequencer late, it's my fault. That way, I'm still in control, and my organization and rhythm have to be impeccable."

For Lee, the restricting aspect of being in charge of so many split-second decisions is that it takes him away from his natural role as 'the player'. He is pleased to still be able to write aggressive tunes like "Force Ten" on the bass guitar and know they couldn't possibly have been written on his keyboard. It's then that he realizes the true usefulness of the keyboard as an arranging device. "That technology is amazing because it's like having 30 extra colours to work with, but at the same time we maintain a central idea of what we want at all times. Rush is a constantly evolving concept of what a hard rock band is how many people we can pretend to be at the same time."

With the ever-present use of keyboards comes texture and the inevitable richness that accompanies it. Lee is surprised when the word mellow is used to describe Rush's music now in comparison to a few years ago, mainly because he can't see working with Lifeson, whom he describes as a ferocious

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guitar player, in a mellow band. But he does allow that Rush has become preoccupied with melody over the years.

He considers the first stage of Rush to be raw and energetic. "The temperament was 'I've got licks to play that I want people to hear.' It was a cocky, strut-your-stuff attitude, and my singing was extreme too because I had to cut through that. But I don't have a desire to belt it out like I used to. The older you get as a person, the more you get to know yourself, and you want to use those things. And so here we are, the same band 15 years down the road — a rarity in itself — and we're not opposed to letting our growth as people and the new music that's around influence us."

It's important for Lee to make sure he writes a good melody for his voice now, one which can highlight the various moods and effects of which he's capable. It may be a sign of maturity, or it may simply mean the band has the luxury to stretch out and spend more time on each project. In the early days Rush never recorded demos.

Whenever they had three weeks off between tours they'd get in there and see how much they could lay down before heading out again. The band now works as hard as ever, but more energy goes into the process of recording rather than busting their asses to break the American market.

Azzoli says the band doesn't necessarily agree with him, but he thinks the change in

the group over the last few albums is radical. He says, "The lyrical content and the music reflect their lifestyle. They used to grind it out doing 200 dates a year. Now their families have grown a little, and they've become more reflective of their surroundings."

Lee says the original impetus was to 'cement' a pile of riffs together and get out in front of people. They considered themselves players and wouldn't be caught dead calling themselves anything so pretentious as 'composers'. But with more experience (and more success) they can now afford the time to indulge in something they weren't nearly as concerned with originally, the art of songwriting. Lee says, "It's something we want to excel at. It has really shifted our fo-



Alex Lifeson



Neil Peart



Geddy Lee



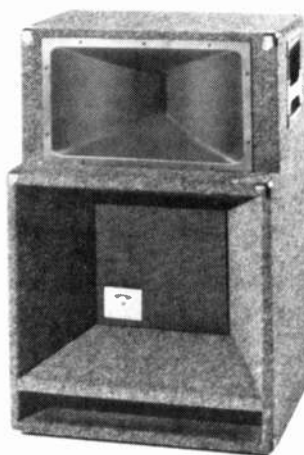
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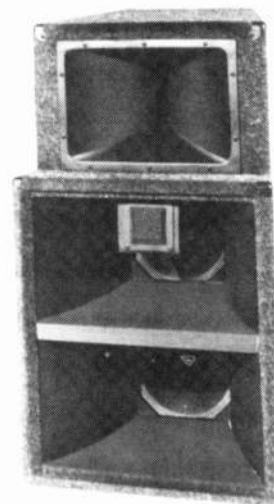
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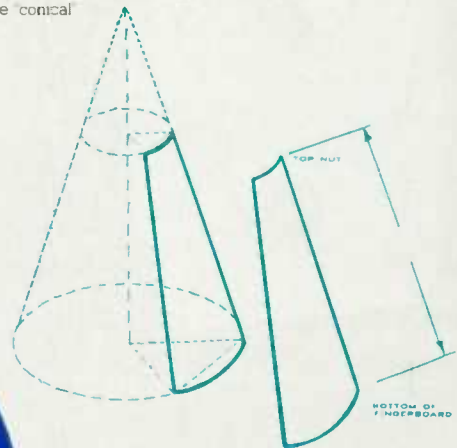


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RUSH

Continued from page 39

cus, spending more time doing sketches before the final painting."

Of course, this is Rush we're talking about here, and Lee is at pains to remind everyone that they are still a trio, with all that extra room to get all the licks in. "That's our biggest connection with our hardcore fans, and why we never make top 40 radio. We can write a conventional song, but inevitably there comes that weird part in a strange time signature, or what Andrew Jackson, the respected English arranger who worked on our last album, calls 'the nutty bit'."

What goes around may come back again, surmises Azzoli, because apparently Rush is getting antsy from hanging around the house for so long. They've discovered they don't much like what they're hearing on the radio

**"... I guess we're like
Sammy Davis Jr.
He didn't get into it to
make a couple of
records either."**

in their spare time. Azzoli says, "This is the first time Ged's been home for six months straight in 20 years. That's a long time. I dunno what this new album, which will be due out at the end of the year, will be like, but Ged's saying stuff like, 'God is this radio now? Come on! No one's kicking ass anymore!'"

With Lee getting his frustrations pent-up by not touring them out of his system, and Lifeson experiencing a flashback to his past through producing another Anthem act, Clean Slate, the time may be ripe for Rush to shed some of that orchestral skin, now that they've wrapped up the last five years with *A Show Of Hands*.

Azzoli explains Lifeson's producing role this way: "I wanted him to get back to, 'Hey listen, we got eight dollars to make this record. We can't record in Monserrat and Paris and Istanbul. We got a dingy little studio at 40 dollars an hour. Ya got three weeks. You're not gonna sleep... Remember this?' By doing that he realizes all he's got is a guitar, an amp and a lotta coffee, just like the old days in between tours."

Azzoli says Lifeson got really pumped up with the streamlining of the production process. "He's now in the mood of, 'Hey I got an idea, fuck the outboard gear, I'm back to guitar and fingers!' And Ged's in that mode too, because he's gone back to writing on bass which is, by definition, brasher."

Whichever direction Rush decides to take when they return to recording late this winter, it won't be toward the snoozerama of so much of today's radio. Putting on his fast-

talking, record company gunslinger persona, Azzoli moans, "Right now we're in this homogenous zone of the most boring fucking music I've heard in my life. Radio is not listening to the kids, which is a fundamental mistake society is making as well. A 35-year old mother dresses the same way and listens to the same music as her 15-year-old daughter, and that's not right. It's just one big happy consumer group, all sitting around in Polo looking hip."

It's not all doom and gloom, however, because Azzoli figures that the archetypal guitar-bass-drums rock 'n' roll band will never leave the spotlight. He says that this particular concept of music has stood the test of time. "Three guys playing their instruments and expressing their discontent with society will never die, because those three instru-

ments have always been perfect for that emotional and physical release."

Over the years Rush has pretty much become an institution, or least a paragon, of that ideal power trio format. Looking back, Lee says it never even occurred to him that he had a career until a friend pointed it out to him as recently as a couple of years ago. "We always looked upon it as a long term thing, but I never connected that with the idea of a 'career.' Then my friend said, 'You know, you do have a career. A lot of bands break up after a while.' But I guess we're like Sammy Davis, Jr. (laughs). He didn't get into it to make a couple of records either. That's not to say we'll always be in the public eye, or always be a touring band, but as long as the collaboration between the three people is rewarding, we'll keep at it."

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Colin James is blessed with talent to burn. He looks like a cross between Marlon Brando and James Dean, has a fabulous voice, plays guitar like it's a part of him, and writes songs that are obvious classics from the first time you hear them — am I leaving anything out? Yeah, he also has a charming personality and makes it all look so easy, so natural. This guy is disgusting! I have a lot of questions, but where to start?

"Coffee!" he says, "I think I got about four hours last night — I ended up in the room about six in the morning. I just get so wired up that I can't sleep. I have today off so I opened a bottle of champagne from somebody's fridge last night. I'm not a big drinker. I'm not into dope — you can't be when you want to be a professional. I mean, I do it (drink) occasionally, but if I do it, I'll wreck the next night, the next performance, in another city. If I didn't have the night off, I wouldn't have had the champagne. Back when I started playing, it was like a big party, you know; but ever since the contract and the one-nighters of an hour and a half every night, there's no way. I'd kill myself easily. That's a long, high energy set and I run out of oxygen. Last night I almost collapsed."

It sure didn't look that way. Colin, backed by Johnny Ferreira on sax, Rick Hopkins on Hammond B3 and piano, Dennis Marcenko on bass, and Darrell Mayes on drums, delivered perhaps the hottest, most dynamic set of rock 'n' roll music I had ever seen. Incredibly tight and professional, alive and kickin', this is music that comes from the place where rock and blues and swing meet. Words can't adequately describe the impact these guys had on the sold-out crowd — from the very first song, you could sense the hair stand up on the back of your neck as you recognized something supernatural was going on. These guys know exactly what they are doing.

Colin: "We've played live constantly. We didn't just come out and say 'here's this guy who'll play once a year and put out records and get on TV.' We actually go out there and do it. I can't achieve the level of playing I want unless I go out there and play consecutive nights. Otherwise you just lose your edge. When you've been going on a string of dates it gets to the point, even on a bad night, you don't go below a certain level, but on a great night you go much higher."

OK, by now you should have the picture — we're talking about a phenomenon, alright? So let's back 'er up a bit and see where all this is coming from. Colin James Munn was born to Quaker parents in Regina, Saskatchewan 23 years ago. His parents were part of the '60s counterculture. Colin showed talent from an early age, performing in folk festivals on pennywhistle while being

COLIN JAMES

exposed to the kind of rootsy music most of us never knew existed. Sucking up influences, Colin grew his own strong roots deep in the rich and fertile soil of the blues.

A major milestone occurred when he was discovered in Saskatoon by Stevie Ray Vaughn who took the boy under his wing. It proved an invaluable experience for Colin James.

"Stevie Ray Vaughn flew me down to Austin, Texas, and I joined him through the midwest on his bus and kind of learned how crazy it was for him. I don't think I fully appreciated until I went on

the road with Stevie, how much of a burnout potential there is on this. I mean, so many people want to talk to you, have a piece of you. And for a guy like Stevie Ray who hit like that, from playing clubs to like, bam! — the next Jimi Hendrix... Of course, he can live up to it 'cause he's brilliant, but that doesn't mean it's easy on your head. But he's come through beautifully. Stevie Ray right now is a complete gentleman, and he pulled through some rough times and I learned a lot from him. Stevie Ray Vaughn's the guy who looked at me and said, 'You really want to make records, don't you?'

"I never even thought about putting out a record before that. I don't want to sound corny but this is all I know how to

do. I got a grade 10 education. I moved out of my house and I had to play because I had to go out and make the rent and that's one thing I'm proud of. It was always a work ethic thing. Thank God it was something I loved to do. I could never imagine doing anything else. But putting out a record...I didn't believe in it! It just never occurred to me until Stevie Ray Vaughn said that, and I went, 'You know, I forgot about records.' And no sooner than a year later I was playing the Town Pump and Virgin Records International came and saw me. Virgin Canada is doing a great job for us but I'm so glad I was signed to an international label."

