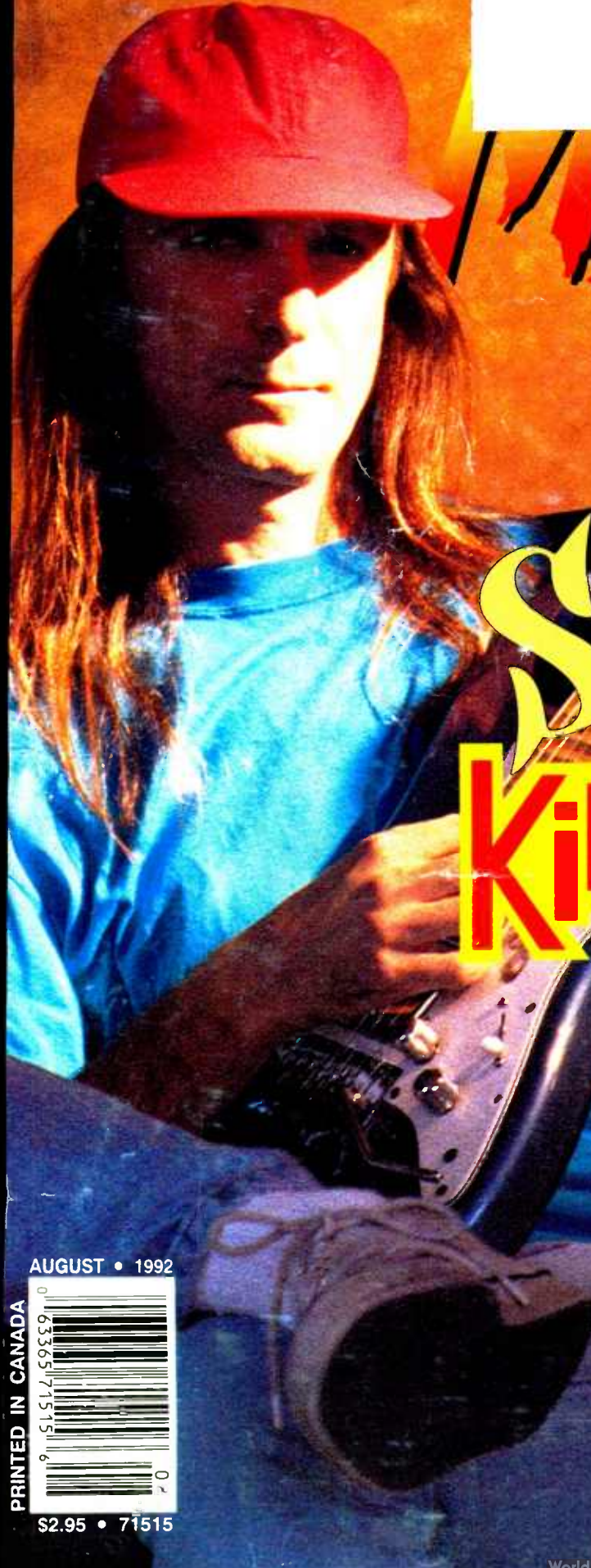


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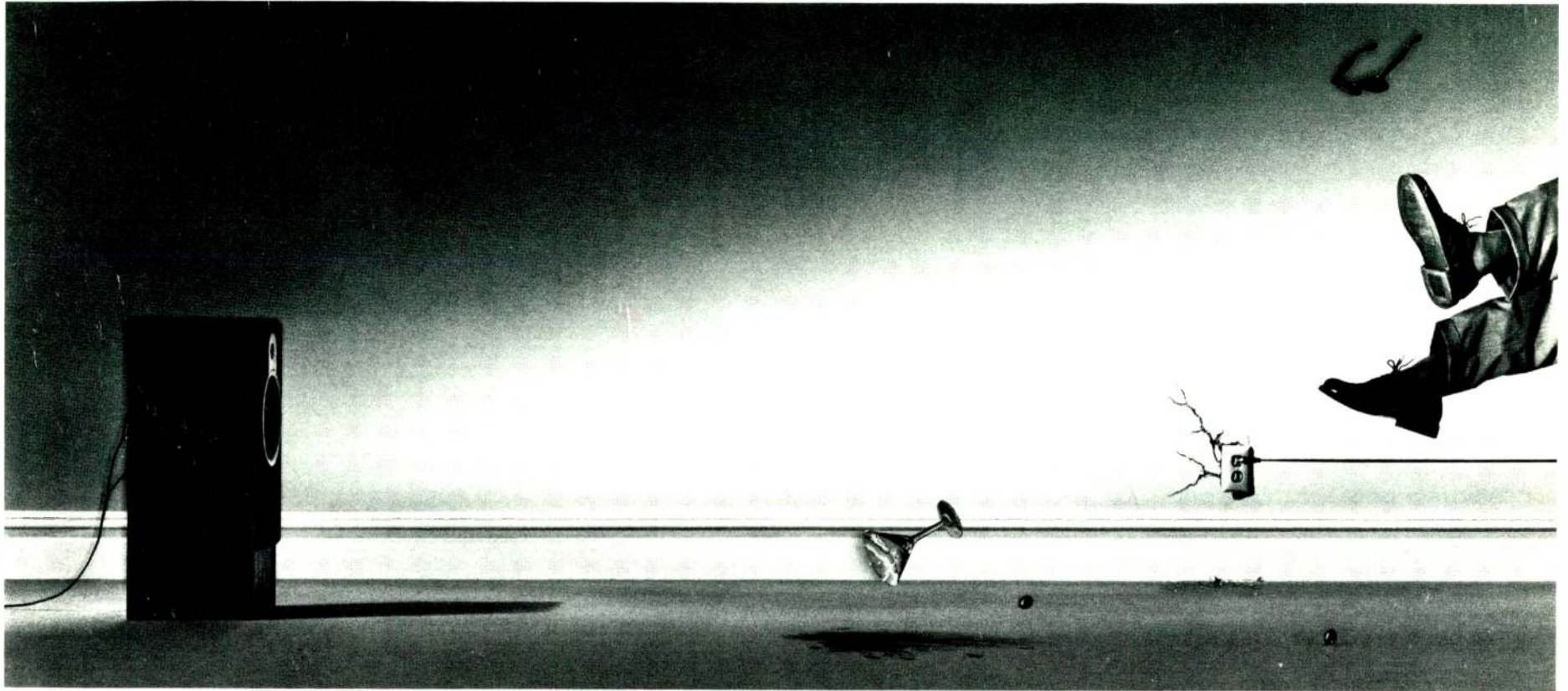
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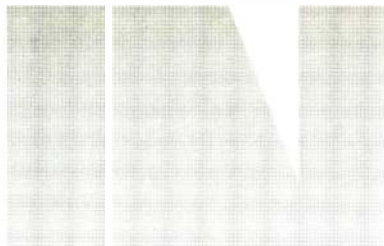
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KIM MITCHELL 36

Canadian rock icon Kim Mitchell is back with a summer tour and new release. Kim discusses his fifth solo release, *Aural Fixations*, a recording which is in many ways a departure from previous works.

by Richard Chycki

A TRIBUTE TO BRIAN MACLEOD 46

Producer/songwriter/performer Brian MacLeod lost his two-year battle to cancer on April 25, 1992. *Canadian Musician* pays tribute to this multi-talented artist.

by Richard Skelly

CANADIAN Musician

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Brian MacLeod

42 MONKEYWALK

Vocalist Bil Ringennberg and bassist Andrew Frank discuss their unorthodox songwriting methods, the production of their debut recording, and their difficult-to-categorize sound.

by Chris Gudgeon

51 FOCUS ON HOME RECORDING

Canadian Musician explores new developments in recording products, and looks into some home studios to see how musicians are recording today.

by Shauna Kennedy

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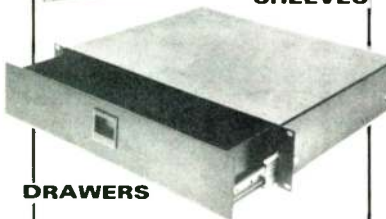
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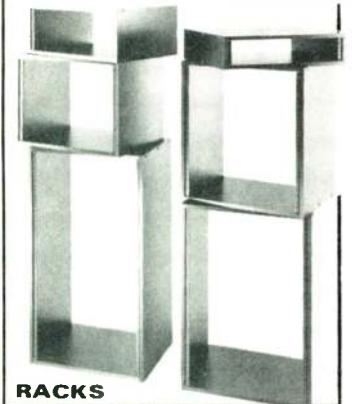
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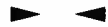
FEEDBACK

Oh, Canada!

I am writing to you regarding the Guitar Bass feature (June 1992) which mentioned bassist Adrian Davison. I have read about him in *Guitar World* and *Bass Player*, and I naturally assumed he was American. Why haven't you done more on him? Since he is Canadian, I would expect that *Canadian Musician* would be the first to jump at the chance to feature an artist of international fame. Will you be featuring him in the near future? I would like to read about artists other than the usually featured, well-known pop artists. I would have liked to have discovered a Canadian artist for the first time through a Canadian publication! Do we always have to follow the States? Are there any other talented Canadians I have yet to see — first in American magazines?

I read *Canadian Musician* primarily to support Canadian talent, to become aware of what's out there, and to feel a part of the scene. I also read it because I enjoy the honesty and integrity of your magazine. Thanks for giving our music industry a unique identity. Keep up the good work!

Dennis Peterson
Etobicoke, ON



Back to Bassists

I saw an article on bassist Adrian Davison in the June issue of *Canadian Musician*. Why have I never seen any articles focusing on this guy? I have both his albums and I think he is amazing. I have been playing bass for 4 years and I would love to learn some of his licks. Would it be possible to see a transcription of something from his second album? I would like to hear about his influences, study habits and tapping tips for the beginner and intermediate tapper. Do you think you might be able to write about him in the near future? I have tried to pick out notes from the album, but it's almost impossible. I would really appreciate any help you could give me.

Wil Reese
Scarborough, ON



Adrian Davison

PHOTO: JOHN PHILLIPS

Thanks!

Just a quick note to thank you and your staff for their role in presenting "Takin' Care of Business 92".

Not having attended a workshop of this kind previously, I must confess that my husband and I attended with some trepidation. However, we were more than pleasantly surprised by the quality of the event.

As owners of Entertainment Resource Management, we especially valued the networking opportunities and the insight and knowledge so generously shared by the panelists. We were also very impressed with the moderator, Bob Roper, who, in addition to adding his own valuable comments, made the difficult task of facilitating appear easy.

Thanks again!

Brenda and Vince Herzimer
Toronto, ON

Juno Disappointment

If the Juno awards are for the best in Canadian music, why did they choose not to broadcast the 'most promising' artists? I don't understand. How are people supposed to find out about up and coming acts when the Juno people don't expose them?