The Town Pump gig was no accident. Colin had no intention of riding Stevie Ray Vaughn's coat tails. He returned to Vancouver to find his own way, but he needed help. That help came in the form of Steve Macklam.

"Stevie Ray Vaughn's the guy who looked at me and said, 'You really want to make records, don't you?'"

"At the time I had always lived out of a suitcase and my ID was always missing. I owed people money everywhere and my life was pretty messy, though my disorganization was absolutely instrumental in me never getting stuck in a city or staying in one place too long before I got stagnant. I'd stay somewhere until I'd realize there was nothing there for me, and I'd just fly off into the next city and try it again. I'd move to a city just to play there and that's true. But when Steve picked me up, I had sold my guitar and my amplifier just to get down to Austin. Stevie Ray bought me a ticket, but I had to have money when I got down there, and when I got back I had no place to stay; I had broken up with this girl and my life was in complete disarray. Steve put me up for about three months with him and his wife and just got it going.

"We found the band members, went at it solid in Canada for like two years, and it eventually started demanding crowds. For some reason we just clicked in, and I knew it was really beginning to happen for me when crowds started appearing. Like in Toronto, the second time we played, we had a lineup down the block.

"Johnny used to play in the Pointed Sticks when they were coming out of the power pop post-punk, and he's a fabulous saxophone player. Rick is a great arranger and a very good chord man, he helps me out. Because he plays a Hammond, he can show me voicings I wouldn't have thought of, so he's valuable. Darrell is like a human sledgeham-

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mer. He pounds — he's brilliant. Dennis played with k.d. lang for three years and I think he felt tied up with k.d.; and he's had a chance — everybody in this band has had a chance — to do what they want to do. I'll listen to anyone's ideas as far as tunes go. It's important to me that everyone feels like a family, that other people get recognized, that we get paid the same on the road, which we do. That makes for a really harmonious, happy atmosphere. It makes everyone come out like it's their own record, their show. They say, 'Good show, Colin, good show everybody, good record everybody,' you know. Everyone gets a gold record here. We all have a great time and they all have a great sense of humour."

Finishing the album might have been a nightmare for anyone less sure of himself than Colin James. Originally, it was decided Tom Dowd would produce, and the album was actually finished with him, but then...

"Virgin Records have been just wonderful about it. You see, we had finished the record with Tom. We did 'Voodoo Thing' with him and it sounded like 'Poke Salad Annie.' I had to call up Jordan Harris from Virgin Records and go, 'Jordan, we didn't get it,' and Jordan was a gentleman. He's a young man and a neat guy. They're putting a lot of energy into me and I appreciate it. Tom Dowd, the guy's a legend. He worked with Wilson Pickett, Solomon Burke and Otis Redding. He did all that classic stuff in the early days, and I figured he'd be the guy who'd love to put out a traditional blues album, and that was really not the case in the slightest. He didn't want any real blues on it.

"But Danny Kortchmar, God bless him! I went down there, I met him, we got along great. I produced myself in a way, but he did produce me in the way that he was a gauge for me to know when I was doing my best or not. And Danny didn't say, 'Colin, try this, try that,' — he went, 'Colin, go in there and play!' and that's why 'Voodoo Thing' sounded like it did 'cause I said the notes I was going to sing. I said the lead guitar that I was going to play and no one told me any different."

Despite the rapport with Kortchmar, Colin still had to fight for what he wanted. He told us how he chose to record "Down In The Bottom," a Willie Dixon tune. "I literally *snuck* it on the record! They didn't really give the go ahead and I had some resistance to doing a traditional blues tune, no doubt about it. You get that, 'cause everybody has an opinion, and sometimes you have to just put your head down and say, 'hey, this is what I want to do and this is what makes me tick, so if I don't do it, it'll be a lie to me and to anyone who's ever enjoyed us,' you know. So I went to the studio and told Danny Kortchmar that I had the go ahead and I recorded it," he

laughs. "And when you're in a studio situation it's very expensive, right. And I thought it was kind of funny. I don't think they thought it was funny. They came down and heard it and said, 'What's this?' and Danny says, 'Oh, that's "Down In The Bottom," and they said, 'We didn't say Colin could record that.' He had no idea, and the next day he gave me shit and said, 'Don't you ever do that to me again.' But they heard it and loved it and then the case was closed."

The second single, "Five Long Years," was originally produced by Bob rock, then remixed by Danny Kortchmar.

The song has all the earmarks of a mainstream hit, but whether it blows the top off the charts in the U.S. or not,

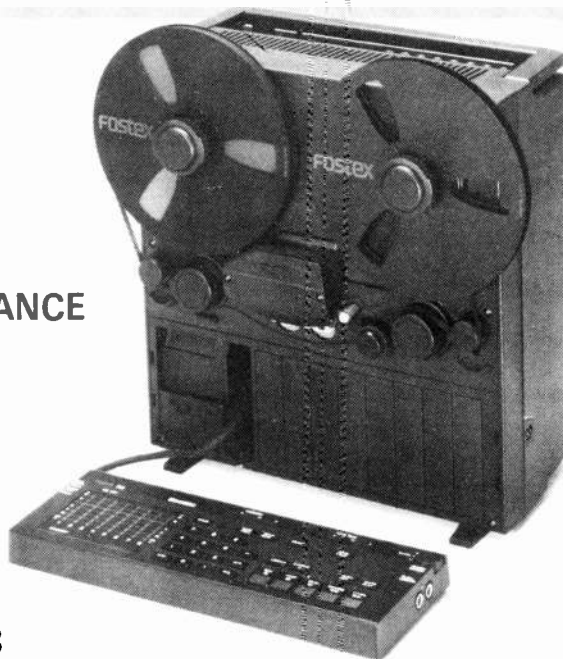
they are going to have to deal with this determined young man, and on his terms; count on it. "We're signed to William Morris out of New York.

I personally want to go down there and play and fight it out tooth and nail, starting at the ground level like we did in Canada — you know, in a bar like last night. I see no problem in conquering the States whatsoever. I'll move into their backyard. I'll camp out on their porch. No problem!"

The kid's cool, he's talented, he's got good people. He's got it made in the shade. Colin James is a natural. **CM**

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DISASTER PROOFING

Part II: Management



Art Bergmann



Jane Siberry



Triumph



Blue Rodeo

by Bill Reynolds

Behind every successful artist is a resourceful manager. Rock 'n' roll music may be creativity and sweat in bullets, but to a manager it is simply widgets. He or she is the prime person in the organization who cuts through the songwriting, performing and imaging to stare into the cold light of shiny dollar signs.

Managers may love the music they are promoting, but that emotional response has nothing to do with the overall gameplan. It may be more fun than managing a widget factory, but the same motivations and

principles apply every time. The bottom line is staying on top, or avoiding the fatal turn in getting there.

In part one we concentrated exclusively on the difficulties involved in taking artists out on the road. Here we will restrict ourselves to the kinds of disasters that occur, and how to prevent them, from the manager's viewpoint. The tactics employed must prevent artists from falling prey to possibly calamitous results. These hazards may include anything from releasing a video which presents the wrong image to quelling

internal dissension that threatens the lifeblood of the act.

Blue Rodeo manager John Caton, who also has taken on Crash Elvis and Basic English, and helps preside over the small indie Risque Disque label, sums up the manager's frustrations when he discusses their plight within the existing structure of the industry. Caton says managers tend to have a more difficult time of it because they're seen to be either too pushy or associated with sleazy tactics. He says, "Sometimes I wonder what they say behind my back."

The problem lies in the relationships between record companies, managers and artists as the Canadian industry has gotten larger. To Caton, it's often "Can I get you a cup of coffee, is everything all right?" for the artists while for managers it's, "Oh no, it's the manager, what does he want now?"

Wayne Thompson, who most notably manages The Nylons and Billy Newton-Davis, agrees the job is a tough one. Because they work behind the scenes, managers rarely partake of the instant gratification normally associated with their star performers. The artist grabs the glory while the manager grabs the telephone. But Thompson has always wanted to be a back-room negotiator. "When a group gets an ovation, I get the same rush from cutting the best deal I possibly can. It's just as rewarding."

Thompson struck a common chord. Managers are very competitive and cagey individuals. In preparation for this article, it was found that some managers flatly refused to divulge their little secrets of the trade. Why should they give away their knowledge, they reasoned. All the managers interviewed here are very successful, but many were edgy

"My rule of thumb is, if you smell a shaft, there's a good chance it's going to happen."

when discussing the various impasses they've had to circumnavigate in extending the commercial lifespan of their artists. Along with their fiercely competitive spirit is an unwillingness to admit they may have been mistaken on occasion. Their psychological make-up is such that they are very protective of their insights and little victories. The form of this version of "disaster-proofing" will often be of the . "Well, it's never happened to me, but here's what I would suggest if it did," variety simply because most managers will not say, "I goofed."

Managers channel their extrovertedness and their intensity into their artists' best interests. When dissension develops within a given camp, it is the manager's responsibility to be the mending force. How this is accomplished depends on the personalities involved, and of course no one method is definitive.

For example, Caton's attitude is that dissension develops only when a band "is

truly not a band. Communication is the hardest part. Everyone must openly voice their opinions." Caton is lucky with Blue Rodeo because they think "like a family," but in the past he says there have been occasions when flared tempers and divergences of opinion have been catastrophic. The classic situation is when an act considers itself to be a group, but is in reality nothing more than a lead singer with a back-up band. "In that instance, the singer was the focal point, and he also wrote all the songs. The others got really down because there was too much focus on one person. They would go home whining and bitching. Then people peripheral to the band got into the act, telling each of these guys how to solve the problem. It just got worse from there."

Thompson agrees with Caton's

assessment, adding that if a group is set up with a leader/subordinates structure from the beginning, there is no possibility for dissension. The real problem arises in band democracies, because there is no ultimate authority. Thompson's duty is to help solve these crises by doing whatever is necessary to resolve the bickering. He sometimes heads off disaster by playing the devil's advocate. "I'm there to remain neutral and objective, pointing out salient facts, stressing the positive and not the negative, and to try to make everyone feel good about what they're doing."

Thompson follows his instincts and believes he is paid to be in control. "The manager must have a strong opinion. I'm pretty persuasive in my own way. I'm being paid to advise and give counsel, not to suck

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DISASTER PROOFING

up to the artist. Managers are sometimes afraid to confront their artists, and that's wrong."

Bob Blumer, Jane Siberry's manager, begs to differ on this particular point. He tries to achieve what his artists want. If he has disagreements with Siberry, he argues for his case. "If I fail to convince her, that's too bad. My mandate is to block for her."

From the musician's point of view, Jitters' singer Blair Packham believes dissension is essential to the lifeblood of any band. If there were no arguments, then obviously not everyone would have thought through clearly enough all the possibilities. Packham's only word of caution is to keep arguments "out of the personal realm."