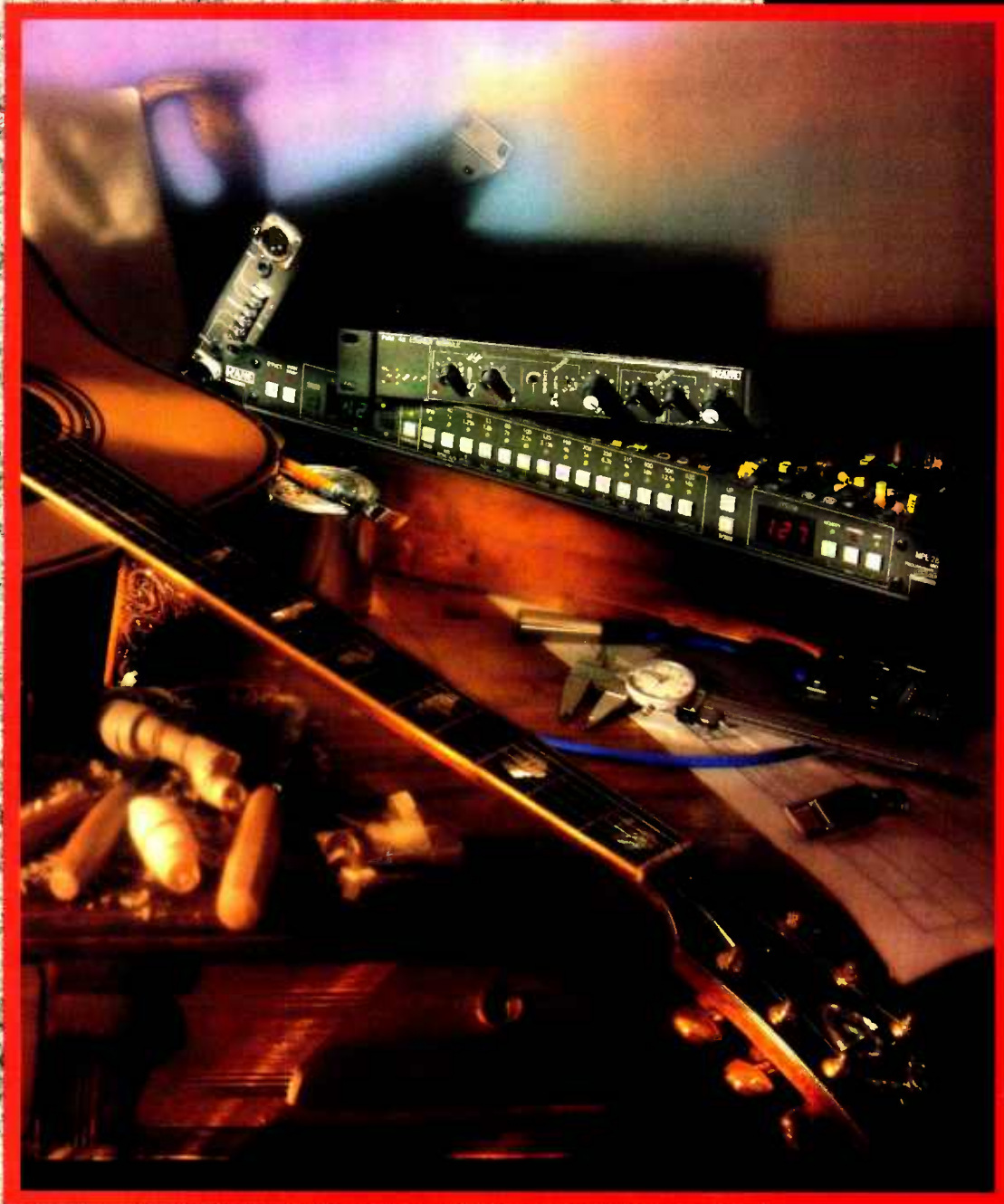
Cindy Jony
Vancouver, BC

A Brian MacLeod Memorial Fund has been set up through the Canadian Cancer Society.
Make cheques payable to Canadian Cancer Society
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Up FRONT



CD COMPILATIONS

Getting a song into the hands of the right people or playlisted on the radio is a difficult task. Even if an artist has already secured management or publishing, the cost of producing a marketable release can be considerably high, often out of reach.

In many cases, as with some songwriters for example, a full-length release just isn't feasible. Having a song included on a CD Compilation may prove to be the ideal vehicle for presenting your music to the industry.

The compilation CD as a demo format is now widely accepted by radio stations, and has proved to be a valuable promotional tool for artists with previous vinyl releases, allowing them to re-release popular tracks in the desired modern format. As most radio stations' vinyl libraries are becoming defunct, releasing on CD ensures the best chance of receiving continued airplay. Many record companies and industry organizations use compilations as a vehicle for showcasing their artists, and there are many opportunities for musicians who want to take advantage of this medium.

FACTOR has established the Compilation CD Program. The purpose of the program is to assist unsigned Canadian recording artists that do not have national distribution at the time of application by partially financing the production costs of professional recording projects. The funds are dispersed in the form of a grant, and FACTOR will contribute up to 50% of the approved recording budget (to a maximum of \$2,500.00). Successful applicants will be included on FACTOR's compilation *On The Right Tracks*, which is released to radio stations and record companies. Program applicants must reside in Canada as Canadian citizens or landed immigrants, and the song to be recorded must be 100% Canadian. Deadlines for submitting applications are as follows:

Rock Pop, Country, Easy Listening (MOR), and Dance/Rap: September 30, 1992; December 21, 1992 and March 31, 1993. Children's, Jazz, Folk/Blues, Worldbeat and Classical: November 30, 1992. For complete program information and applications, contact: FACTOR, 100 Lombard St., #304, Toronto, ON M5C 1M3 (416) 368-8678.

CBC Radio Variety is seeking demos for compilation projects. Themes that are now being developed are Reggae and New Women's Voice. Billy Bryans, who received a Juno for Best Worldbeat Recording for the compilation *The Gathering*, will be overseeing the projects. Please forward song demos, bio and contact information to: Radio Variety, Attn: Ann McKeigan/Billy Bryans, P.O. Box 500, Stn. A, Toronto, ON M5W 1E6 (416) 364-9533, FAX (416) 364-9533.

Many companies now offer, for a fee, a spot on a compilation project, and if an artist feels his/her material is strong enough to garner attention through this medium, the benefits may be well worth the investment. Most projects are geared towards a particular style of music, and the cost generally includes shopping of the CD to key industry people, and a personal supply of CDs for the artist to distribute as he/she wishes.

Worldbeat CD Compilations offers a number of different promotional packages. They have packages geared to artists seeking publishing or management, full-service packages for all styles of music which include computerized tracking, and a special package for dance-oriented music which services the CD to dance pools and key clubs. For information and prices, contact:

Worldbeat CD Compilations, P.O. Box 141, Stn. S, Toronto, ON M5M 4L6 Phone/FAX (416)484-8789.

RDR Promotions have been producing their Promopak and Countrypak compilations for some time now. Artists with songs on past compilations include Messenjah, Leroy Sibbles and Juno nominee Lennie Gallant. RDR's Countrypak compilations have met with particular success on country radio playlists. Their packages include a complete follow-up mailing list of who your song went to, as well as weeks of national tracking and computerized reporting. For further information, contact: RDR Promotions, 7370 Woodbine Ave., #12, Markham, ON L3R 1A5 (416) 477-8050, FAX (416) 477-9646.

M.E.A.T. Magazine is now accepting bookings for the 3rd edition of *RAW M.E.A.T.*, a compilation release of unsigned Canadian 'metal' bands that will be released this September, and is timed to coordinate with this year's Foundations Forum '92 in Los Angeles — the annual heavy metal seminar that attracts over 5,000 delegates from around the globe. Bands on the CD will also get editorial coverage in an upcoming issue of *M.E.A.T.* and the opportunity to play a Toronto gig around the time of the CD's release. Deadline for booking and delivery of payment & materials is August 1st, 1992. For more information, contact: M.E.A.T. Communications Inc., P.O. Box 35, Stn. O, Toronto, ON M4A 2M8 (416) 699-8486, FAX (416) 690-6697.

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BREAKS

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... Attending **Westex** proved to be a lucky day for Vancouver musician Rob Montgomery, who won a trip to Hollywood courtesy of *Canadian Musician* and Musicians Institute, at the Westex Music Exhibition, held this past May in Vancouver, BC. Montgomery, 25, is lead guitarist for Vancouver blues band Inognito, whose independent CD was recently released. His prize includes round-trip airfare to Los Angeles, one week's accommodation at the Hollywood Roosevelt Hotel on Hollywood Blvd., study sessions at Musicians Institute, tours of clubs, recording studios and more.



PHOTO: GARTH BOWMAN

Rob Ashen of Musicians Institute, Hollywood, with contest winner Rob Montgomery.

Rob will be taking his trip sometime before the end of the year and will undoubtedly have some tales to tell about his adventure — we'll keep you posted.

... **Sierra Records Inc.** is a young, aggressive Canadian label in search of Canadian artists in the Dance, R&B, Soul and Rap categories. Their aim is to promote the talents and value of Canadian artists, and an upcoming release of various projects is currently in production. The company is actively seeking new talent for label consideration and unsolicited demos are welcome. For more information, contact: **Sierra Records Inc.**, 192 Spadina Ave., #313, Toronto, ON M5T 2C2 (416) 594-6640, FAX (416) 594-9241.

... **The SOCAN Advanced Songwriter Workshops** offer songwriters from coast to coast the opportunity to work with top songwriters and with their peers on a one-to-one basis. For more information, contact **SOCAN**, 41 Valleybrook Dr., Don Mills, ON M3B 2S6 (416) 445-8700, FAX (416) 445-7108.

... **The Independent Distributors Association of Canada (IDAC)** will distribute CDs and cassettes of Canadian independent artists not found on record store shelves, through a mail order catalogue format. After approaching Music Directors across Canada, IDAC found there was a need for this service as well as overwhelming support. The program gives indie artists an outlet to sell their music from other than at concerts or on their own, and is non-exclusive, allowing artists to use other means to distribute their music. For information on membership services, contact: **IDAC**, 7370 Woodbine Ave., #12, Markham, ON L3R 1A5 (416) 475-0307.

... **Paul Airey and Judy Harnett**, both of Vancouver, have won the \$10,000 prize for their collaborative effort in the **125 Gold Songwriting Contest**. Over 600 entries were received from across Canada for the nationwide contest to find a song celebrating Canada on its 125th birthday. The winning song, "Listen to the Land", will be produced by well-known Quebec composer Manuel



PHOTO DOUGLAS LONG

Judy Harnett and Paul Airey, winners of the 125 Gold Songwriting Contest

Tadros, who will also adapt the song into a French version. The recording will be distributed on CD to television and radio stations across Canada.

... **The Rock Exchange** matches up bands who are interested in playing out of town, away from their home following. The main advantage of the exchange is that it allows bands that want to tour other cities the opportunity to play to larger audiences than if they set up the show and headlined it themselves. The matched bands play both cities, with the visiting band opening for the hosting band. Touring expenses can be lowered if the host band can provide a place to sleep and some of the larger equipment for the visiting bands. For more information, contact **Boscobob Music**, 156 Pape Ave., Toronto, ON M4M 2V8 (416) 469-1534.

... **Deadline for the 1992 Scarborough Arts Council Songwriters' Contest** is July 31, 1992. Winners in the annual contest, established in 1989, receive up to 24 hours of recording time, valued at \$1200.00. For more information, contact the **Scarborough Arts Council**, 739 Ellesmere Rd., Scarborough, ON M1P 2W1 (416) 755-2209.



PHOTO: GARTH BOWMAN

(left to right) Woody Turnquist, Marketing Director, Music West, Deborah and Trevor Warner, winners of the Roland Canada National JV-80 synthesizer promotion, Ed Wong, General Manager of Roland Canada, at Music West, Vancouver Trade and

EVENT SCHEDULE

Percussive Arts Society
New Orleans, LA
November 11-14, 1992
(405) 353-1455

Producing and Marketing an Independent Record
Toronto, ON
November 29, 1992
(416) 485-8284

Midwest Band and Orchestral Clinic
Chicago, IL
December 15-19, 1992
(708) 729-4629

East Coast Music Awards and Conference
Halifax, NS
February 11-14, 1993
(902) 423-6376

The Record Industry Conference
Toronto, ON
March 18-20, 1993
(416) 533-9417

MusiCan '93
Toronto, ON
March 20-21, 1993
(416) 533-9417

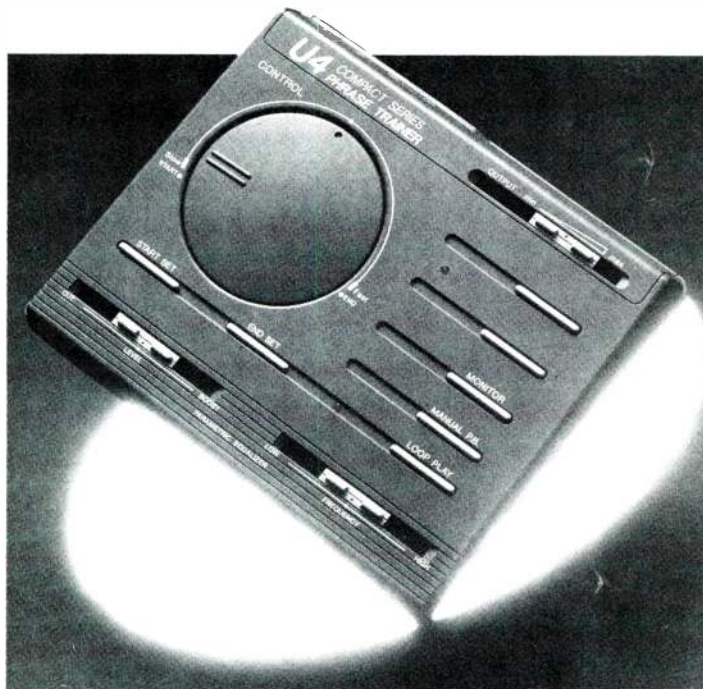
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AKAI U4 PHRASE TRAINER

by Richard Chycki



So you've picked up the latest Steve Van Satriani album, just dying to pick up that 256th note triplet run at the end of that first tune. Hmmmm . . . sounds like greased lightning. Betcha wish you could slow down that riff to hear what he's playing, don't ya?

The Akai U4 is just such a device. It eliminates the need to run LPs (remember those?) at half speed or perform magic tricks with dual speed 'portastudios'. The U4 will sample a 7.3 second portion of music material and allow the user to manipulate the tempo at between 45% and 250% of its original tempo

with no change in pitch! Previous methods would drop riffs down an octave, so bass players would often be stuck listening to mere seismic vibrations when their material was slowed.

A scant 16.2 cm x 14.3 cm, this unit packs a technological punch behind its deceptively simple covering. A 1/4" rear panel input and 1/8" mini stereo jack allow the user to connect an instrument and music input device respectively. The input is internally limited and will readily accept a wide range of levels with no problems. Corresponding line and phone outputs are on the side of the case. The U4 is battery powered, sucking a hefty 100 mA from its six 'AA' cells. You get a brief six hours use; so, unless you really need the ultimate portability, do your pocketbook and the environment a favour and use an AC adaptor.

The front panel is dominated by a large tempo knob, which also assists in the truncation process of the music sample

(when used in conjunction with the start set/end set switches). Two modes of sampling are offered: method 1 is the conventional push-to-record method; the other method continuously records material, disposing of the old input material as the memory is continuously filled. When you pass the riff of interest, simply hit the manual P.B. key to terminate recording. Manual play is a one-shot play mode; loop play continuously cycles the material. It is possible to monitor the input material without engaging the recording function by pressing the monitor key. A simple but effective one band quasi-parametric EQ helps to emphasize dominant frequencies in the instrument of interest for greater clarity.

The U4 uses quantized eight bit sampling technology at an 8.4 kHz sampling frequency. Bandwidth is limited to approximately 4 kHz — not great but perfectly usable for the purposes intended.

In use, it was a pleasure to capture

lightning riffs and slow them down to a learnable speed. The distortion that is inflicted on the program material from the pitch modification algorithm is definitely audible, yet it is very definitely the lesser of the two evils when compared to the octave pitch drop of other conventional slow-down-to-listen methods. A by-product of its technology, the inherent lack of mechanical manipulation reduced distraction and increased learning time. The limited bandwidth actually proved useful by reducing unwanted program fill like cymbals. Guitar riffs came into clear focus out of a dense

mix through the use of the onboard EQ.

It's great to see technology being applied to innovative ideas like this. I could see every contemporary music school having a bunch of U4s to further enrich students' ear training abilities. Coupled with the fabulous published books and videos about instrument technique, the U4 would make a powerful addition to a comprehensive music education program. And off the record, it makes a great down-and-dirty loop maker for rap-like music cycles. Akai has a clear winner here.

For more information on the Akai U4, contact: Shiro (Canada) Ltd., 5505 Royalmount, Montreal, PQ H4P 1J3 (514) 735-4647, FAX (514) 342-1698.

Richard Chycki is a guitarist and engineer, presently working with producer/engineer Joe Hardy on the newest release by The Jeff Healey Band. He is also involved with the all-digital facility, StreetBrothers Productions, in Toronto.

BAND-IN-A-BOX AND MIBAC JAZZ IMPROVISATION SOFTWARE

by Benjamin Russell

Many musicians understandably turn up their noses at the faintest hint of anything artificial in music. The '60s saw controversy over the Monkees — today it's Milli Vanilli. The introduction of MIDI opened many opportunities for "cheating" and after the initial techno-hype, there was the inevitable roots backlash. Now the dust has settled a bit, and hopefully everyone is beginning to get a more balanced picture of what technology can and can't do for musicians. Let's look at a couple of computer programs that are a boon for players and songwriters alike.

Band-In-A-Box (for IBM, Macintosh, and Atari) and MiBAC Jazz Improvisation Software (for Macintosh) are auto-accompaniment programs. Both allow you to type in chord names and the programs do the rest, intelligently generating drum, bass, and rhythm instrument back-up. Both programs do this so well, it's scary! Both use MIDI to play parts on synths and drum machines. However, from here on in, the similarities are harder to find.

Conceived as an educational tool by college level jazz instructors, MiBAC is designed to replace music-minus-one practice tapes. Its orientation is strictly jazz, but it does this brilliantly. Easy to learn, it has a superb manual including an excellent tutorial.

To create a song, first decide on the structure — whether there is an intro and/or coda, chorus length and number of choruses. Then chords are entered on what looks like a lead sheet.

MiBAC's strength lies in its sophistication and ability to customize choruses independently. For example, in chorus 1, drums play alone for several bars, then are joined by bass, then piano. Chorus 2, chords are varied. Chorus 3, drum sounds change, and there's a transposition. Chorus 4, piano plays in one style while bass and drums play in another. Chorus 5 transposes again and a decrescendo fades out with drums alone in a final coda. Instruments

may be "humanized" to play looser on selected measures, or bass may be "tweaked" to play ahead of or behind the beat to vary musical tension. Random chord changes allow the element of surprise if desired.

Leadsheets may be printed in any transposition. Educators using the program to compile practice tapes for their students will be pleased to discover they may specify tape, side, and cut number on the leadsheet for reference along with the title, composer, comments, and tempo.

Other useful features include a song time calculator and the ability to rehearse up to 10 songs in a row using the "Play Multiple" menu item.

Band-In-A-Box (BIAB for short) has a completely different orientation. Meant for popular consumption, with no "hi-falutin" ideas about education, this program seems to have been conceived for times when the family gathers round the home computer to sing old standard tunes to bossa nova beats. But wait! First impressions can be deceiving.

The latest incarnation, Version 5, offers auto-accompaniment of drums, bass, piano, guitar, and strings, depending on the style you select. The basic package comes with 24 built-in styles (including, ironically, "Milli Pop") but options include up to 100 styles running the gamut from polkas to rap, from country to world beat. If you buy this program, go for the extra styles.

Ease of use has been maximized — you don't have to be a rocket scientist to get it going. BIAB is General MIDI compatible and comes complete with patch maps for many other popular sound modules and synthesizers. Patch changes may be written into songs and there is a provision for setting up multiple "combos" of your favourite drum kits and sound patches.

If you are adventurous, you can make your own styles or tweak one of the styles provided with the program. This is not very

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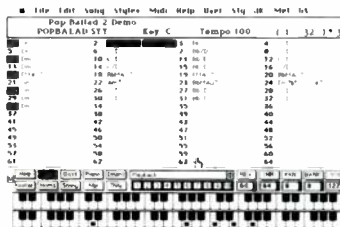
BAND-IN-A-BOX

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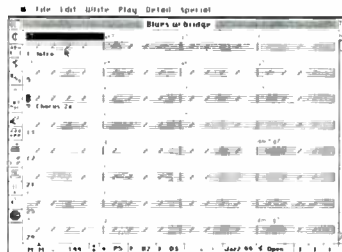
intuitive and the manual, while adequate, will not baby you. However, the exercise is well worth the effort. Working in the "StyleMaker" gives an inside view of how the program works. Multiple patterns of two bars or less are recorded for each of the instruments, and when you later "write" a song with that style, BIAB chooses among the patterns to provide variation in the accompaniment.

Don't worry though, you don't need to get into this kind of stuff unless you want to. BIAB will provide hours of fun for those who just want to relax in the evening after a hard day at work. Simply type in the chords of a favourite song, choose a style, and hit play. It's even easier if you've bought the optional MIDI "fake book" with the chords of 100 popular songs already typed in.

But serious songwriters, listen up. BIAB is fabulous as a songwriting tool. It's great to have the "band" wait patiently while you fiddle with chord progressions and figure out melodies. Just try that with your band and see how long they'll put up with it! There's even a built-in rudimentary sequencer to allow recording melodies in real time (editable in step time). Once your song is written, demo it fast with all the



Play screen from Band-in-a-Box.



Main screen MiBAC Jazz Improvisation Software.

parts roughed out by the computer so the group can picture how you want it arranged. BIAB can also print out leadsheets, though it has fewer options in its print dialogue box than MiBAC.

To sum up, BIAB is fun, though it has its serious side, and while dissecting styles can be highly educational, nothing in BIAB touches MiBAC for its usefulness in jazz education. (By the way, MiBAC also makes an excellent music theory program called "Music Lessons".)

Some readers may ask, "Why not just use a sequencer for writing and jamming?" With either BIAB or MiBAC you can produce a complete song of coherent, believable parts in a couple of minutes. Try that with your sequencer. Then try rearranging the whole thing. You'll see what I mean. You can always export your work via standard MIDI files for fine tuning in your sequencer. You'll have written a couple of albums worth of stuff while the next guy, using only a sequencer, is still struggling to get realistic drum fills on his first tune!

Benjamin Russell is a Montreal-based musician and songwriter.

DNA GROOVE TEMPLATES

By Paul Lau

New, Innovative Quantization Technique

WC Music Research, a Canadian, Toronto-based music software company, has developed a new product that allows musicians to put the feel of a live performance into their MIDI sequences. This gives a more natural and human feel to the music than straight quantization. The concept is a simple one:

extract the timing of classic songs, translate their rhythmic character into quantize templates, and apply these templates to MIDI sequences. Sounds pretty straightforward but this is not to give the impression that these DNA Groove Templates are a magical thing that gives

continued on page 18

THESE CONSOLES SO MANY FEATUR COULDN'T FIT THE ALL ON THIS PAGE



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We wanted to list *all* of the features on SOLO consoles but we ran out of space. If you want to find out more about even



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DNA GROOVE TEMPLATES

continued

your music a quick fix; rather it is a tool and if used in a proper and creative way, it allows you to enhance your own music.

Quantization is the process where notes are moved into precise rhythmic patterns, based on exact sub-divisions of the bar. This eliminates any rhythmic inaccuracies in a performance and aligns all notes in a performance to a user selected rhythmic grid. Quantized performances can at times "feel" very stiff and therefore lose the true feel of the performance.

Groove Quantization allows for the movement of individual notes by a user-defined grid. This means that each point in the grid can be precisely defined by the clock pulse, therefore offering tremendous potential for individual expression. Steinberg's Cubase sequencer provides musicians with this powerful method of processing rhythm and is presently the only sequencing program that utilizes DNA Groove Templates. It's unfortunate that other sequencer manufacturers do not provide their users with this powerful method of quantization.

It is not uncommon for sequencer users to move notes individually to create or try

to find a certain feel, but at times, the correct quantization grid cannot be found to match the musician's intent; therefore applying a DNA Groove Template is the fastest and most appealing way to create a musical feel. And because a template is a timing ratio, the grooves are tempo independent. This is not sampling but it is much more versatile than using a drum loop in your MIDI sequences.

At WC Music Research, Groove Templates are created which are based on real performances, played by real musicians, that already have great feels. The timing of each pulse is extracted and provided in the form of a quantized template that is two bars long. This template forms the foundation from which over 400 variations are derived. Some variations simulate fill and transition sections in music. Others affect certain areas of the bar. For example, one template may move every second snare hit late or shuffle the hi-hat parts with a different strength for each beat in the bar. The templates are provided with different beat divisions, for example, 16th notes, 8th note triplets, 3 against 4, 32nd notes, etc.

DNA Grooves come with a very useful and easy to understand manual. However if you don't know what you are doing, DNA can drastically and unpredictably alter the rhythm of your music. Luckily Cubase allows for undoing the quantization even after you save. DNA definitely imparted some amazing new rhythms into my sequences that I never would have played. Once I learned more about DNA I found this to be a powerful and quick method of producing complex and intricate musical phrases. DNA is not just for drums; it can be used on musical instrument parts as well — like piano and guitar.

DNA is a very powerful tool that allows you to create an individual and unique feel for your original music. There are virtually millions of combinations. Although DNA may be using the feel of a classic song, there are so many variations that you will end up with a feel all your own.

For the first time, here is a Canadian software company that doesn't just offer new sounds, editors, etc., but rather a revolutionary concept in MIDI sequencing. Some titles now available are: ROCK 1: Immigrant Song, Kashmir, Fool In The Rain, So Lonely, Smoke On The Water, Honky Tonk Woman. SOUL 1: Funky Drummer, Spanish Harlem, Boogie On Reggae Woman, She's Gone, Mercy Mercy Me, Can't Hide Love. MOTOWN 1: Papa Was A Rolling Stone, Cloud Nine, Love Child, Let's Get It On, Manoeater, Superstition. DANCE 1: All Around The World, Justify My Love, Everybody Everybody, Good Times, Wanna Be Starting Something, Symptoms Of Loneliness. Other sets being developed are: FUNK 1 and 2, COUNTRY 1, LATIN 1, REGGAE 1 and 2, GOSPEL 1 and NEW JACK SWING.

Having a library of feels of different styles carries powerful implications. Most of the great movements in popular music have come about by integrating different styles. For example, The Police created great art with their fusion of pop and reggae, and The Rolling Stones fused R&B and Rock into classic pop hits. DNA represents a new vehicle for combining feels from a variety of styles. This means that your original music will have an original feel and an original sound. When used properly, DNA is a potent musical tool.