One of the most difficult roles to play is to wear a manager's hat while you're a musician. You not only have to worry about creativity, but marketing as well. That's exactly the game Triumph have been playing for years. Drummer Gil Moore wouldn't have it any other way. They tried the manager approach in the beginning, "but it just didn't work out. Originally we were hard to manage anyway, because we thought we knew everything, and nobody could tell us we didn't. We weren't what you'd call 'ideal management clients,' but we've always maintained control of our own finances. My rule of thumb is, if

you smell a shaft, there's a good chance it's going to happen."

When management problems develop, Thompson believes the onus is on the artist to remember to look at his actions as well. "It may not be all the manager's fault. He can only do so much. He can't get up and sing, and he can't lay down the demos. A manager tries to provide opportunities for the band. On the other hand, if the band finds there really is a problem, it must be remembered that from bar bands to concert attractions, every organization is only as good as its weakest link."

"The worst belief that Canadian bands can and sometimes do have is that support money is endless."

The Jitters have been around for a number of years, and they're presently happy with the work of Evan Adelman. However, their first manager wasn't able to accomplish what he had planned for them. His style, while not being inimical, was in the end inappropriate for the market The Jitters were trying to reach. Packham states, "He just wasn't the right guy for us, simply for business reasons. We got along well with him, and the parting was all very amicable, but his technique was

based on the American model, where you try to explode from the top."

Adelman avoided repeating the same mistake by appealing directly to the peculiarities of the Canadian market. He started from the grass roots and worked out in concentric circles. Says Packham, "By the time Evan came along, we were old news in the industry. We weren't going to explode over anybody. Besides, I don't really look like the star type, so developing a local profile (in Toronto), doing gigs, getting media and industry attention slowly seemed to work, instead of working us like a much bigger band right from the start."

Making all the right moves from the ground up does not guarantee success. The Jitters made gains in the marketplace, but Blumer cautions that out of the one hundred ways a manager can garner attention for his act, the hit single is the one that is worth more than all the rest combined. "It has it over everything else. None of the other alternatives are as attractive, simply because, with FM radio becoming so much like AM, there is still nothing quite as effective."

Sam Feldman, who has had much success on the singles charts with Doug & the Slugs, is running into this problem right now in trying to break his newest signing, Art Bergmann, who recently released his big-league debut, *Crawl With Me*. Because of Bergmann's uncomprising stance with his lyrics, the hit single is a remote possibility, which means if Feldman doesn't come up

Continued on page 50

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DISASTER PROOFING

with alternatives for marketing Bergmann's LP, his artist's 10-year climb to the mainstream will have been in vain.

Feldman reasons that Bergmann represents the classic case of the appealing album that is difficult to crossover into the mainstream. He says, "Our strategy with Art is to appeal to music lovers, the kind of people who are into lyrics. We're focusing on print because that's where most of the positive feedback has come from."

The print method is slower in Canada because the press isn't as influential as in England, but Feldman thinks that Bergmann

is an artist who will slowly build a loyal following. "There's no way his record is going to go triple platinum. He's just not that kind of guy. We try to enhance the positive press with videos that ingrain Art Bergmann into the public consciousness."

A manager knows he is asking for trouble by ignoring his artist's strongest selling point. For example, Thompson knew The Nylons could consistently win over live audiences, so he took the risks necessary right from the start to ensure that his act could tour as often as required to break a market. With Billy Newton-Davis, Thompson's approach is quite different. He has capitalized on his artist's engaging personality. "I get people to meet him all across Canada, because Billy is his own best salesman. When his new record

comes out I'll have him do promotion before any touring."

Managers tailor their strategies to the artist, but disappointment can arise if expectations are not met, whether it is the hit single that never was, or the LP that is not selling. Thompson says the whole team could have misjudged in those situations, but he adds that everyone has to make sure the product is good enough before releasing it. "Why put out an LP that isn't good enough? But if the sales are sagging, and the band is a good live draw, my philosophy is still *tour, tour, tour.*"

Blumer says it depends on the situation. He will look back at his act's original strengths. What made them a strong seller in the first place? "If things aren't going well for a band's career, you can look for fans in high places. Maybe a record executive loves the band and just moved to another company. Maybe you can find a DJ that is a longtime fan. All you need is that little spark, but sometimes it doesn't work."

About LPs stiffing, Moore just shrugs it off by saying, "We always try to ignore that aspect, because usually we're into the next record by then anyway. It's important to maintain a positive attitude about those things."

Moore says one of the problems in marketing a record may be the company itself. He warns that it's extremely important to try to choose a label that has a proven track record with your brand of music. "It's best if the artist has complete control, but usually that's unlikely. After you've established yourself a little more, you can call the shots. When we moved to MCA from RCA, there were four companies bidding for us, so we had more leverage."

Thompson says it's important for bands to avoid acrimonious relationships with their record companies. Any band who only sees record company people as those who would manipulate them is in trouble immediately. "You have to believe they can do the best job for you. If that doesn't happen, you have to find a way out. Sometimes you have to own up to the fact that they don't want you because you're not making them any money. Then you have to agree to disagree and find someone else who can help you."

A good example of a record company exerting the wrong kind of pressure, from the band's perspective, is of Trooper a few years ago. The company wanted to issue a single with ex-lead singer Frank Ludwig on it, even though the group had no way of following it up.

If the recording process and the touring are in order, there's the inevitable problem in dealing with a confusing image. Caton recalls with amusement his attempt to determine a change in Blue Rodeo's look. "When I first met them I was working with 'haircut' bands in Le Chateau clothes. It was the era of Duran Duran. I said, 'OK guys, the era of white t-shirts, blue jeans and cowboy boots is long gone.' And they said, 'Well, we thought you were gonna be our manager...'" Caton gets a kick out of this story, because it's precisely

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DISASTER PROOFING

Continued from page 50

that straightforward look that has given the band a trademark.

Thompson mentions that there were more than a few moments of confusion in The Nylons' early days. People identified the band with the New Wave movement before hearing them, simply because of the name. Thompson says he was lucky because he headed off booking them into a punk club through his advance screening process.

The ultimate marketing tool, the video, extends the image problem even further. Moore jokes derisively now about Triumph's first attempt at a video, *Magic Power*, in 1981. "It was a quasi-concept video, like birthday cakes in space or something. Wind machines, a girl dancing, a guitar flying through space, it was so corny! We just laughed and then buried it." They quickly learned that you should know who your video artist is, because he holds your image in the palm of his hands.

Managers have to navigate all these narrow straits, but they must also keep the books tidy. The last thing a promising band needs is to be swamped under with insupportable debt. The worst belief Canadian bands can and sometimes do have is that support money is endless. Many acts believe the work is over once a major contract has been signed. When the next dollop of cash isn't forthcoming, frustration and panic set in.

Thompson believes the Canadian industry is incapable of throwing around big money for projects. What he has done in the past is to find investors to bankroll albums and tours who would then share in the profits. "You have to cut the best deal you can. You find that there are two kinds of investors. One is rational and drives a hard deal. They're worth avoiding. The other is the emotional investor who loves the music. You invite them to parties, give them permanent backstage access, and so on."

A manager may be lucky enough to find the funding his band needs to undertake large projects, but a do-it-yourself attitude is essential. Caton doesn't have time for the mentality that the backer or manager has to keep the band afloat while they struggle down the road to fame and fortune. "If you wanna play music and do nothing else, you're gonna starve. Then you have dissension on your hands. You want to put yourself into a position where you make money every time you play." Caton's case in point is Blue Rodeo, who kept their day jobs through their long climb to national prominence.

The great leveller for Caton is live work. He thinks bands who sit in their rehearsal spaces, plotting their getting signed to a major label are out of their minds. "This attitude of the last six years, where bands try to produce the perfect tape, is shit. It's a fairy tale. One in 10,000 slips through the cracks and becomes successful. If you can pack 300-seaters coast-to-coast you won't have to worry

about demos. The record companies will be chasing you."

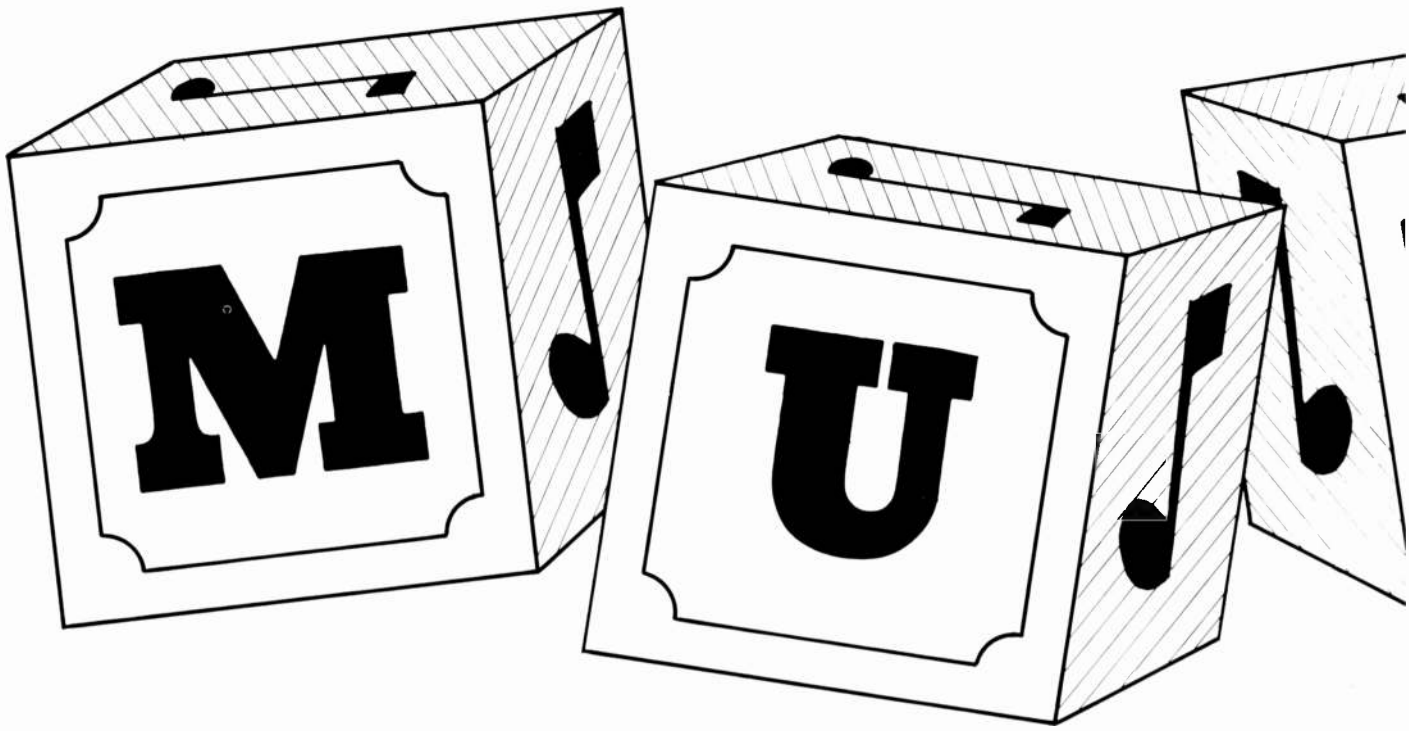
Caton has hit upon a crucial point in the Canadian industry. What constitutes success? Sam Feldman's clients, Doug & the Slugs, have kept their career from stagnating by building up a strong following throughout the country. They tour everywhere and keep themselves in the public eye. Feldman says the Canadian inferiority complex is symbolized by the industry predicting Bryan Adams' demise because his sales plummeted from eight million to "only" three in one album. "It's preposterous. It makes 99% of all artists look like failures. If an artist is producing on record and on stage at a level that allows him to continue, then he's successful. As a manager, you have to look at

your artist in terms of his whole career, not just one album or tour."