For more information, contact: WC Music Research, PO Box 1275, Station K, Toronto, ON M4P 3E5 (416) 444-6644, FAX (416) 496-2884. ■

Paul Lau is a freelance musician and MIDI consultant based in Toronto.



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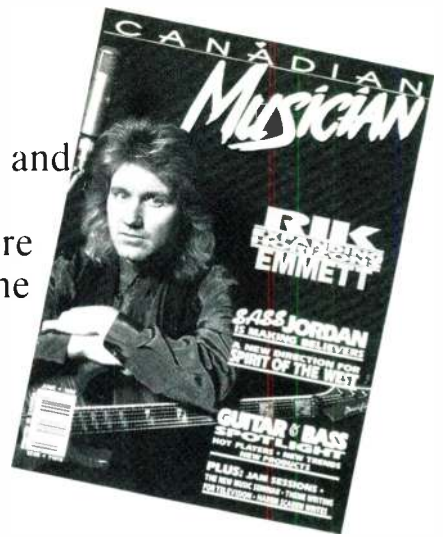
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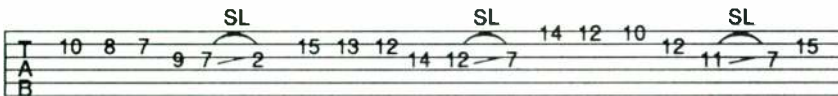
SLIDING OUT OF THE BOX

So, I'm sitting around minding my own business, practicing. Suddenly I realize that for the last two hours I've been playing within the same four or five fret boxes, changing keys the odd time, but still repeating many of the same old patterns. So, before I wear dead spots into my fretboard, I decide to find myself a different method of changing positions. Picking a note within the key and sliding it up or down to another position keeping in key, seemed like the easiest and most logical way to do this, not to mention that this way I didn't have to play all those pesky joining notes and confuse myself.

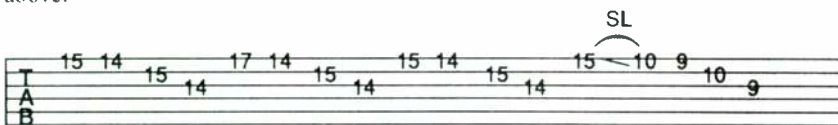
Obviously, sliding a note is in no way a new technique but by trying to find unconventional ways to use it, one can actually come up with some pretty cool stuff.

Let me begin by saying that to a schooled player this information may seem odd if not useless, but if you look at it with an open mind it may yield some interesting things, or at least give you something new to practice.

This first passage is one that I accidentally fell upon. It's strange in the way that it has no real timing. It can be used anywhere you can make it fit, but it's most useful for giving you a handle on moving from note to note on the same string. All the slides in this case are descending.



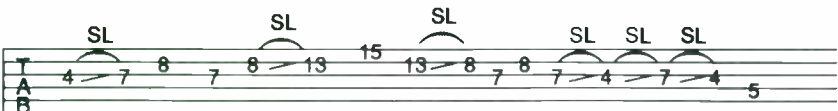
Sometimes this technique actually makes it harder to play some of these patterns; in fact many guitar players have asked me why I make things harder on myself. Sometimes I will slide up to six frets instead of dropping down a string but I find sliding really gives a different sound and feel to an otherwise plain riff. This next passage is a good example of the above.



For the passage above, try choking a harmonic out of the note you're sliding. Keep in mind, the note you're sliding *from* and the note you're sliding *to* should be considered — timing wise — as one single note. This above passage works well over B minor.

This final passage is a sixteenth note pattern that incorporates both ascending and descending slides. It is almost like an odd arpeggio but once again it's the sliding that makes the passage sound a little out of the ordinary. The more you accent the sliding note, the more bizarre it will sound.

Try choking harmonics out of the sliding notes in this passage as well.



This technique may not seem useful to everyone but as I said, if you approach it with an open mind, it may spark some cool ideas. Anyhow that's it for now. Happy sliding and get out of that box! ■



Pete Lesperance is the guitarist and principal songwriter for Warner Music's recording act Harlem Scream.

THE JOY OF SCALES

PART THREE

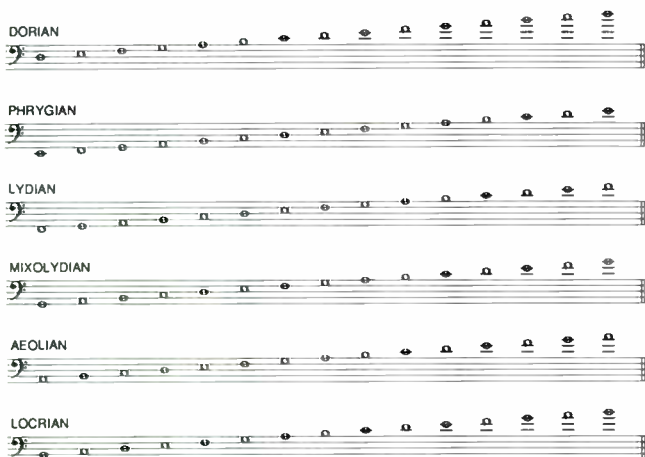
In this column I wish to continue with the exploration of the major scale. As you may recall, in the last issue I discussed how the major scale can be used in a "soloistic" manner, as well as using the notes of the major scale in creating interesting bass parts à la Sting.

This article will return to a more technical aspect of the study of the major scale, and will feature different intervallic relationships and scales that can be created using the same seven notes.

The first subject I would like to discuss is the set of scales called the Modes. The Modes, which, by the way include the major scale, are those scales that begin on the seven different notes of the major scale, and move stepwise using the same notes for one octave. For example, the Dorian Mode is built on the second note, or degree, of the major scale, and play the scale from D to the D an octave higher. This scale would then consist of these notes: D, E, F, G, A, B, C and D an octave higher (See Figure 1). This same method can therefore be used to create five other modes. They are as follows:

- 1) Phrygian: E, F, G, A, B, C, D and E
- 2) Lydian: F, G, A, B, C, D, E and F
- 3) Mixolydian: G, A, B, C, D, E, F and G
- 4) Aeolian: A, B, C, D, E, F, G and A
- 5) Locrian: B, C, D, E, F, G, A and B

FIGURE 1



Each one of these scales has a different and unique sound. By playing them, and "internalising" these modes, you can create all kinds of new patterns and parts. I will refrain from discussing these any further, primarily because I prefer to use this article to discuss the bass and not theory, but I will say, however, that your evolution as a performer goes hand in hand with your understanding of music



Mike Farquharson is a freelance musician based in Toronto. He has a Master's Degree in Jazz Composition and Theory from the New England Conservatory of Music in Boston. Mike teaches part-time at Humber College, and his debut album (with Jazz Inspiration Records) is scheduled for release in 1992.

PHOTO BY FRANK SODIA

theory. Those musicians who are on the cutting edge of music in a harmonic sense, are all very knowledgeable about the theory of music.

The final exercise that I wish to discuss in regard to the major scale, is the playing of the scale in fourths, fifths, sixths and sevenths. These are real "chop-busting" exercises for several reasons. Firstly, they can involve large stretches. They also can involve crossing over 2 or more strings. As Jaco said in his brilliant instructional video, the most difficult aspect of playing the bass for him was the crossing of strings with his right hand. You will also find as you work through these scales that you can create some very inventive and melodic bass parts. The scale in sixths is a very exciting sound, and I use it quite frequently in my improvisations. The sixths are very melodic, and have a lot of built-in resolutions.

In Figure 2 I have written out the C major scale in fourths, fifths, sixths and sevenths. These are all very challenging, and I will even challenge you more by having you create your own fingerings as opposed to me giving you mine. Search for a fingering with fluid motion, that you can play in a relaxed manner,

one that uses an economy of effort, and one that results in a smooth

FIGURE 2



and musical sound.

The more that you get into these major scale studies, the more you will see that the possibilities are endless. You could spend a whole lifetime working on the different permutations that you can achieve. As you become proficient in these scales, please try these exercises in the eleven other different keys. The more you do them, the more the sounds and textures become ingrained in your musical "library", and therefore in the music that you ultimately create.

In my next column, I will take a break from the sales and discuss the pros and cons of reading music, and perhaps dispel some myths that are spread by those cynics who haven't themselves taken the time or given the effort to learn how to read.

AIM FOR THE BOTTOM HEAD



My first real gig was at a high school talent show in front of 500 people. I was extremely nervous before the show, and I needed help! My brother gave me the best advice of my life. He said, "Hit those things as hard as you can, and you'll do fine." I've never looked back since.

I still hit hard today. It's part of my style, my sound, and it affects the attitude of the music I play. Competing with the volume of guitar amps and other loud instruments can sometimes be impossible. If the drummer is capable of loud drum sounds, this will prove to be a valuable weapon in the ever-deafening volume war. The late great John Bonham once said, "If it moves, bash it. If it doesn't move, bash it!" But don't abuse your drums. If you're gonna bash 'em, do it properly.

For example, when playing your cymbals, don't hit them straight on the edge. Try to get a little bit of an angle when the stick meets the cymbal edge.

For the snare and the toms, the rimshot method works great. It gives you a tone different from hitting the drum in the centre or up close to the rim.

One of the major decisions in creating your unique drum sound is your choice of skins. I have chosen the following: Kick drum — Remo pinstripe, with a Danmar wood beater and a Danmar Impact pad. The impact pad gives me an attack click with each hit, which helps create a full powerful sound. On the toms I use Remo pinstripe batter heads, and the bottom heads of the toms are Remo ambassadors. I've found that tuning the bottom head before putting on the top head helps define the pitch of each head. When putting a new head on a drum, try to stretch the head to the shape of the drum bearing edge as much as possible; finger tighten the lugs, then stand on the drum head before tuning. This allows a drum to tune more accurately, and the drum will stay in tune longer.

I would also like to share a few valuable

Mark Cavarzan plays for the Hamilton-based band Brighton Rock.

lessons I've learned in the studio, having done three albums with Brighton Rock.

A drummer should be as prepared as possible for the recording sessions. Know your parts, because in the studio, time is money. **BIG MONEY!** There is already enough pressure on the moment of capturing a smokin' track, and the last thing you want to do is create more pressure by not knowing how you would like to approach the drum parts. In most cases, the drummer gets recorded first. If you're in this situation, learn your parts. This will allow more confidence and fun when going after the 'keeper'. I try to play as hard as possible, except when it's not appropriate. Don't overplay unless the music calls for it.

I often make a point of getting together with other drummers, and I've picked up some really cool licks and tricks from drum jams. Each drummer is different in their own unique way. It might be a difference in sticking patterns, or volume, feel, image, setup, etc. Whatever the difference, there is something each drummer possesses that we can all learn from.

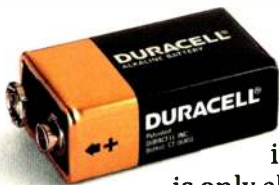
It is also very important to keep in shape in order to keep up with the demands of the road. The way I approach a live show is: (1) No alcohol or drugs before the show (2) Stretches for the tendons in arms, legs and neck (3) Warm up the muscles and tendons with sticks on a practice pad. Then you're ready to rock and kick ass!

I hope what I have talked about will help you. Everyone is an individual, so whatever works for you, stick with it. Try to stay open minded and creative. Remember: We drummers are all a bit crazy and tormented because all we do is hit things for a living.

Rock On! ■



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COVERING ALL THE BASES

In my last column (June issue) I described some of the jobs which I might encounter, and some of the skills I need to perform them. In this article I plan to outline my philosophy of practising, and to describe my own practice routine.

Let me begin with the following quote:

"The average student will resort to mechanical practice to avoid the sheer horror of the discomfort and irksomeness of mental effort" (Matthey). I know countless musicians whose warm-up begins with turning on the television. While basic chops can be maintained by mechanical practice, so much more can be covered in the same time, if accompanied by a little mental diligence and concentration. Practising eight bars of an etude or scale slowly and carefully, no matter how "uncomfortable" or "irksome" that may be, will yield far more satisfying results than to breeze through the whole thing, leaving mistakes uncorrected. In addition, you must consider the rest time in your routine. Much time is lost by putting the horn down for a second, and getting distracted. I try to always have finger exercises I can work on during these rest periods. By doing this, my mind stays focused on what I am doing, my chops don't warm down, and I can squeeze that much more study into what precious time I get in the day to practice.

The following is an agenda of what I need to cover each day:

1. A warm-up (includes lips, tongue, fingers, airstream, and brain)
2. Range maintenance and expansion exercises
3. Sound development (includes intonation, vibrato etc.)
4. Flexibility
5. Tonguing (single, double, triple, and jazz)
6. Finger dexterity
7. Scales
8. Sightreading
9. Classical etudes and repertoire
10. Ballad Playing
11. Improvisation (includes transcribing solos, songs etc.)
12. Work on flugelhorn and piccolo
13. Learning new tunes

I have worked out a routine that lets me cover all these items in about 2-1/2 hours. For variety and interest, and to work on weak spots that crop up, I am continually changing some of the exercises, but the basic form has stayed the same for years. The following is an outline of that routine:

1. **Mouthpiece Warm-up** (Refer to my column in the April issue) (Part 1) Descending arpeggios — one octave — start on 3rd space 'C' Repeat on starting notes 1/2 step down until you land on pedal C. (Part 2) Ascending arpeggios — two octaves — start on pedal C. Re-attack top note, gliss down two octaves, and gliss back up. Continue by 1/2 steps as high as possible.
2. **Scales/Arpeggios**
 - a) Slur major scales up and down two octaves.



Chase Sanborn is a freelance player and teacher in Toronto, who has toured with Ray Charles, and is currently active as a jazz and/or lead trumpet player.

- (Open up sound; eliminate distortion)
- b) Tongue arpeggio from top to bottom, one note at a time. (Strive for soft "popping" response) Play soft long tone on attacked note.
 - c) Tongue arpeggio from bottom to top, and back down — connected this time. Practice chromatic finger exercises between scales and arpeggios.
3. **Mouthpiece Warm-up** (Part 3)/ Range Exercise
 - a) Buzz top staff 'G', slide on trumpet, play light lip trill (oo-ee-oo-ee).
 - b) Play middle and low Gs for lip relaxation.
 - c) Slur arpeggio from top staff G up to high G, and down to bottom G. Don't push too hard; use your diaphragm and 'eee' syllable tongue position for the high notes. Let them 'flip into the slot'.
 - d) Tongue arpeggio from top staff G up to high G, and down to bottom G. Aim for solid locked-in attacks, but don't hold the notes too long. Maintain your concentration on the low notes. Listen to your attack critically.
 - Starting notes — G, F#, F, E./High C, B, A#, A
 - Finger practice various scales between steps (don't play them).
 - Try to incorporate double and triple tongue movement into the patterns.
 - Make sure your fingers and tongue are coordinated.
- End of technical practice; begin repertoire. (Have list of tunes on stand to study/learn during rest time between the following items.)
4. **Finger exercise** — to be played — ("Flight of the Bumblebee", etc.) Use a metronome. Go for speed.
 5. **Etude practice** (recommended books: Brand, Harry Gilantz, *The Well-Tempered Player* by Ernest Piper). Play as musically as possible. Leave no mistake uncorrected. By maintaining a large repertoire of material and playing a different one each day, you will also be working on your sight-reading.

6. **Single, double, and triple tonguing** (Arban, Clarke, Wynton's Carnival). This is a good spot to play a bit of piccolo, as well.
7. **Legato**, cantabile melody (sound, musicality)
8. **Jazz Ballad** (flugelhorn — treat it as the different instrument that it is.)
9. **Improvisation**: Transcribe solos, lines, and songs to learn the vocabulary. Play alone, with records, and at jam sessions. Listen as hard as you can, try to expand your ideas, make music, have fun.

Note that this is a strenuous routine, evolved from years of practice. You are encouraged to take it as an example, and devise your own, based on what you want to learn. Happy practising!

THE FUNDAMENTALS OF PRACTICE


Recent columns by Mark Promane and Colleen Allen have presented excellent overviews of basic practice routines. I have decided, therefore, to concentrate this article on one fundamental aspect of practice — scales and learning basic diatonic language. I would like to acknowledge that Don Palmer, professor of saxophone at Dalhousie University in Halifax (and a great player!) taught me much of the following.

There are many different ways to practice scales but I have found this method to be the most effective and efficient. It's basically very simple. Set your metronome at a comfortable tempo (♩ = 84) and play the scale in quarter notes (or half notes, if you want to start more slowly) over the entire range of the horn. In other words, if you are practising your C scale, play up to high F and down to low B and continue back up again. Breathe whenever necessary but keep your fingers moving in tempo while breathing. Also, play legato (no tongue) for the time being.


When you are comfortable and strong with quarter notes, move up to quarter note triplets for awhile. Remember that your fingers should never stop moving. If your mouth gets tired — it shouldn't if you're breathing correctly — rest for awhile, but keep the digital practice going.

Quarter note triplets are sometimes difficult to play accurately unless you subdivide eighth note triplets in your head as follows:

Think:



Play:



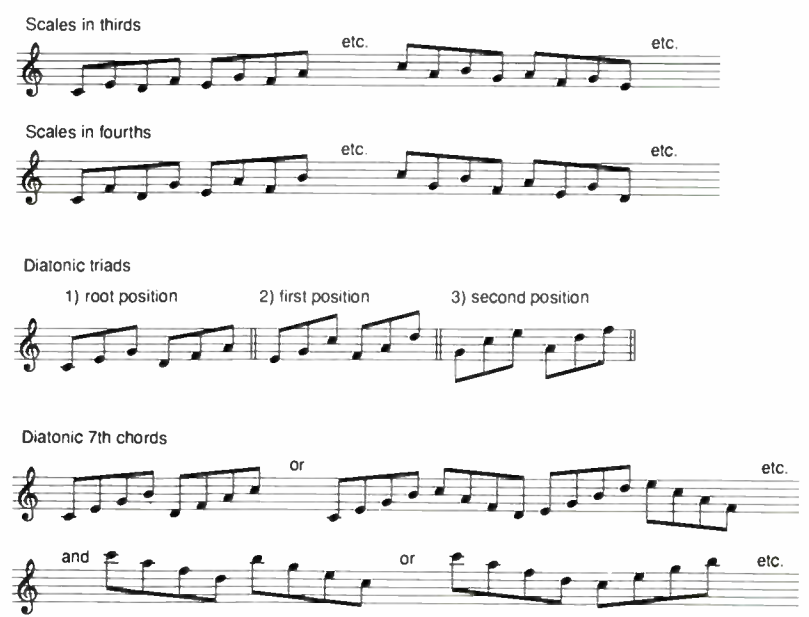
In any case, if you're having problems with them, set aside some time away from the

instrument to tap them out on your lap or on a desk like a drummer might do. This should help internalize them in your body and make it easier when you go back to the saxophone.

When you are comfortable and strong with quarter note triplets, move up to eighth notes, then triplets, sixteenths, etc., as I have generally illustrated below. This is a systematic way to build up your technique and it is very thorough in that you practice over the whole range of the horn in both double and triple subdivisions. When you are finished you should feel like the scale is part of you.



The next step is to practice the scale in 3rds, 4ths, diatonic triads, diatonic 7th chords or any other permutations you can come up with. Once again, the principle is the same: keep the fingers moving, breathe when you need to, and master each rhythmic level before moving on to the next one.



You will find that the triplet level yields some interesting rhythmic challenges when playing your 3rds or diatonic 7th chords. This creates a 2 against 3 tension that might

continued

THE FUNDAMENTALS OF PRACTICE

confuse you at first. Once again, sing or tap these exercises away from the instrument if you are having problems.

This exercise is very useful because triplets and rhythm in general are often neglected in practice routines. If a player has a strong rhythmic concept it is something a listener will relate to immediately. In fact, rhythm is probably the first thing listeners notice after the actual sound that a musician produces on his or her instrument.

After you've mastered a scale, try improvising on it freely, using some of the material you've learned. This is where you can get creative rhythmically and apply some of your newly improved technique. Don't forget to listen to masters like Sonny Rollins or Joe Henderson who have very strong rhythmic concepts.

Finally, be sure to experiment with different tempos and try to use the metronome in a variety of different ways. For example, try playing with the metro-



Mike Murley has performed and/or recorded with a diverse range of Canadian and international artists, including Randy Brecker, Kenny Wheeler, Ed Bickert, Time Warp, Brian Dickinson, and the Shuffle Demons. His own Two Sides CD won the 1991 Juno Award for Best Jazz Album. A new recording titled Time and Tide is due for release on the Univ label this summer.

nome on beats 2 and 4. This can be difficult when it comes to triplets, but it's worth the effort because it should help

loosen up your time feel. You should also try practising without the metronome once you develop some rhythmic strength.

This exercise should be applied to all major, melodic minor (ascending form), whole tone, and diminished scales. Obviously this is something that can keep you going for years, so remember that it's long term work, and try not to get discouraged with it. Instead, take your time and have some fun with it!

Good luck! ■

melodic minor

whole tone (only two transpositions)

diminished (only three transpositions)

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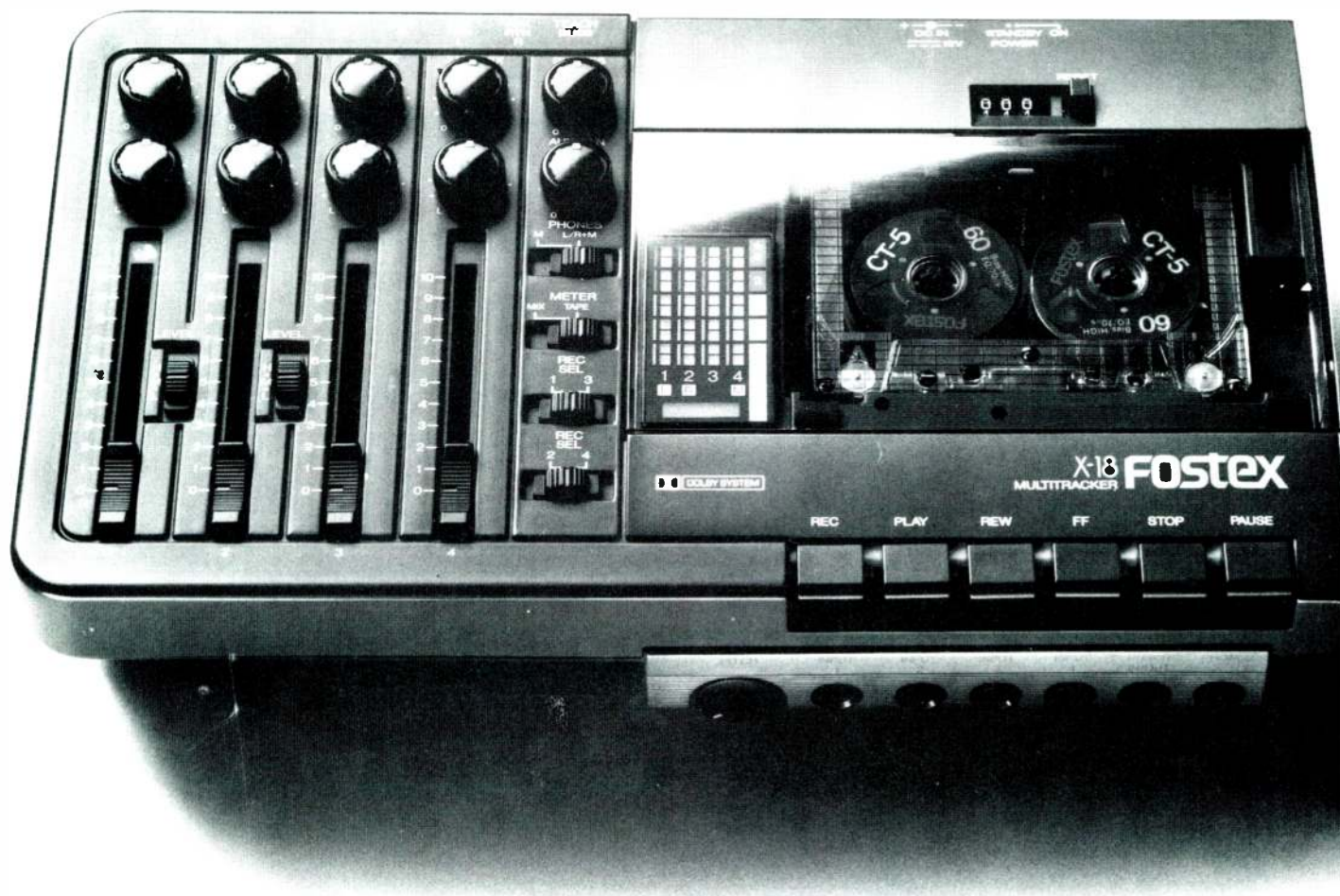
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RECORDING VOCALS

Hi again! I hope some of the things I touched upon in my last column were helpful to you. In this column, I'd like to focus more on recording — getting those vocals down to tape the way you really want them.