Managers may be a much maligned, or at least much misunderstood, lot, but they all share the quality of fierce dedication to their artists. The best managers never take on acts they don't believe in.

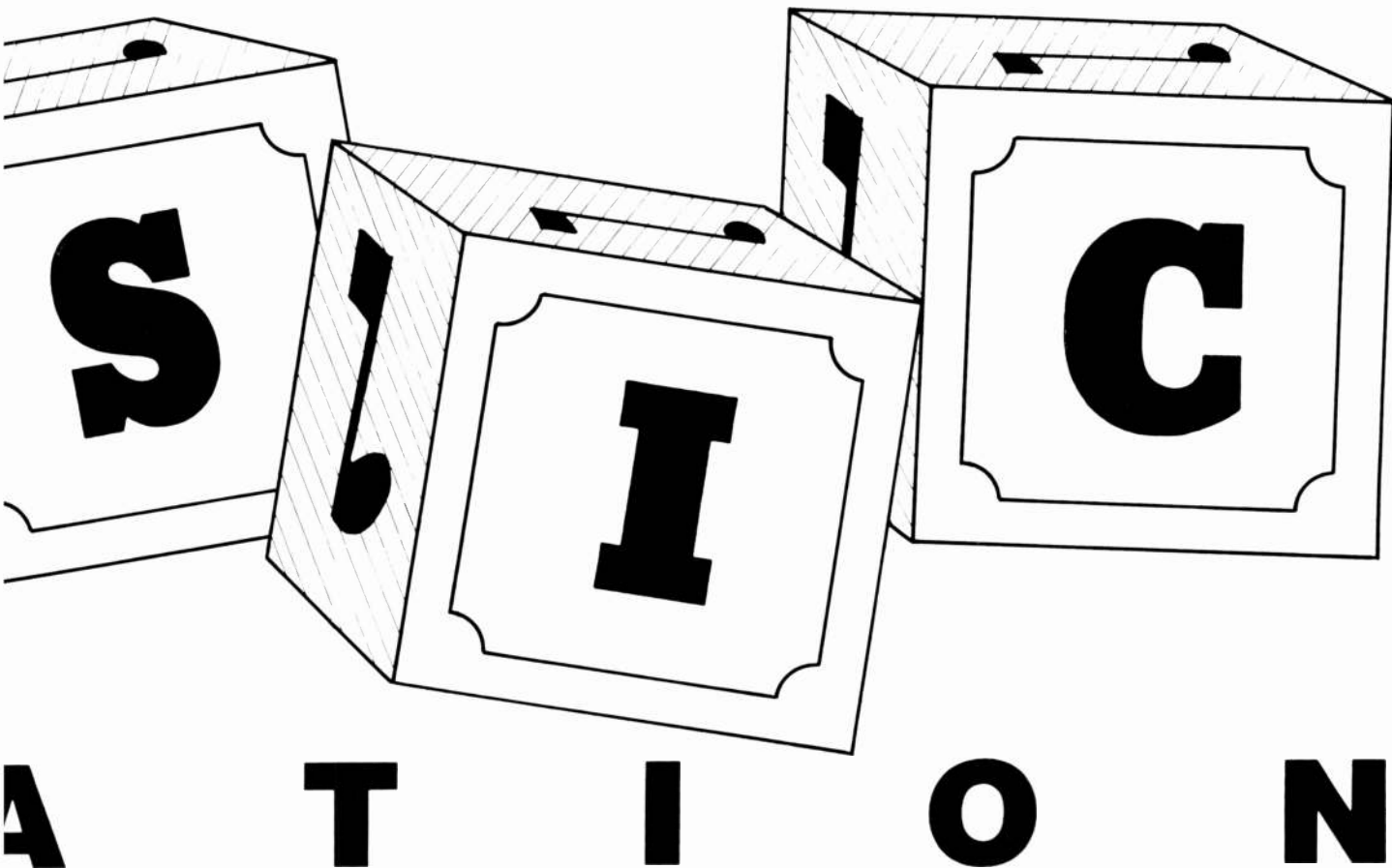
But managers can't lose sight of the fact that they are pushing the client's 'product,' even though the public (and some musicians) find it difficult to reconcile that word with the creative concept of music. In the eternal triangle of artist/record company/management, it is unlikely that the latter will ever stop receiving the brunt of negative attitudes surrounding their work. In the end, most of them could care less, and if they did, they would be in the wrong business. **CM**

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E D U C





You gather 87 percent of your lifetime information by sight; seven percent by hearing.” Zig Ziglar, *Total Performance* (Berkeley Books). While the other guys were checking out the girls or looking to pick a fight, we stood as close to the bandstand as we could get without looking too obvious, and

watched where their fingers went on the fretboard, and the way they held their picks and stroked the strings. We stared patiently, waiting, hoping to learn a new secret, a trick or a lick or a melodic phrase or a clever run that we would quickly commit to memory, and as soon as we got



MUSIC EDUCATION

SELF-TEACHING BY EAR

home we'd grab a guitar, dismayed to discover that it didn't quite sound the same as when 'he' played it, but playing it over and over regardless, in the hope that we might somehow stumble over the missing elements.

Those were simpler times, and as we prepare to enter the last decade of our century, it is clear to anyone who ventures beyond a couple of self-taught chords or basic piano and stares directly at the possibility of a career in the field of music that, while the music itself still consists of the same number of notes, the styles and influences are constantly changing, combining, separating, evolving, and permuting; and that the areas of business and technology have become, for probably a vast majority of musicians and music

"On the most basic level, self-teaching means simply picking up an instrument and banging away on it..."

people, inseparable from the music; and furthermore that the areas of business and technology as they relate to the music have not only become frighteningly complex and sophisticated, but that they are accelerating in their complexity and sophistication at an ever increasing rate of speed.

The purpose of this article is to outline the present day options available to the musician, from the aspiring to the accomplished, from the amateur to the professional, from the hopeful to the disillusioned.

We will attempt to cover all of the options, but there will doubtlessly be omissions, for which we will apologize at the outset, and hope that your letters will serve to correct and fill in the gaps.

Furthermore, it is our intent to maintain complete objectivity in revealing the results of this study. Deciding which of the following options or directions is most appropriate or beneficial is your exercise. It's not a matter of what is the best choice, but of what is best suited to your individual needs.

Music education encompasses everything from picking up an instrument and messing around with it until you begin to understand how to make music with it, right through to advanced, full-time, and ongoing conservatory training. We have divided the total picture into two major categories: teaching yourself and being taught; which have been further subdivided into teaching yourself by ear and teaching yourself with the help of visual aids; part-time or informal training and full-time or formal training.

There has always been and doubtlessly always will be the self-taught musician, the one who 'learned by ear.' It is an option that is considered by this magazine to be a legitimate one, inarguably valid.

The list of super-successful self-taught artists is an impressive one, (Elvis and the Beatles come to mind), not to mention countless unknowns who are quite content with the path they have chosen.

On the most basic level, self-teaching means simply picking up an instrument and banging away on it, drawing from whatever sources are available. These might include attempting to play along with your favourite records or the songs on the radio, picking up a few chords from one of those 'All Time Favorites' songbooks perched dog-eared on the family piano, or going to live performances and "watching their fingers." Anyone who is drawn to music and to the playing of an instrument will inevitably find themselves picking it up and banging away on it anyway. That kind of goes without saying, and for more than a handful of musicians (and it is tempting to start listing examples) it begins and ends there, with neither the need nor the desire for any kind of further education beyond what could be called on the job training, learning by doing.

On the other hand, it is not unusual for a musician who is self-taught to decide that they would like to increase their knowledge and ability through advanced studies of one form or another.

TEACHING YOURSELF WITH VISUAL AIDS

Many of your favourite music magazines, as you are no doubt aware, have instructional columns and features, as well as advice and suggestions, quite often written by experts in their fields.

In many areas of Canada, often on the public channels, you can watch a television program called *Rock School*. This 16 part series "produced by the BBC and distributed by WNET Educational Broadcasting in New York is the only televised how-to rock course available," according to Wendy Donnan, Media Services Co-ordinator for part time learn-

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ing, TVOntario. "(It) introduces you to the playing skills, equipment, effects, and music styles you need to develop your own unique sound. The full 16 part series is available on video tape, in six volumes, and can be obtained from TVOntario. Rock School has attracted both individuals who want to improve their musical skills, and teachers searching for a way of teaching popular music in the schools. School AV departments keep our videos in their tape libraries, fulfilling one of our main goals in using the series."

Rumark Video is "both a manufacturer and a distributor for music instruction videos," vice president Mark Helman told us. "We've made our own series: a four-tape series for beginners on classical guitar, and a three tape series on jazz guitar improvisation with Barney Kessel. Also, most of the other manufacturers are from the U.S., and we have become their distributor for Canada." With well over 90 tapes covering a variety of instruments and styles and aimed at the beginner, the intermediate and the professional, Rumark boasts some of the hottest names in music. "If you live in an area where the kind of music you play isn't performed on a regular basis - let's use fusion as an example - Larry Carlton might never come to your town, and being a music teacher myself, I know that ninety percent of learning a particular style is seeing it played physically; rather than flying to L.A. and knocking on Larry Carlton's door, you can pick up his video and spend as much time as you need with it." The tapes are available at most music stores and by mail order. The catalogue is free.

Almost all record and music stores, not to mention department stores or any other stores with a music department, have instructional books covering nearly every instrument and style. These books are also available at libraries. Alfred Publishing (Canada) Ltd. is one of the largest publishers of printed instructional material, and the exclusive distributor of Cherry Lane Music, which has "the best reputation in the business for guitar tablature books," we learned from Alan Ward, director of sales.

"We publish everything from our basic piano library to our brand new *Yamaha Band Student* which we did in conjunction with Yamaha Music Canada Ltd., book two of which will soon be available. We host seminars for piano, usually in the summer, across Canada. And we also do computer software that actually teaches you music theory, for almost every kind of computer."

Another publisher of instructional materials is Gordon V. Thompson Music. The trade sales manager for the company is Tim Bird. "We are exclusive distributors for CPP/Belwyn, one of the largest publishers in the U.S. of educational band material for schools. We publish a series known as *Canada is Music*, for elementary grades from 1 thru 8. The newest series that we've done is the *Materials of Western Music*. This series is required for various courses at the conservatory level. We've released in the last little while a French immersion book called *Chansons Pour S'Amuser*."

INFORMAL TRAINING

Saved By Technology is among the first of an entirely new breed of music stores dedicated to the computer-MIDI-keyboard-synthesizer-digital-sequencer-sampler-based forms of musical products. "Our company, as a retail facility, is quite education oriented," says Jim Burgess, president of this revolutionary new operation. "We've taken the approach of having a high level of product support, and educating our customers about the technology. Every two months we hold a product seminar, to give our customers an in-depth look at some of the new hardware and software products on the market." This 'user-friendly' approach doesn't stop here, by any means.

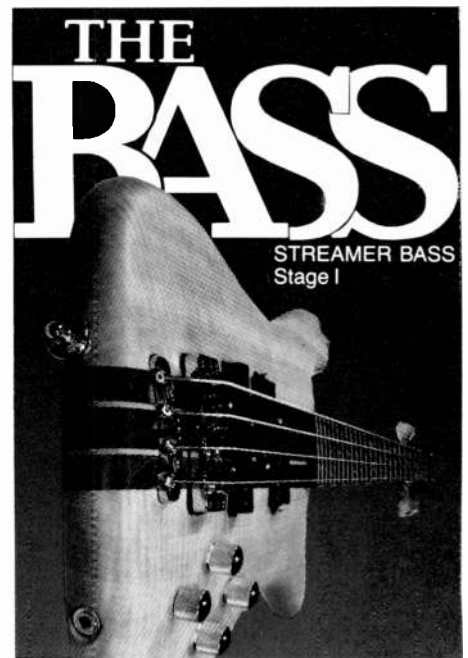
"The goal of every class is to have the kids produced a finished piece of music... using the various pieces of equipment and software at their disposal."

"At the current time, we are operating a course called *MIDI for Kids* and the format is one of creativity, in that it lets kids have hands-on experience with the new technology. The goal of every class is to have the kids produce a finished piece of music by the end of the class using the various pieces of equipment and software at their disposal."

Future plans for more serious courses include "an in-depth look at synthesis and the various techniques used to produce and create new sounds, and an in-depth look at sampling technology and the techniques involved in producing the best quality samples - techniques such as looping, merging sounds and generating sounds from software programs.

A third adult oriented course is a general introduction to MIDI for beginners. Courses are given on a two hour per week basis and a maximum of eight hours per course.

Technics is a manufacturer of electronic keyboards, and the Technics Music Academy (TMA) is a graded system of learning which is being used around the world by Technics keyboard sales companies. We talked with Dave Dempsey in Vancouver: "One of the things that we did, was take the learning of music and combine it with the learning of the equipment, so whether you take the pop keyboard course, or the home organ course, the



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idea is to give you enjoyment of your instrument and its functions, as well as learning to play music."

T.M.I. (Tartini Musical Imports Ltd.) is the Canadian distributor for various products including Fender, Akai, Alesis and Sunn, and conducts in-store clinics right across Canada. Guy Desjardins from Montreal has been conducting in-store clinics in Quebec and Ontario on the MIDI production studio. In Toronto and Western, Canada, Ian Puts has been giving clinics on the Akai EWI (Electric Wind Instrument) and EWI products. Peter Janis, product development manager of TMI's professional division, feels (as do many other

manufacturers and distributors of the new high-tech products) that TMI has a commitment that extends to educating the marketplace as to choosing and utilizing the new equipment available, from the beginner all the way up to the professional musician, composer, recording engineer, or producer. He speaks with marked enthusiasm of a number of projects currently in progress or in the planning stages. "We've opened a facility in Toronto. Our warehouse there has a room that's fully equipped - from digital patch bays right down to samplers and keyboards - and is designed for the dealers so we can give them an understanding so they in turn can teach people. And we are finalizing some designs for a similar facility in Vancouver."

Mona Coxson, a regular contributor to this magazine for about a decade, and author of a

book called *Some Straight Talk About The Music Business*", is usually booked up solid for 3 to 4 months in advance as a business consultant to artists, as well as speaking at various colleges. "I know how to market a talent. Where it's needed, if they don't know how to set up books, I can tell them how to take care of business. I have a reputation for being very outspoken, but very honest. These things aren't covered in school. It's amazing how much information is not readily available to the artist." At a cost of \$50 an hour ("cash, I don't take cheques!"), she is consultant to artists from every level and every aspect of the industry, and she's planning to retire soon so...don't wait for Spring!

"One of the advantages of conservatory training is the opportunities that the students have to perform in recital..."

Rosemary Burns, whose regular columns on vocals have been a fascinating source of information to the readers of this magazine since its inception, is a lady with an impressive track record. She has sung at the Metropolitan Opera, at La Scala, on the *Ed Sullivan Show* (the one on which the Beatles first appeared), with Guy Lombardo, and that's just the tip of the iceberg. When she returned to her native Toronto after a very successful career in New York, she was consulted by most of the agents of the day, who were having a peculiar problem with the musicians in their bands constantly losing their voices. "So many musicians don't want to sound conservatory trained. So my biggest problem was, how do you teach musicians, not singers, how to sing as a musician. The skills that I have developed in that area I've written a book about, and it's been what I've been writing about in my columns for the last ten or eleven years. I've been writing to the musician to show how to think of their voice as an instrument, and that's what I have to offer the musicians. Once I start teaching the voice as an instrument, they understand completely." In addition to setting up courses at Sheridan and Mohawk Colleges, Rosemary teaches privately at her home in Etobicoke, taping all of her sessions so her students will have a permanent recording of each lesson. Her book will be available early in this year.

CAPAC (Composers, Authors and Publishers Association of Canada) sets up seminars for songwriters, usually offering a discount to its members. "We try to cover all aspects of the industry, not just the song writing aspects," Larry Fitzpatrick of Writer/Publisher Relations told us. "We try to approach it on a flow-thru, starting with the song, moving on to what publishing is, how to make a demo,

SOME STRAIGHT TALK...

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First published in 1984, *Some Straight Talk About The Music Business* is now in its second printing with few revisions. They just weren't necessary. The Performing Rights and the A.F. of M. chapters do reflect changes in policies and statistics, the Promotion and Publicity chapter has new illustrations and ideas for your press kit, and the Making Demos chapter now includes a Song Demo Presentation Guide. Otherwise this is the same book that is recommended and required reading in most college and university music programs across Canada.

Some Straight Talk... is the essential handbook for the performing musician looking to establish a long, rewarding career in the music business, with lots of tips on alternate work options.

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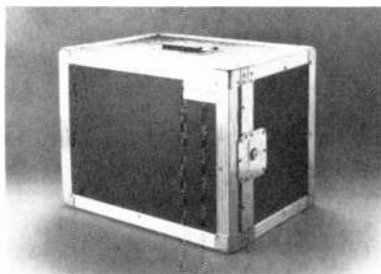
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and right on through to what distribution, promotion and touring is all about."

"PROCAN (Performing Rights Organization of Canada Ltd.) has for nearly twenty years now held seminars and workshops, primarily aimed at songwriters," director of public relations, Nancy Gyokeres informed us. "We've held them right across the country, from Halifax to Vancouver. The approach we've taken in recent years is what we call 'Demo Workshops'. We ask affiliates or songwriters to submit ahead of time a demo of a song and then the audience will hear the songs played at an afternoon session; and we put together a panel of professionals, including an A&R Director, a songwriter, a music publisher and a record producer to analyze these songs from their points of view." For further information you are advised to contact Nancy Gyokeres directly.

CFNY-FM in Toronto has in the past been affiliated with the PROCAN-CAPAC seminars and "The International Festival of Independent Music"; staged the "Women in Music Seminars", and the "Legal Aspects of the Music Business Seminars", and has, for the coming year, several projects in the works. Liz Janik, director of Canadian music development at CFNY, feels that much valuable information is difficult to find: "There are no resource books printed as yet. You have to get information on making it in this business through periodicals, seminars, workshops, magazines like *Canadian Musician*, - it's not information that's been collected and is accessible from one source. People who want to gain information have to be very dedicated to reading all the materials and trying to glean what they can from publications and books printed, perhaps, in other countries."

Upcoming programs will be announced on CFNY-FM 102.1 in Toronto and through other media, press releases, etc., and Liz Janik is hopeful of collaborating with PROCAN-CAPAC whenever possible.

There are a variety of music camps throughout the country. These are usually summer programs that run for a period of one or more weeks, and generally in the areas of classical, jazz, band instrument etc., from beginner level to intermediate and master classes. To get an idea of how one of these camps operates we spoke with Judy Preston at the Inter-Provincial Music Camp in Toronto. "We are geared to the high school aged musician, band instrument, and stage band. Our Jazz Camp is geared to all levels and with no age restrictions and directed by Phil Nimmons. We draw faculty from all over the U.S. and Canada, including musicians like Moe Koffman, Ed Bickert, and Guido Basso."

The Jazz Camp will run from August 19 to 25, and the Inter-Provincial Music Camp is scheduled for August 26 to September 3 this year.

Most music stores either offer some form of instrumental lessons in addition to the printed materials available, or else they know of private lessons and other programs that are available. If you are interested it would be a good idea to consult the music stores in your area. Like many of the manufacturers



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and distributors, the larger music stores are now offering clinics, workshops, and seminars that are centered around the new technology and the equipment that they offer for sale.

Steve's Music Store, for example, has many product-based clinics. "Where we get involved in the educational process," Jeff Sazant at Steve's Toronto store told us, "is first and foremost by giving in-store seminars dealing with products and their applications. Also, at our level of business the role of the salesman has been somewhat redefined to include the role of consultant and advisor, both before and after the sale, and quite often when there is no sale involved. We have also made our people available for on-location consultation, where they've gone to the customer's place to sort out problems and offer advice and suggestions based on their knowledge in the field. A program now under serious consideration is a series of video owner's manuals for products, some specifically addressing the products they refer to, and others of a more general nature."

We contacted Robin Leboe, the manager of Calder Music and Rentals in North Vancouver, who have one of the more extensive programs of store lessons. "We have a staff of four guitar teachers, a trumpet teacher, two drum teachers, two brass/woodwind teachers, and an instructor who teaches harmonica and folk guitar. We cover the spectrum from beginner to more advanced levels."

MIAC (Music Industries Association of Canada) executive secretary Al Kowalenko described an event which will be called MIAC Public Day.

"That is something that we are trying for the first time in 1989. This will be in addition to our August 12-15 Trade Show at the Metro Convention Centre in Toronto. The idea will be a 'discover music' kind of theme — we basically will open up the trade show to the public this year, for the entire day on the Saturday (August 12) from around noon until 10:00 pm. These shows are product displays of the 75 or 80 distributors/manufacturers that are MIAC members. In terms of a broad representation of an entire industry, it's the only time you can see such a complete array under one roof. The plan is to have not only the spokespeople available, but also to have clinics and seminars, demonstrations and things like that interspersed during the day."