First of all, I can't stress enough how important it is to have a means of listening back to what you have done. Going into the studio for the first time without ever hearing your voice on tape will undoubtedly be a very shocking experience. I've never had anyone turn to me after recording their first vocal session and say, "Hey! I knew I was good, but I didn't know I was *this* good!" It's usually the exact opposite. Therefore, it only makes sense to do all the recording you possibly can. Get involved in any session at any level because, in the studio, experience is the key.

Let's talk about some of the basic pieces of gear you need when recording a vocal. Purchasing a microphone will depend on your budget and personal situation, i.e., what type of vocalist you are. When singing hard rock, you'll be dealing with a fair amount of S.P.L. In this case, I prefer going with a dynamic mic as opposed to a condenser mic. From personal experience, I have found that after padding down a condenser, sticking on this monstrosity of a wind sock, and standing two feet away, it's *still* breaking up at the diaphragm, there's no proximity and I've EQ'd about 3 dB more upper mids and high end than I would normally have to. So, I like to use a dynamic mic, i.e., a Shure SM7 (not SM57); about 2:1 compression ratio, while going to tape through an external EQ strip with the least amount of EQing possible. It is always a good rule to put everything down to tape flat and dry. This way you are not committed to any type of processing or EQing that you may find does not work in the track at all. Keep in mind that these methods work for me. This does not mean they will work identically for you. Realize that every

voice is different and should be treated as such.

Some of my favourite vocal mics that aren't too expensive are: the Shure SM7, the AKG 535 condenser (the 535 is a great acoustic guitar mic as well), and if your budget is tight, a standard Shure SM57 or 58. I wouldn't recommend recording with anything sub-standard to these because you'll only frustrate yourself and get the wrong impression of what you are hearing.

Some of the more expensive better known mics that I use on other vocalists are: the AKG 414, the AKG Tube, and the Neumann U87.

To touch on compression a little: Most people doing home recording totally squash a vocal when it's going down. Make sure you understand the concept behind a compressor before going crazy with it. Personally, I tend to use a fair bit of compression (over easy). I find that for hard rock it slots the vocal in a specific spot in the mix when the

track is dense (full of instruments), loud guitars, etc. You'll often find yourself looking for a place that the vocal will work in the track. If the vocal is too loud, the track sounds wimpy; if the vocal is not loud enough, you can't hear it. Good compression techniques will help you get a tighter, punchier vocal but still keep the dynamics intact. Also, be well aware of pumping and breathing while compressing and don't forget signal to noise. Your signal to noise ratio is something you should be conscious of while recording every instrument.

Most of you are dealing with a home recording situation where you're using analog tape, possibly a 1/4" 8-track, or even 8 track cassette format. Needless to say, you don't need any more noise than you already have to deal with. The tape noise will be unavoidable. However, the rest is up to you.

If you can afford it, I would strongly recommend purchasing an external EQ strip (single or double if you can). I use a pair of Neve strips and find it makes a world of difference compared to bringing the mic into the console. This way I have a mic into an external EQ strip, into a compressor, out of the compressor, directly into the 24-track. It bypasses more electronics, getting a cleaner signal to tape.

Depending on your format and particular machine, don't be afraid to hit the tape good and hard when recording vocals. The analog tape compression may be desirable, and a better signal to noise ratio is inevitable this way.

We recorded all the vocals for the Harem Scarem album at my home studio with these exact methods and gear. It is very cost effective when making records. The atmosphere is much nicer recording in your own home studio, where you can take your own sweet time. It goes to prove that you don't need to go to giant studios and spend hundreds of dollars per hour to get top quality. ■



Currently lead vocalist and principal songwriter for Warner Music's Harem Scarem, Harry Hess runs his own 24 track studio where he not only records Harem Scarem, but also dozens of other artists. Harry's vocal chops can be heard on Harem Scarem's debut, Lee Aaron's *Some Girls Do* album, and countless demo recordings.

THE BIG PICTURE: SCORING FEATURE FILMS

In my last two columns I have detailed the television side of music scoring, and while those pieces only scratched the surface of the TV angle, this article focuses on the different mindset and criteria that comprise scoring a feature film.

Let's face it. The arena is much larger in the field of theatrical motion pictures. In the first place, you've got an audience that is paying good money to walk into a theatre and be engulfed in entertainment. Because of that kind of pressure, the producers are going to be much more scrutinous about every facet of the movie. The good news is that you'll generally have a nice budget to score with, and you may even get enough time to write it without getting fitted for a strait jacket. There are many exceptions to the rule, but moving from television and low budget feature scoring up to big budget theatrical releases is like pitching at Syracuse (Triple A ball) and then being promoted to the Blue Jays. Instead of hearing your music coming out of a 3 inch speaker on your Electrohome TV, you have the potential of sitting in a large theatre and hearing your score bounce from wall to wall in THX Dolby Surround. For the dream come true aspect of it, it doesn't get much better than that. After that, it's on to the Oscars. . . .

Before you step up to the podium and accept that statuette, let me digress a bit and talk about the specific steps that got you there.

In television series work, you rarely get to interact with the directors since they are generally long gone by the time you start post production. It is almost always a producer's medium. In the world of feature film, you are almost always in close cahoots with the director. Features are generally an "auteur's" medium and the director is very much the captain of the creative ship.

A great deal of the time you will have to preview score ideas and theme motif sketches to the director before you actually start scoring. This gives them a chance to hear what you have in mind and to suggest (or demand) what needs to be changed to fit their personal vision. This can be a bitch sometimes, but if you tell the producer or director to "just trust" you, it can be a surprise that goes over like a lead balloon with you holding the string that it's attached to. The rule is WORK TOGETHER. They run the show and you must please them. If you include them in your process, you will probably wind up having

more freedom and fun than if you try to keep your score under wraps until the deadline.

There is a mentality that has been linked to TV scoring that is slowly being dissolved, and thankfully so. This was the school of overkill and no subtlety. When the character in the TV episode would say 'I'm guilty!', the old school of TV scoring would sting the moment with a BOM-BOM-BOMM! This kind of jackhammer approach to heightening moments is distinctly un-cinematic and un-cool. . . . There is much more room for dynamics and subtleties in contemporary film AND television. On the big screen you can let a dramatic moment play in its tense silence, or you can let a comic moment be funny without a musical accent of any kind.

The theatrical feature should be kind to you in terms of fee and budget. If a movie costs 10 million to make, they are not going to skimp on the score. It is at this level that an agent should be engaged and that the deal becomes something that you don't personally have to get involved with. Not every film has a large budget, and there are

plenty of theatrical features that are in the 1 to 3 million dollar realm. Accordingly, the music budget will be parallel to the overall production budget. There is also a very hard and fast rule in regards to publishing: If you score a film for a major studio (Paramount, Warner Bros., Fox, etc.) there is almost never a possibility of retaining your publishing. It doesn't matter if you are John Williams or Joe Shmoe. The major studios earn a great deal of money from their music copyrights, and it is almost impossible to negotiate even a piece of the publishing. When you work with smaller independent producers, there is more leverage. But don't despair: There is enormous potential profit from your writer's half of the pie. As far as the long term equity from airplay, television is still the more lucrative venue, with its endless syndication runs of series and high network royalties.

But if the artist in you craves a larger palette, go west, young composer, into the land of the large screen. ■



PHOTO CREDIT: MARIE GROSSMAN

Fred Mollin's feature film credits include Friday the 13th Part 7 - The New Blood, and Friday the 13th Part 8 - Jason Takes Manhattan. His television work includes Paramount's Friday the 13th - the Series, The New Gidget, My Secret Identity, and his two most recent series, U.S.A. Network's Beyond Reality, and CBS TV's Sweating Bullets. Mollin is also a 3 time Juno award winner, and has produced records for America, Jimmy Webb, Frank Stallone, and the Grammy award nominated "Sometimes When We Touch", by Dan Hill. Mollin is currently sinking his teeth into CBS TV's new vampire series Forever Knight

Behind every great computer is an efficient, user-friendly, and functional piece of music software. The development of music software through the years has allowed just about anyone with a computer — professional or novice — to enjoy and take part in music.

MUSIC SOFTWARE

Music software can be broken down into different computer formats — Mac, Atari, PC, and Amiga. Within the different computer formats one finds relatively the same types of programs, even from the same company. MIDI music software can also be broken down into three categories:

1. Sequencer Software

Random access memory recording via MIDI. The days of linear recording are over; no more rewinding to the head of the tape. Just hit a down-stroke and one is wherever they want to be. A very efficient and time saving piece of software. Sequencing software hasn't always been the easiest thing to handle but through the years it has been improved and refined so that it isn't or shouldn't be very difficult to understand and use. What should you look for in a sequencer software package? How many tracks of MIDI can it record? Depending on the program, you can find from one track to programs that handle up to 10, 16, 64, 500+ tracks of MIDI. Sound impressive? Now remember from previous columns that these tracks are relative to the number of MIDI parts from sound modules or keyboards — so even if you have hundreds of tracks to use, the amount of MIDI sound producing units utilize only the number of parts that they have, which is relative to the same number of tracks to be used.

Within the program, note the layout — whether it is user-friendly to your own experience of analog tape recording or whether you are just comfortable with what you see. Some programs actually emulate a tape machine graphically and some don't, the recording transport or control panels are usually the same throughout all programs — play, stop, forward, rewind, etc. Most programs have step record, which means that instead of recording in real time, you can enter notes one at a time, at any time (recording at a very slow rate). This does not mean you are not good at recording, or that you are cheating. It allows those who are not fluid players to enter data at their own rate. Editing capabilities in these programs are probably one of the most important features to look for in music software. The analogy to use about editing is the same one that can be used with the conventional typewriter and a word processor. The difference in efficiency is so great that there is no discussion on which should be used. Within the editing realm of sequencing software, the most obvious example of editing is when a wrong note is played, it can be corrected within seconds without re-recording or punching in. The editing sections can be very helpful in correcting notes that have been played too loud, too soft, too short, too long, etc.

I must also mention the new developments within direct-to-disk recording that utilize the same sequencing software. Don't worry that you cannot use acoustic instruments or vocals in a computer. That has all changed now. Imagine being able to record your music including all acoustic and vocal parts (not just MIDI instruments)



Paul Lau is a freelance musician and MIDI consultant in Toronto.

PHOTO: JENNIFER GILLIS

and having the flexibility to use RAM to fly around and edit just like MIDI is set up. All these new advancements are reflected in price. Most beginner programs start at about \$100 and the pro-programs at the \$450+ range. There are many to choose from in between.

2. Editors/Librarians

Editor and librarian programs are relatively inexpensive (most under \$100). These programs allow one to edit the specific keyboard or sound module within a certain computer format. What this means is that if you have a keyboard that only has x-number of sounds, the program allows you to alter the sound or tone (envelopes — ADSR, pitch, waveform, etc.) and then save it as a new tone in the librarian to be called up via MIDI on the computer whenever it is needed. This circumvents expensive RAM cards and is

much more efficient. Not only are there editors for specific units and relative computer formats, but there are also generic or universal editor librarians. Within the synth world, there are also sampler editors for those that have sampler modules/units too.

3. Notational Programs

With the advent of music notation on the computer, the composer's life has been made quite comfortable when it comes to getting professional publishing quality manuscripts. Notation programs originally required a MIDI standard file to be ported over from a sequencer program so it could translate the MIDI data information into notation. Notation is now a function of the sequencer so that the parts being recorded are simultaneously being translated into notation. It can then be printed out instantaneously. Software is the brain of the computer and whether you use a Mac or PC, the program or programs make the creation of music and sound an easier process. The new technology enhances rather than just replaces the old tape recorder. I have not specifically mentioned any particular music programs in this article but rather the different types of programs because all programs stand on their own merits. What one person considers the hot program of the year should not dispel or stop a novice from purchasing those programs that are not as professional. As you continue to investigate, you will find that there is usually a software program for any application in the music realm. Note also that the development of capturing the essence of human feel on software sequencers is just around the corner. So when deciding on MIDI music software, spending time at a music retail store is crucial in deciding what is appropriate for your own application. Ask relevant questions so you are comfortable with your purchase of music software. ■

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IT MUST BE SUMMER

KIM MITCHELL'S BACK!

BY RICHARD CHYCKI

There's nary a Canadian soul that doesn't know of Kim Mitchell. The almost riot-like accolades of the Max Webster reunion gig at the Toronto Music Awards a few years ago was a testament to the powerful loyalty of the fanbase here. The roots of a late '70s venture are still very much alive and strong. Kim's solo career, which has brought him several Juno awards and nominations (including 1987 Male Vocalist of the Year, 1987 Album of the Year, and 1991 Entertainer of the Year), has been generously garnished with multi-platinum sales for each of his releases. *Rockland*, his last studio effort, sold over 200,000 units in Canada. Many a radio has blasted the songs that have become synonymous with the sounds of summer — "Patio Lanterns", "I Am a Wild Party", "Go For a Soda", and "Rock 'n' Roll Duty", amongst others. And true to form, Mitchell is introducing the Canadian summer once again with a release and tour of *Aural Fixations*.