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"The organization that I work for is part of the Yamaha Music foundation, which is a non-profit organization devoted to promoting the development of music education and music popularization across the globe" states Andy Jablonski, national manager of the

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Music Education Department of Yamaha Canada Music Ltd. He points out that: "We don't have what would be called 'manufacturers programs'. Very often the misconception is that we offer 6 or 8 weeks of tuition based on the purchase of a product. Some of our schools have no retail associated with them whatsoever!" The Yamaha Music School began in Tokyo in 1954 with an enrolment of 150 students and has expanded to 10,900 locations in 33 countries. The Canadian programs were started in 1966, and today the Yamaha Education System in Canada has an enrolment of 11,000 students taught by 230 teachers in 65 locations from Nova Scotia to British Columbia. "Yamaha's philosophy in music education is based upon the belief that everyone has the potential of developing their music ability. Yamaha believes that everyone has the capacity to create, perform and enjoy one's own music, and that through the joy of music we can all experience an enriched life. Our goal in music education is to introduce the general population to the enjoyment of music. Yamaha Music Education is learning, it's having fun, and it's creating music. Our teaching techniques are custom-tailored to match the students level of physical, social and psychological development. We develop our own programs. Our text books and our curriculum is designed by the Yamaha Music foundation in co-operation with Yamaha Canada."

Enjoyment is a priority in the Yamaha program. "Students have fun creating music with friends of similar age and ability. We teach in groups, and we believe that performing in front of an audience on a regular basis provides motivation and builds confidence. Group learning we believe is 'peer pleasure' as opposed to peer pressure."

Regarding the creative aspects of the program, Andy told us, "through activities such as singing and ensemble playing we develop versatile musicians who have the skill to express the music that's inside them. The development of creativity is our unique characteristic as compared to other education systems, and its built into all our music education programs."

"As part of the academic program of the University of Manitoba, we offer a Bachelor of Music degree with concentrations in performance, composition and history, and the combined or integrated Bachelors of Music and Education degrees, where a student graduates with two degrees at the end of five years. We also have a preparatory department of over 800 students which includes about 300 students in the Suzuki violin program." Henry Engbrecht is the Associate Director of the University of Manitoba School of Music. "There's also a gifted youth program in the preparatory division, designed specifically for those who are very talented, just to give them more opportunity to play — there are special workshops, and so on. I think one of the main features here is a uniquely cooperative relationships between the Faculty of Music and the Faculty of Education, which I believe is rare."

Sharon Harland is the Manager of the Mar-



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itime Conservatory of Music in Halifax. She described their ongoing program that starts at the beginner level and goes right through to the ARCT Diploma in teaching or performance or both. "The annual student body is usually about 600-650, part and full time, about a third of which are adults. We offer keyboard, organ, all orchestral instruments, voice, (for adults), etc.

"One of the advantages of conservatory training is the opportunities that the students have to perform in recital, both informal and formal. Examinations are optional, and we do one major fund raising concert every year. We also have a junior string orchestra for students from 9 - 15 years, which includes violin, cello, viola, and bass."

Dr. Peter Simon is director of academic studies at the Royal Conservatory of Music in Toronto. "Our programs are quite different from the full-time University programs. We have a Performance Diploma Program which we began a year ago, which is not encumbered by excessive input into academic or theoretical study. In our theory courses, which begin after the ARCT level, the instruction is focused on the pieces being played by the students, so there's a relationship to the music itself, a very direct one. With our academic courses, - music history and humanities - we've brought in Lister Sinclair, and his goal is really to motivate the thinking of the students, to stimulate them to read books, and go to concerts and so on, and the examination is a verbal one where their skills at communicating an idea or defending a position are examined. The Performance Diploma Program is restricted in terms of numbers - we had seven the first year and six last year.

"After that we have an Artist Diploma Program, a two-year course which is even more restricted, for the student that we think has a chance at a solo career, the kind of person who clearly only wants to perform. We have a one year orchestral training program, and an artist teaching program which is the first program of its kind that prepares a student to work within a community, so that they can assume a leadership role and so that they can accompany, conduct a choir, teach, arrange, and everything else. The resident ARCT program is a four-year course leading to our ARCT diploma, and that's for younger people. I feel we are the most comprehensive institute of this type in Canada. What we are going to do now is seek a higher quality of student, and just continue what we're doing. Our role as we see it is that we're trying to improve the cultural life of the country, to upgrade the standards of musical understanding of everyone in the country."

David Leonard is the president and founder of the Trebas Institute of Recording Arts, and past president of the Music and Entertainment Industry Educators Association of the United States, which is interesting because David is Canadian. "We seem to have a

MUSIC

EDUCATION

reputation as a recording school, and I don't know why because that only applies to a few of the 80 courses we offer, including courses in songwriting, arranging, orchestration, music production, synthesis, sound design, computer composition, copyright contracts, music industry marketing and merchandising, as well as audio electronics, engineering and so on.

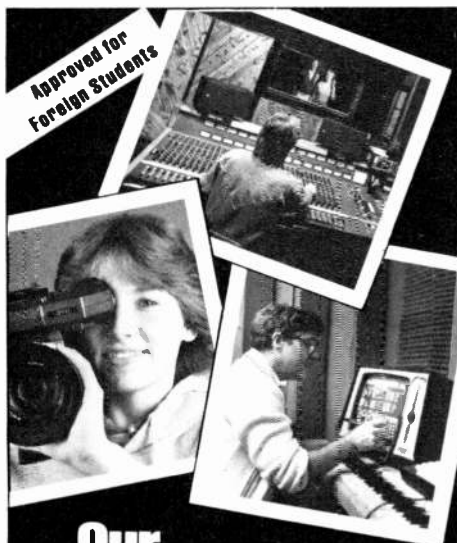
"The three programs, which are all of equal value, are recorded music production, audio engineering and technology, and music business management. We're restructuring. We've hired a curriculum director — he was the associate dean of Berkeley College when they had 25 students and brought them to 1200. He has a Masters Degree in Music, he's been teaching film scoring for 24 years and he's written 120 odd books on musical arrangements for keyboards, percussion, horns and so on. He's a full professor of film production, jingle writing and commercial production at the University of Miami. He spends six days a month travelling to all our campuses meeting our seventy instructors, standardizing the curriculum, discussing the problems, and coming up with a whole new set of courses (38 this past fall alone) covering synthesis, sound design, music and advertising, ethics and professionalism, the computer music courses and audio post production for video synchronization, which will take us into the year 2000.

"We've always prided ourselves on teaching not what the industry is but what it will be five or ten years into the future. We do not, however, teach music performance. We're looking at the multitude of career opportunities such as working in many elements of the industry that a musician would much rather do than drive a taxi or selling shoes.

"It's a four term program on the recording arts and sciences, which covers music technology and music business management, and it stretches over two academic years."

Gilles Valiquette is a name that is near legendary in his home province of Quebec. Among a continually growing list of awe-inspiring accomplishments is a recently established school called Musitechnic.

Frustrated by the sheer non-existence of instructional information on the new technology in french, "we didn't wait for anybody. We have three levels of education. The first one is the music business infrastructure - what is a publisher, what is a manager, how is the business organized? The second level is what I call the philosophy of the seventies - multitrack recording. And the third one, which is what makes the difference between our school and the others is all the new technology - MIDI, computers - you know, computing and the arts. It's at the CEGEP or college level. You can follow these courses intensively for one full year, but you can also pick and choose. We have \$250,000 worth of equipment; work stations, all the computers



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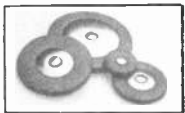
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Peter Kryshtalovich, school manager and curriculum co-ordinator of the OIART, which is the Ontario Institute of Audio Recording Technology, told us that the intent of the OIART program "is to supply people with any and all of the requisite background that they need to be involved in anything related to audio recording and audio recording technology."

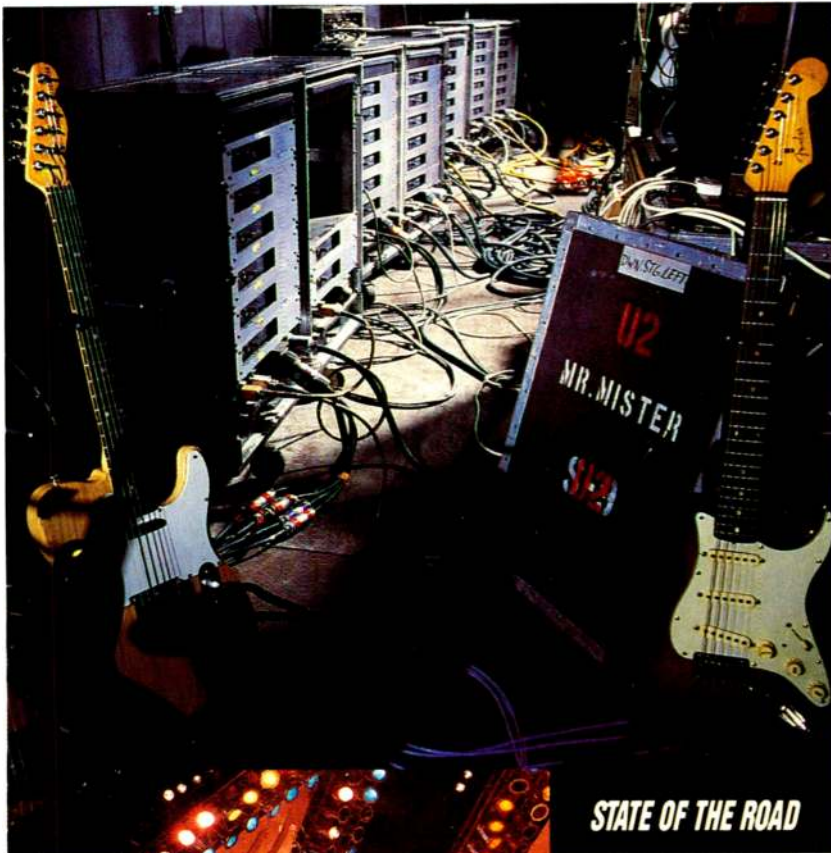
"The situation as it stands in that context is such that, the way the technology has moved over the last few years is that for musicians who became involved in independent production, their natural domain is the recording studio environment. About seventy percent of our students are musicians, but that is not a prerequisite. What we're looking for is someone who has a relevant background, be it in electronics, computer science or wherever, but it is mostly the musician who ends up being attracted to the audio recording field, either because they want to become a recording engineer, or simply function in a recording studio, or to understand and set up their own production facility.

"That seems to be a direction the whole industry is moving in as far as employment is concerned, or at least it's one avenue. The general notion of the musician heading off into the field of recording engineering or recording arts - it's a little larger than simply changing career focus - it's an environment that many musicians want to be at home and familiar with for the sake of their musical careers.

"But there are now so many career options beyond performing or teaching music, and musicians are becoming more involved in the music technology; and many of them end up in software development, sales positions where they're already familiar with the technology, and so on. The on-stage equipment these days is very much an extension of the studio environment. The heart of our program is the recording technology, but what we present in an eight month time span is essentially an integrated source of study. We have, apart from the orientation, courses in music business, acoustics, music theory - all integrated rather than added on. The courses run for one academic year, and we also have about five part time and continuing education courses on business and music, post production audio for video, music and MIDI, and so on."

A final comment that Peter made was interesting: "The bulk of the industry is filled with people who do have a musical education of one form or another, but have found themselves in an alternate career, something where their music and background is a necessity. And of course many musicians supplement their music careers with music related occupations."

Continued on page 68



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MUSIC E D U C A T I O N

Continued from page 66

The Institute of Communication Arts (ICA) sees as part of its mandate a responsibility to separate fact from fantasy, the fantasy being that a career in music or film will lead to a life of leisure and riches.

There are 16 and 24 track studios, a sound reinforcement system, an electronic music lab with all the latest toys and a video production facility. There are certificate programs in Commercial Music Performance, Audio Communications and Music Technology, covering two academic years, except for Music Technology which is one year. Neils Hartvig-Neilson is the Head of the Music Department. "This is probably the most comprehensive curriculum of its kind in Canada. For example, our full-time music students take private instruction on their instrument with school faculty while they're studying in group sessions in recording classes and business classes. Besides the one and two year programs we have accelerated six week courses." Interestingly, we were the first to learn of a new program, called *Music Composition and Technology*, which involves the purchase of \$7,000 - 8,000 worth of equipment, and is conducted primarily at home. This is a part-time course aimed at students who want to keep their day job or daytime studies. "It involves setting themselves up with a little digital-analog sort of computerized MIDI studio at home so they can work on their theory and arranging via computer software as well as class instruction, and actually apply it immediately.

"We tend to focus much more on the commercial music in terms of rock, pop, the recording studios, the FACTOR grants, the Bruce Allens - money oriented - making money at it, being able to make a living at it so you can afford to keep working at it and therefore get better at it."

One Final Note: although we don't hesitate to endorse self-teaching as a mode of developing your craft, ignoring the mountains of valuable information and learning available through various forms of teaching in music, music technology and music business is a rather more considerable decision today than it may have been in the past, and a decision that should be given serious thought and consultation. On the more positive side, however, in the field of music it is rarely difficult to change paths in mid-journey, and it's not unusual for the musician who is entirely self-taught to at some point decide to advance his knowledge and skills via some degree of formal or informal training.

In the end, you see, it really doesn't matter how you do it - that is your personal choice and in the final analysis of only passing interest to someone listening to your music - what ultimately matters is merely that you do it and do it well. In the simplest of analogies, a runner is a person who runs, a teacher is a person who teaches, a farmer is a person who farms and a musician is a person who makes music.



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SOURCES

In addition to all the options covered in the article, as well as those listed below, it should be noted that many schools have music education programs at the high school level and quite often further down the line, in junior high school and at the elementary levels. If you are interested, you can obtain further information from your local school or school board.

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Rock School: 1-800-387-1952 (In Toronto 231-4249)

Rumark Video: P.O. Box 8, Station 'S', Toronto, ON M5M 4L6.

Alfred Publishing (Canada) Ltd.: 300-1305 Pickering Parkway, Pickering, ON L1V 3P2.

Gordon V. Thompson Music: 164 Commander Blvd., Agincourt, ON M1S 3C7 or 29 Birch Ave., Toronto, ON M4V 1E2.

INFORMAL PART-TIME TRAINING

Saved by Technology: 10 Breadalbane St., Toronto, ON M4Y 1C3.

TMI (Tartini Musical Imports Ltd.): 2530 Davies Avenue, Port Coquitlam, B.C., V3C 3V7.

Mona Coxson: 2615 - 25 Mabelle Ave., Islington, ON M9A 4Y1 (416) 233-4700.

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Steve's Music Store: 415 Queen St. W., Toronto, ON M5V 2A5, 51 St. Antoine St. W., Montreal, PQ H2Z 1G9, 308 Rideau St., Ottawa, ON

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MIAC: 415 Yonge St., Toronto, ON (416) 598-7737

Music Camps and Schools: For a complete list consult Music Directory Canada '88, available through CM Books.

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40 Track Recording With Breeding Ground



by Chris Wardman

Breeding Ground were discussing how they wanted their next album to sound (and how to finance it) when we came up with the apparently brilliant idea of recording it in my basement. This was because I had been recording demos and writing songs with John Shirreff and bassist Gary Quinn over a two year period on my 4 track, and we liked the atmosphere.

Besides 'atmosphere' the only real pro gear I had was a Shure 58 mic, an Ashley compressor and Yamaha NSIOM speakers.

I knew I couldn't record live drums in my basement (which we definitely required) so we came up with a compromise solution of recording our bedtracks to 24 track and recording all the overdubs on some form of home multitrack.

Erikson Music (Fostex Canada) indicated that they could make an E-16 (16 track) recorder available to us, which opened the doors to making the project possible.

We proceeded to record the bedtracks at Winfield Sound (bass and drums) and then made a stereo transfer from the 24-track tape onto the Fostex E-16. This meant we could overdub 13 more tracks (plus one track for time code) onto the Fostex, and later sync it up to the original 24-track of the bedtracks when we mixed.

Little did we realize when we started out with our innocent idea that we would ultimately become involved in a 40-track 'basement' recording (minus 2 tracks for time code), especially since part of the theory was to avoid getting caught up in the technicalities of a 'big studio' recording. Another can of worms was opened as well because as the token engineering guy I knew

we had to consider at least a minimum of technical details.

I decided that if we had at least two strips of equalizers, we could record direct to tape without being at the mercy (or expense) of a studio quality board. After checking around we rented a stereo Focusrite EQ (from Number Nine Rentals) for one month.

Of course, we needed at least a 16 channel board to monitor the recorded tracks from the tape. We lucked in by borrowing a live 20 channel board from studio engineer Bill Kennedy. Finally we rented a dbx compressor (P.A. Plus) and a Neumann U87 microphone (Teletech) for the vocals.

The Focusrites, U87 and compressors are all standard in any major studio, and by recording straight to tape you avoid the need for expensive outboard gear (such as reverbs and delays) until you mix.

After we recorded the bedtracks and collected all the various pieces of equipment, we began the fun part of basement recording.

The guitars were recorded in an empty room in the basement. We used Fender and Marshall amps with various guitars and effects. The basic setup was to close mic with the SM58 and then place a heavily compressed mic about 4 feet away to record the ambiance. These were recorded onto two separate tracks and were both eq'd through the Focusrites.

For acoustic guitars we used the U87 upstairs in the kitchen. The results were quite good - especially the sound of the clock ticking and the fridge turning on and off.

Guitar player Hugh Gladish played an ancient Roland string machine through his Marshall amp on some tracks. This sounded

pretty interesting when one of the cats jumped on the keyboard at the end of a take. Of course we kept it.

Vocals were recorded in the living room during a heatwave. One good thing about the basement is that it's always the coolest place in the house. The main advantage in the home recording situation is that we could spend as long as we wanted on trying out various approaches to the vocals. Molly Johnson (Alta Moda) sang the backing vocals on a few songs and yes you can hear the band going to the fridge for beer during some of her tracks.

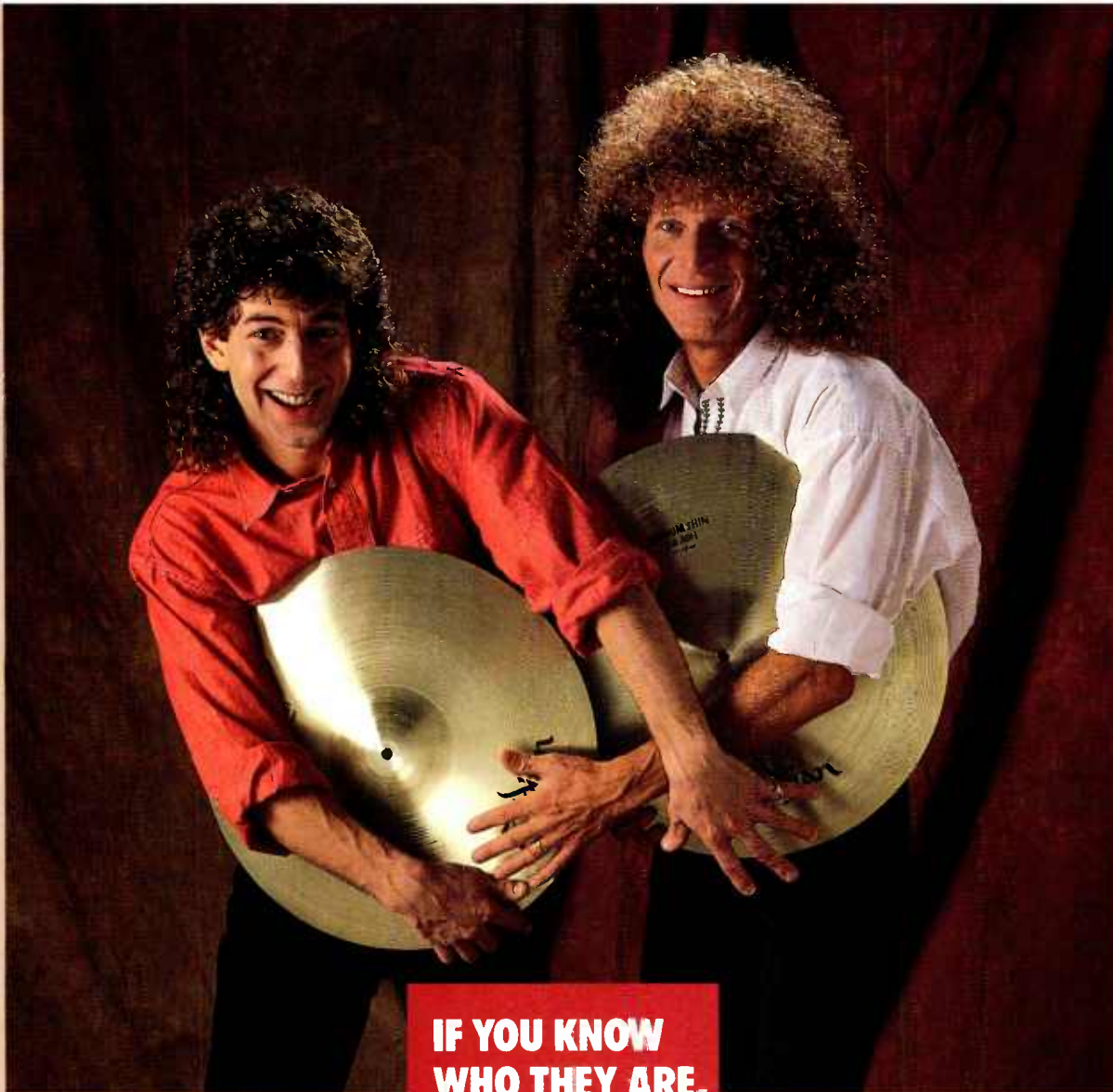
In our quest for new sounds, we sent Tad Winlarz (Chalk Circle) to the laundry room for his saxophone tracks. This created a huge natural reverb from the stone walls which sounded great in the final mix.

After we had finished recording all of the tracks it was time to mix. One thing we hadn't quite realized was the whole issue of syncing the two tape decks. For this you must lay down a sync code on one track of both machines and then use an external controller to lock the two machines together (or set an Offset number until they are).

Fostex lent us a 4030/4035 time code unit which worked extremely well in this application.

Overall I found this to be a cost effective method of recording, enabling us to spend a lot of time without incurring the full cost of professional studio time.

(Chris Wardman's production credits include albums for Chalk Circle (Mending Wall and The Great Leg) and Breeding Ground (Tails of Adventure).