PHOTOS BY ANDREW MACNAUGHTAN

IT MUST BE SUMMER

Aural Fixations is a substantial departure from Mitchell's self-professed cerebral-look-at-your-navel overture of *Rockland*. Gone are the L.A. scene and Paul Devilliers, as is 20 year songwriting collaborator/lyricist Pye Dubois. Mitchell reverently maintains that these changes were a natural and necessary progression in his career: "The writing relationship between Pye and I is over . . . for now. This

issue started way back during the writing of *Shakin' Like A Human Being*. Things had continued to become more awkward and more uncomfortable, finally escalating to our demise. I started taking more control, editing stuff; that included lyric ideas. If for no other reason, that editing procedure was simply to expedite the songwriting process. When we were younger, we would work together a lot more. And once you start getting family, you lose time to hang out with that person. The time you do spend together, you want to get things done as efficiently as possible. Pye always had to be really involved in a situation to be inspired. Atlantic Records, my US label at the time, and producer Paul Devilliers both suggested that I go to L.A. alone to make *Rockland*. And I guess that was

the final straw."

That is, by no means, an end to Mitchell's collaborative efforts with other musicians. *Aural Fixations* introduces input from Pursuit of Happiness' Moe Berg, Andy Curran, and long time associate, Jim Chevalier. Much like Pye, Jim also grew through his adolescent years with Kim, playing in a band in Sarina called Zoom. That band achieved marginal notoriety, opening for Alice Cooper at the now defunct Electric Circus Club on Queen Street. They left Sarina to relocate to Toronto in search of the proverbial fame and fortune of the music industry, living on King Street. "We had a bunch of convicts for neighbours that would come over and drink all our aftershave lotion. We'd rehearse in this semi-detached house and crank it out 'til 11 at night and nobody minded." Kim comments. He attributes much of their past camaraderie to their present successful writing partnership.

Kim maintains that his best songwriting comes from writing with friends, as opposed to the synthetic bonding of artist with "hit-makers". "When a record company wants to bring in an outside influence, I tend to feel like 'uh oh . . . there's a problem here'. My writing relationships have always had the approach of friends getting together and developing something. I approached both Moe and Andy about contributing to this record and things worked out great. They're both very prolific writers."

Aural Fixations was produced by Kim Mitchell and John Webster, known to many as the former keyboardist with Tom Cochrane and Red Rider. Recorded mostly at Cherry Beach and Master's Workshop Studios in Toronto, the album was mixed in Memphis by resident engineer/producer Joe Hardy. Hardy has made a substantial contribution to the Canadian music industry lately. He produced the last Colin James record, mixed the last Tom Cochrane and Leslie Spit Treco records, and is presently engineering and co-producing the latest Jeff Healey Band effort. Kim met Joe at The Metalworks Studio in outer Toronto while cutting some guitar tracks for Cochrane's album. They hit it off rather well and Kim approached Hardy to mix. Kim taking his masters to Ardent Studios.

Engineer Mark Wright, who engineered Max Webster's *Mutiny Up My Sleeve* and *A Million Vacations* albums, introduced Kim to the massive warehouse complex at Cherry Beach in Toronto. The location which David Cronenberg used as a film site, with its all-wood ceiling and nonparallel walls, proved to be an ideal sonic environment for Mitchell. "It wasn't like some of the Toronto studios that make \$400 an hour, telling us to come in at nine and be out

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IT MUST BE SUMMER

by three in the morning. We brought in a bunch of Neve EQs and the Akai ADAM digital system, using most of Cherry Beach's gear for monitoring. In hindsight, I'm pretty convinced that Toronto is more of a jingle place than an album place. When I recorded *Rockland*, the vibe of walking around an L.A. studio seeing Phil Collins was truly inspiring. In L.A., they

have developed the easy access to all the required raw goods. They have the best snares, guitars, and amps there for you to rent, if you need them. It's really geared to crank out music product down there."

Co-producer John Webster also played keys on the album. Greg Critchley, known for his past work with Rik Emmett and Gowan, contributed his drumming skills. Ken "Spider" Sinnaeve and long time associate Peter Fredette, both presently out on a US tour with Tom Cochrane, input bass and backing vocals respectively.

Kim expressed a conscious effort to expand his vocal performance on *Aural Fixations*. "I wrote this album deliberately in keys where I'd have to reach sometimes," Kim elaborates.

"Live, it gives the performance a little more attitude. Over the years, my vocal range has become a little better so I finally got up the courage to commit that to tape." Kim confesses that his past writing approach consisted of forming the instrumental arrangement first, and tacking on a vocal part afterwards.

Mitchell maintains a somewhat sparse equipment arsenal for this release. Most amplification on *Aural Fixations* is courtesy of a Marshall 9000 Series preamp coupled to an HH V800 MOSFET power amp through 4x12 Marshall slant cabinets. Effects? A single Alesis Quadraverb. Mitchell also used a Fender Champ for some "amps of shame" novelty tones, as found in "There's a Story". One of Rick St. Pierre's amps, a Wizard 200 watt, was used for the recording of "Hullabaloo". "I'm also pretty impressed by the Peavey 5150 head. The Peavey, Soldano, and Wizard all fit into the same category of sound. That is, they all take up a pretty wide frequency spectrum in a mix. Turn that amp up in the mix and it starts taking out things like cymbals or BGs. They sound amazing, but judicious use is definitely called for. My Marshall works well because you can still crank it up in the mix and hear everything else that's going on around it."

Mitchell's main guitar for this album was, once again, his conglomerate blue Fender Strat. It is essentially a Strat with Gibson innards, including a pair of humbuckers and a single coil centre pickup. A stock Strat was also used for several lead cuts, as was a Gibson 345. When asked about the use of vintage equipment and the relative sparseness of Kim's gear, Kim related that a player will always sound like him/herself, no matter what he/she plugs into — a sound theory he adopted from the ubiquitous Eddie Van Halen.

Plans? Kim Mitchell and his band, consisting of drummer Greg Critchley, bassist Rob Laidlaw, and keyboardist Lou Pomante hit the road in mid-June. They will cross Canada until the end of September, with a few tentative dates slated in the northern New York State area. Kim laid his final comments on international success: "I'm pretty much rooted in that Canadian hockey rink/doughnut shop type of feel. Beach pavilion music is all I really know; I don't follow the European or US scenes all that much. I'm not concerned with a conscious effort to break into other markets. However, I am preoccupied with other things — like putting together a great band that interprets the music well, and writing great songs." ■

Richard Chycki is presently working with producer/engineer Joe Hardy on the newest release by The Jeff Healey Band. He is also involved with the all-digital facility, Street Brothers Productions, in Toronto.

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OUT

MONKEYWALK'S HOME-MADE SOUL

BY CHRIS GUDGEON

In the high stakes game of record roulette, Monkeywalk's self-titled debut is a gamble: it's a tastefully under-produced album, with a sound influenced by R&B but impossible to pigeonhole.

At the heart of Monkeywalk are a couple of Montreal musicians — vocalist Bil Ringgenberg and bassist Andrew Frank. Together they wrote the songs and co-produced the album in Frank's studio. Although this is their debut, they are no strangers to Canadian music. From 1982 to 1987 they were part of Seven Sisters, Montreal's premier "Brit-funk" band. Now, as part of Montreal's primate R&B band, Ringgenberg says they tend to catch a lot of people off guard.

"When people see us for the first time, they're surprised. A lot of people say that we sound really southern. But that's not a sound that we tried intentionally to create — it's just because of our influences.

We wanted to be true to our influences, but also twist things a little bit."

PHOTOS BY KANE/GATTERMAN

ON A LIMB

THE MO(NTREAL)TOWN SOUND

The key to Monkeywalk's artistic success is the attention they pay to songwriting. The demo tape that landed their record deal with Duke Street tells the story. As bassist and co-writer Andrew Frank says, the demo was back-to-basics.

"Our demo was pretty sparse: drum machine, bass, vocals and a smattering of guitars; a chord every now and again. The idea was to focus on the songs and songwriting. It's the old adage: 'if you can play it on an acoustic guitar and make it sound good, then you have a good song. In our case, however, it was, 'if you can play it on a bass guitar....' "

The demo is just indicative of an unorthodox streak — the twist — that runs through Monkeywalk. As Ringgenberg says, even their process of writing is unusual.

"It's a totally unorthodox way of writing. Most people sit down and write with a chorded instrument. But with us, Andrew's instrument is the bass and my instrument is the voice; so we just sort of jam it out together. To get a sense of where the chords are going, I'll just layer some harmonies to get an idea."

How did a couple of Anglos from Montreal wind up sounding so bloody soulful, anyways? As Frank says, it wasn't intentional.

"It just sort of happened. Originally, Seven Sisters always wanted to be a funk band. We never really pulled it off, but that was our intention. The R&B thing we're doing now is just an extension of the funk. The kind of music is very closely related, but since everything is very stripped down, the sound just naturally evolved into an R&B thing."

While the Monkeywalk sound, dubbed by one journalist as "St. Lawrence Delta Blues", appeals to the ears, the record companies were concerned that it wouldn't appeal to music fans' wallets. Its sound is not easy to pigeonhole and, as Ringgenberg says, that fact scares some record executives.

"Everyone's biggest concern was that, for Canada, our album was not something you could conveniently slot or absorb. It's not dance chart stuff, so it's not going to be happening in clubs. It's not really rock format, so where do you go with it?"

Despite that concern, Ringgenberg thinks that today's marketplace is much more open to deviations from the norm.

"When we were growing up I had a vivid idea of what constituted the Canadian music scene: Triumph, Saga, Rush — these heavy rock bands, none of which I was drawn to at all. But that was what was making it

in Canada, and anybody who broke through was making it with a very specific rock aesthetic. But over the last couple of years you've been seeing a different kind of artist: Mary Margaret O'Hara, the Rheostatics, Bob Wiseman — people like that. Although they're not making tons of money or making huge inroads, at least they're there."

The key, Frank says, is to trust your own judgement. "The thing we try to keep telling ourselves is that whenever a really good band first comes out, they're always difficult to pigeonhole. If you're going to be a good band, you have to create your own style. You can't just be pretenders of some other sound."

HOME BREW

Monkeywalk's debut album is in large part an in-house production; in Andrew Frank's house, that is. They recorded the album in Frank's DNA Studio, which was part of the deal he struck with Duke Street Records.

"When we left Seven Sisters, Andrew had started to assemble a small eight track studio," Ringgenberg says. "That is where we would write and do our demos. When we had a couple of songs we were happy with, we did the typical mailing route to all the record companies. For the longest time we had no response. But about six months later, Duke Street phoned saying that they were interested. Part of the deal we worked out was that they wanted us to record the album ourselves."

Frank thinks that the studio helped create the warm and intimate sound of the album, a sound that appeals to a lot of listeners.

"One of the keys to our production sound is that it's analogue and not digital. Also, our studio here is a sixteen track, semi-commercial studio; it's not the highest grade equipment, but it gets the job done. But I think the biggest thing is just our ears. These are the sounds we liked, and those are the sounds we went for. And when we did the mix in Toronto, we had a sympathetic engineer who understood what we were going for. So he didn't try and layer a whole lot of artifice onto it."

Both members of Monkeywalk are disenchanted with what they call a trademark Canadian production sound: clear, technically perfect, and ultimately annoying. Frank says that sometimes in the recording process, you can engineer things to death.

"You can spend all day getting a drum sound or getting a guitar sound or, like us, you can spend twenty minutes. Nine times out of ten it sounds almost as good; maybe it has a little more buzz or hum in it,

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OUT ON A LIMB

MONKEYWALK'S HOME-MADE SOUL

but these things are never perceptible, and they actually add to the warmth. Besides, the only people who notice most mistakes are engineers, and that's not who we're making records for."

The album was recorded using a Soundcraft 800 board, although Frank's studio now has a Soundcraft 600, and a Fostex B-16 recorder. For the guitars they used Shure 57 and Sennheiser 421 mics; the vocal mics were AKG 414s. They use the same mics on the road for their guitars, however Andrews says that they use the more road-ready Shure Beta 58 for live vocals.

While most of the album was recorded at DNA, the lead single was done at Toronto's Manta Sound. The reason? Ringgenberg says that originally, the band had no intention of including "Tear It All Down" on their release.

"We arrived in Toronto with all our tapes and Duke Street said, 'Great... where's "Tear It All Down"?' We said that we didn't record it; we didn't know they wanted it. They quickly got some people together and we recorded it right away — which is funny because we didn't think we were even going to record that song, and it ended up being the single."