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Simon says he got his first Zildjian cymbal in 1969—a 20" K Ride. "It was something special to play Zildjian. It still is." Now one of his favorites is the Z Light Power Ride. "It gives me a ping I can't find in any other cymbal."

"Zildjian cymbals are the best thing around," says Tommy, who was initially inspired by Joe Morello of The Dave Brubeck Quartet before he became, as he calls himself, "A rock pig on pizza."

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systems to warn of abnormal situations, and protects both itself and speaker systems from transients, overheating and short circuits. Monitor input and output connections are located on the rear panel.

The WP-9440 joins the existing family of Ramsa amplifiers which are available in 50, 100 and 200-watt per channel versions.

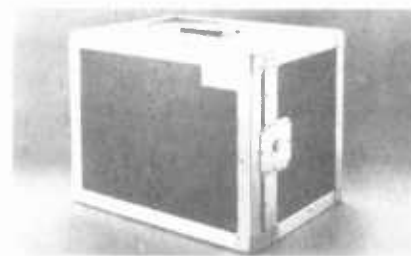
Ramsa is a brand name of Matsushita Electric of Canada Limited along with Panasonic, Technics and Quasar.

For more information, contact: Matsushita Electric of Canada Ltd., 5770 Ambler Dr., Mississauga, ON L4W 2T3 (416) 624-5010.

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Yorkville Introduces MP-4 Powered Mixer



Yorkville Sound has just begun manufacturing, under the Micromix series name, a new 4-channel, 140 watt powered mixer. Aimed as much at the installation market as at the musician, the MP-4 is a no-frills but professionally specified unit featuring balanced XLR inputs (all channels), unbalanced 1/4" (on channels 1,2&3), dual summed RCA inputs (on channel 4), preamp

clip indicator, master level and 3-way tone controls and an effects loop. The MP-4 can optionally be rack-mounted and is ideal for fixed installations, small P.A. set-ups, rehearsals, keyboard mixing, DJ work, etc.

For more information, contact: Yorkville Sound Ltd., 80 Midwest Rd., Unit 1, Scarborough, ON M1P 4R2 (416) 751-8481.

Audix Digital Monitors

Digital Design, a newly formed division of Audix Corporation, has introduced a series of near field studio monitors. Model LS-161 is a two-way acoustic suspension loudspeaker system featuring a 6 1/2" polypropylene woofer and a one inch, phase corrected ferrofluid cooled polymer dome tweeter. The woofer features a textured semi-hyperbolic cone, a ventilated nomex voice coil former, 4-layer high temp wire, and a closed cell polyurethane foam surrounded with precise edge termination properties. The tweeter, due to its ultra-light moving mass and liquid cooling, provides excellent transient response, and dampens the fundamental resonance, thus simplifying crossover termination. The tweeter and woofer are time corrected and produce a point source for superior image localization. The 161 is also magnetically shielded for post production application. Digital Design speakers are made in the USA.

For more information, contact: Peter Janis, TMI, PO Box 279, Port Coquitlam, BC V3C 3V7 (604) 464-1341.

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P.A.V.S. 19 is protected by a fast acting 10 amp fuse, accessed at the rear panel. A fixed heavy-duty grounded input cable is fitted for long term reliability.

The light and 8 AC outlets are simultaneously switched on and off by the power switch on the front panel. Advertising can be mounted across the prism, and for those installations where white light may be obtrusive, an ultraviolet tube can be fitted, thereby ensuring only rack equipment details will be illuminated. Further, two different coloured 'stick-on' light filters are provided, enabling the user to soften light coming through the prism, should this effect be desired.

For more information, contact: Applied Research and Marketing Inc., 388 Carlaw Ave., Toronto, ON M4M 2T4 (416) 465-6584.

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The keyboard's advanced damper pedal design allows multi-stage control of sustain (accomplished by actually changing the

sound source envelope according to the degree of pedal depression).

The CPS-700 features MIDI and permits connection with other MIDI instruments, sound sources, sequencers and personal computers.

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For more information, contact: Casio Canada Ltd., 2100 Ellesmere Rd., Suite 240, Scarborough, ON M1H 3B7 (416) 431-3747.

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Pixel Super Librarian With Superlib Desk Accessory

Pixel Publishing has announced the release of Super Librarian, a MIDI patchmanagement program for the Atari ST.

Super Librarian is a comprehensive MIDI database available for the ST. At present, it supports over 40 different MIDI instruments. Instructions for sysex data transfers for individual devices are stored in 'profiles', and can be easily altered or updated by the user. As new devices reach the market, their 'profiles' will be made available, at no cost, to registered users. Users will be able to upgrade their Super Librarian in a matter of minutes.

Super Librarian allows the user to send and receive patch information from multiple MIDI devices. Using the Bulk Organizer feature, patches may be copied, swapped or renamed, and banks may be reorganized to suit the user's needs.

Up to eight devices may be accessed at any one time via the Device Panel, and each de-

vice can store up to 288 files. A file may contain information for an entire bank, a sequence or even a single patch. Multiple Device Panels may be stored to disk, allowing the user to create an infinite number of configurations.

The devices may be accessed on discrete MIDI channels, and Super Librarian will address a programmable MIDI Patch Bay, making sure that sysex data is routed to the proper device.

The Super Librarian program also includes the Superlib Desk accessory that allows the user to transmit files while operating any GEM-based sequencer. Other features include a Mini Sequencer, allowing the user to audition patches from within the program, and selectable English or French menus and screen display.

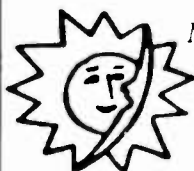
For more information, contact: Pixel Publishing, 1573 Eglinton Ave. W., #3, Toronto, ON M6E 2G9 (416) 785-3036.

INVISIBLE Expands Workstation Products

Invisible Products Corporation has unveiled its new MS3000 MIDI-Studio Workstation, the world's first patented support system for large MIDI setups utilizing computers. The Workstation's three tiers and two shelves are each height adjustable from 27 3/4" to 49", for user flexibility. The MS3000 integrates and supports an entire music system on less than five square feet of floor area, making it ideal for anyone working in limited space.

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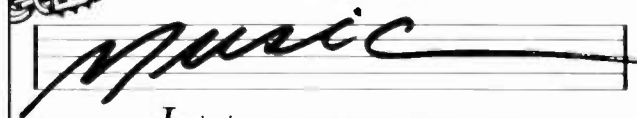
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Four new technologies are incorporated into the 2100CEL. They include the Series Resonant Switching Power Supply, Switching Power Amplifiers, Downward Expanding Noise Reduction and Serial Data Footswitching Technology. The result is a reduction in size, weight and heat of the amp as well as eliminating the hum or interference found in most conventional amps.

The 2100CEL includes a variety of built-in effects: compressor on both channels for added sustain, adjustable stereo reverb for added depth, fully adjustable stereo chorus (both rate and depth can be controlled). Also included is a built-in noise reduction system

on each channel with adjustments for threshold and fast and slow release times to eliminate all noise, including noise from any external device patched into the effects loop or auxiliary in.

Inputs include one guitar input (on the front panel), an effects loop for interfacing with mono signal processing equipment and a stereo aux in for returning stereo effects in the effects loop or adding a signal from a stereo source. Outputs include left and right balanced low impedance outputs (switchable from stereo to mono) and both left and right external speaker jacks. The level of the power amplifiers in the 2100CEL can be controlled independently of the balanced outs with a front panel master volume.

A five-function digital foot controller, the Gallien-Krueger RFG5, is available for switching channels A/B, compression on/off, gain boost on/off (on "B" channel only), stereo reverb on/off, and stereo chorus on/off.

For more information, contact: Heint Electronics Inc., 41 Industrial Parkway South, Aurora, ON L4G 3Y5 (416) 727-1951.

Akai S-950 Digital Sampler

TMI has announced the release of the Akai S-950 digital sampler. The S-950 offers various sampling rates with a maximum 48kHz and a 12 bit linear resolution. The option of "load while playing" will interest anyone who plays in a live context, or a studio situation where time is money. Featuring a direct to digital CD/RDAT interface with optional hard drive storage, the S-950 may find its way into many pro keyboard racks. The internal memory of the unit is 750 kilobytes and can be expanded to 2.25 megabytes. It features expanded keygroups (99) and the increased programs (200) combined with a time stretch feature, which can vary the length of a sample without altering the pitch. Both high density and regular double density discs can be used.

For further details, contact: TMI, 2530 Davies Ave., Port Coquitlam, BC V3C 3V7 (604) 464-1341.

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S.R. & D. Stereo Modular Amplifier

After almost two years of research and a Boston tour, Tom Scholz and his staff of engineers at SR&D (Scholz Research and Development) have come up with what they claim is the "ultimate stereo stage system" for guitar, the Rockman Stereo Modular Amplifier.

Housed inside the AC-powered head case are four different configurations of Rockman Rock Modules which include the Sustainer, Distortion Generator, 12-band Instrument Equalizer, Stereo Chorus, and Stereo Echo. MIDI control is provided by the new MIDI Octopus Effects Switcher module. A 500 watt stereo power amp drives the Rockman speaker cabinets, which are designed to avoid the loud spots and holes found in front of typical 4x12 cabinets.

The modular design allows for updating and expanding the system at any time.

For more information contact: Scholz Research and Development, Inc., 1560 Trapelo Rd., Waltham, MA 02154 (617) 890-5211.



Aspri Mechanical Reverb

Aspri Creative Acoustics has announced the launch of a new concept in artificial reverberation designed for acoustic guitars. The Aspri Reverberation System is a mechanical reverberation device - it uses no batteries or power supply of any kind. Intended for use with all classical-style (nylon string) acoustic guitars as well as most steel string models, the unit clips on to the bridge of the instrument with a 'talon' or clamp over the foot.

Installation is relatively easy by following the enclosed instructions. The first time it's installed it must be adjusted for the particular instrument, but once it has been fine tuned it may be removed when putting the guitar in its case, and reinstalled when needed for practicing or performance.

This unique device utilizes springs which are hidden inside the black plastic housing. It doesn't touch the sound board of the instrument, so it does not affect the volume or tone of the guitar, but merely adds a reverberation effect.

For more information, contact: Aspri Creative Acoustic, 6963 St. Hubert St., Suite 200, Montreal, PQ H2S 2M1 (514) 274-3658.

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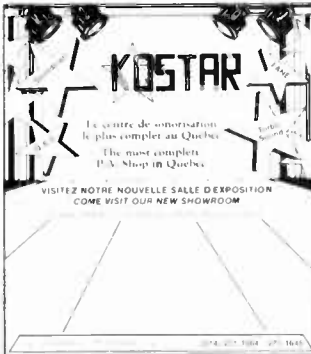


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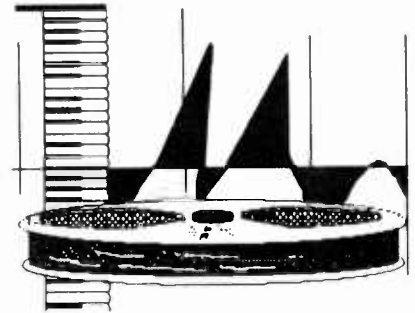
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