The biggest challenge for the band is not in songwriting or production; it's in translating that warm studio sound to the stage. Ringgenberg says that, in some cases, the songs take on a whole different sound in concert.

"Because we relied a lot on ambience in the studio, some of the songs, especially some of the slower ones, didn't translate that well to the live show. One song on the album, 'Lovethin' Parade', had stacks and stacks of vocals and these really awkward drum beats that worked great in the studio. But when we tried to do it live it didn't really cut it. So we've modified some of the songs. Some of them have a bit more guitar information in them live than they did in the studio."

"We're scaring ourselves," Frank adds. "We're turning out to have a lot more of a 'rock' sound live. But we're still formative; we've been practising live for months, but we only started playing a couple of weeks ago. So we're still feeling it out. I don't think we've reached a definitive sound yet."

Despite some of the challenges in translating their music to the stage, it's obvious that Monkeywalk remains committed to the songs, no matter what the venue. As Frank says, don't look for any flashy shows.

"We have a simple approach to performing. One of the lighting guys came up to me in a place we were playing and said, 'How do you want the lights?' And I said, 'well... on.' We have a lot of energy and fun, and a good groove — that's what we're trying to convey, not some big hyped up stage-show. The music speaks for itself."

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World Radio History

T R I B U T E

BRIAN



PHOTO: VICTOR DEZSO

Brian MacLeod on Chrissy Steele tour, 1990.

MACLEOD

1952 ~ 1992

BY RICHARD SKELLY

By jumpstarting Chilliwack, hatching Headpins and pumping up the decibels on the West Coast, Brian MacLeod long ago earned a spot in the annals of Canadian rock. But friends and fellow players say that nothing so marked the measure of the man as his unrelenting 18-month war against cancer. MacLeod, 39, finally lost that battle and died April 25 in Vancouver General Hospital.

"I believed there'd be a miracle," said close buddy Mike Reno. "If anybody deserved one it was him. He was such a gutsy guy, a scrapper, a holder-oner, a doer," added the ex-Loverboy singer.

Seeking that miracle, MacLeod flew to Houston, Texas last fall for particularly grueling chemotherapy treatments at an advanced clinic. He sold his renowned boat, Grand Marnier, to defray some of the cost. Bryan Adams, Colin James and other city rockers staged a benefit to raise a further \$50,000.

A year earlier, MacLeod collapsed onstage while backing up Chrissy Steele on a Prairie tour. He expected doctors to diagnose a pinched back nerve. Instead, x-rays revealed a baseball-sized tumour next to his lungs. He returned to Vancouver for surgery, but a subsequent biopsy confirmed he had mediastinal sarcomatous. Specialists told him the cancer was both rare and inevitably fatal, said longtime manager Sam Feldman.

MacLeod underwent rigorous chemotherapy in Vancouver, all the while boning up on alternative approaches to combat the spreading tumours. The best odds seemed to lie with M.D. Anderson Hospital in Houston. Ultimately, the five months of pricey American treatment proved fruitless. He returned home in February.

Re-hospitalized in March, MacLeod rallied during his final weeks. Urged on by former Chilliwack mate Bill Henderson, he convinced his doctor to give him injections of 714X, a reported anti-cancer serum. Henderson and his family also organized volunteers to prepare meals based on a Dutch anti-cancer diet. "Perhaps it was all a little too late," said Henderson, who had begun tentative songwriting sessions with his old partner near the end.

Three days before his death, MacLeod definitely seemed perky enough to manager Feldman. He touched him up for a loan. Feldman related the anecdote during a eulogy at the funeral. "He said: 'Sam, Bill and I are going to do an album. And hey, my cash is running low. So can I get an advance on this Chilliwack project?'"

"That comment was so typically MacLeod," said MuchMusic veejay Terry David Mulligan. "It perfectly exemplified the kind of positive guy he was."

MacLeod showed comparable bravado during an early March interview. Propped up on the bed of his Granville Island hotel suite, he said: "I've definitely got the will to live." A bandana covered his head, but chemical-induced baldness was the least of his worries. More alarming were the cancer cells that had multiplied in his right arm, depriving him of the ability to create new music.

Despite his perilous condition, MacLeod held his gaze on the future. The multi-instrumentalist said he wanted to talk to Henderson about reforming Chilliwack. Health permitting, a new album could be underway by fall. "If I can get to that point, I'll probably start writing tunes," he said. As for his weakened arms, "With today's

technology, I could just sit back and work the computers. It's not a big physical job."

MacLeod and bassist Ab Bryant left Henderson in 1983 to focus on the Headpins. Until then, the Darby Mills-fronted band had been a lucrative sideline for MacLeod. He produced the 'Pins, wrote the bulk of their repertoire and — sunburst-red Stratocaster in tow — rivalled Mills for oozing onstage charisma.



Brian MacLeod with his Les Paul during Chilliwack solo: Victoria Memorial Arena, 1980.

JONES BOWIE



Chilliwack, 1982.

"He liked a lot of sixteenths, as I did, on the highhats. But he still wanted a lot of the meat and potatoes quarters on the half, four-on-the-floor on the kick." — Matt Frenette, ex-Loverboy; currently with Tom Cochrane Band

The Headpins acrimoniously splintered in 1986, and once again after a successful 1989 re-union tour. Those upheavals, plus realizations made during his illness, caused MacLeod to regret his fateful decision to jettison Chilliwack. "It was such a great thing we had going," he said of the seven-year alliance with Henderson. "If I had my time back now, I don't think I would have jumped. I would've stuck it out and chosen Chilliwack over Headpins . . . but you never know at the time what will happen."

Veejay Mulligan and ex-Loverboy drummer Matt Frenette cited MacLeod's 1977 entry into Chilliwack as a turning point in the evolution of Vancouver rock. Sporting a "wicked" Les Paul and "the best hair-do in rock", MacLeod quickly earned the nickname 'Too Loud' among fellow axe players, said Mulligan.

"Brian had that real nichey, loud-and-dirty sound as did (Loverboy's) Paul Dean," Frenette said. "Having worked with both of them, I can say they were strong guitarists who liked their sound with a good amount of grit."

Certainly Chilliwack wanted a rough-hewn yet all-round player to help complete the hopelessly stalled *Lights From the Valley*. The band had already recorded and scrapped two versions of the projected followup to its 1976 bestseller *Dreams, Dreams, Dreams*. Guitarist/singer-songwriter Henderson felt he had temporarily "dried up" and needed a new collaborator.

Enter MacLeod. Then 23, he won the job on the strength of a demo tape showing off his keyboard, guitar and support-vocal chops. "Musicianship he had in gobs," said Henderson of the demo.

Ex-Maritimer MacLeod had previously gigged with Eastern recording acts Pepper Tree and Edward Bear as well as soulster George Oliver. The Chilliwack call-up found him toiling on the Ontario bar circuit. He flew to Los Angeles. There, he crammed to learn guitar and keyboard parts for a showcase club date 36 hours later. "Before that I'd only ever listened to 'Fly at Night'," said MacLeod of his heady promotion. "You know, the one that went 'Four men in a rock and roll band . . .'"

MacLeod soon found the lyrics should have read 'Four foes in a fraying rock band'. Founding members Henderson, drummer Ross Turney and bassist Glenn Miller were at loggerheads over musical direction. And utility guitarist/keys man Howard Froese "wouldn't talk with anybody."

Overall, manager Martin Onrot grew accustomed to handling emergency calls from an understandably antsy MacLeod. "He felt I'd sent him into a war zone. I said: 'Be patient — all things pass.'" Indeed Turney, Miller and Froese soon left. And although a lawsuit emerged over ownership of the group name, it was settled out of court. Meanwhile, *Lights* came and went, spawning only a minor American hit, "Arms of Mary".

By 1979, a new edition of Chilliwack was holed up in Mushroom

continued

Studios. Joining Henderson and MacLeod were bassist Ab Bryant and guitarist John Roles. The foursome set to work on *Breakdown In Paradise*. MacLeod expanded his chores on guitars, Mini Moog, Prophet 5, piano and Fender Rhodes to also include drums.

Henderson said MacLeod had kept his skins-pounding skills under wraps until well after joining the group. Much like band friend Matt Frenette, Henderson was bowled over by MacLeod's drumming finesse. Then in Streeheart, Frenette made the discovery during after-hours jamming when the two groups toured Western Canada. Both drummers had coincidentally developed affinities for providing a rock-solid bottom end with Cobhamish colourings on the highhats. For studio sessions, MacLeod rented Ayotte kits or borrowed old Ludwigs from Frenette.

Drum tunings helped *Breakdown* stand apart from its Chilliwack predecessors. Engineer Rolf Henneman said dual 16-tracking also made a difference. After filling up Mushroom's 16-track recorder, co-producers Henderson and MacLeod took the unit to Kaye Smith Studios in Seattle. There they used SMPTE to open up a further 14 tracks on a slave machine.

Toronto import Bucky Berger took over the stool near the end of the *Breakdown* sessions. On one track, "Communication Breakdown", MacLeod pulled off a stunt he'd perfected in jam sessions with Frenette. He directed Berger to play kick and one half of the kit while handling snare and the second half himself.

MacLeod continued to wield his Les Paul and Strat in concert, while Berger and several other hired guns came and went on drums. But from 1980 on, he was the group's sole studio percussionist. "By then drum sounds were changing in rock music," he reflected. "I really wanted to be on top of that change. So I put a lot of those 'old room' sounds on the toms."

MacLeod said he seldom treated his mastery of so many instruments as a big deal. True, his supportive parents started him off on piano lessons at age five. In hindsight, piano truly proved "the root of all instruments." During those formative years in Halifax, it just seemed natural to add guitar, bass and drums to his hobby list, MacLeod added.

Only after the family moved to St. John's did MacLeod realize he had highly marketable skills. Doors opened, too, because of the rhythm and blues influences he soaked up in multi-racial Halifax. "That helped me my whole career. Most of the music I've written through the years is really R&B influenced."

Originally dubbed Pinheads, the Headpins was a club band conceived in desperation by a hungry MacLeod and sidekick Bryant. The aptly named *Breakdown In Paradise* had bombed due to the collapse of Mushroom Records. New label owners refused to let Chilliwack out of its contract or to record new material.

While legal writs flew, MacLeod assembled Headpins. The Mach One version featured Bryant on bass, Frenette on drums and flashy Denise McCann on vocals. MacLeod of course manned the guitars. Frenette would soon join Loverboy but remembered being awestruck by MacLeod's ability to bring three or four new songs a day into 'Pins' rehearsals.

Looking back, MacLeod conceded he was in a prolific phase. "We took ourselves seriously and played more than the (cover) standards. Whenever I started a band, I always wrote a whole slough of material

for it. So everybody took us real seriously. Next thing you know, Ab and myself are with two recording bands — Headpins and Chilliwack."

Both bands signed with Solid Gold, a label headed by new Toronto managers Neill Dixon and Steve Propas. By then, McCann had bowed out in favour of Darby Mills. She and MacLeod had three things in common: ambition, past medals as champion figure skaters, and oodles of stage presence.

With Chilliwack, MacLeod sublimated his Guitar Hero tendencies to complement Henderson's shimmering urban-rock arrangements. The 'Pins groin-rock direction lifted those constraints. As the group's debut album title implied, *Too Loud* could finally *Turn It Loud*. Engineer Dave Slagter observed: "He's the only guy I'd ever seen who'd take his amp volume to 10, master volume to 10, treble to 10, keep the bass at 0, yet make notes that didn't sound thin. It was his guitar volume that controlled the sound and tone. At times he drove his Strat at only 10 percent, nice and low. He had a fabulous touch to know just how much volume to feed from that guitar."

MacLeod and Henderson co-produced *Turn It Loud* which eventually sold 250,000 copies. Sidemen replaced MacLeod and Bryant on the ensuing support tour. Both men were keeping Chilliwack their main priority. And why not? *So You Wanna Be A Star* had been a bona fide smash in 1981, yielding two U.S. hits, "My Girl" and "I Believe". Loosely conceptual, *Star* chronicled the decade-plus of career pitfalls that had plagued Henderson since Chilliwack evolved out of '60s psychedelicists The Collectors. In a nod to those early days, MacLeod and Henderson recreated Collectors-style

Gregorian chant for "Sign Here", a slap at unnamed music biz shysters. *Star*'s title track kicked ass with a sizzling MacLeod triplet-F guitar riff.

While Headpinner Mills typically took MacLeod demos home to work on lyrics, *Too Loud* and Henderson worked face to face in a "true collaboration". Recalled MacLeod: "To go back and pick out who wrote what part and did what section. God I'll be damned if I know. "I Believe" was definitely a lot of Bill. That very soft touch he used made it his song."

"My Girl (Gone, Gone, Gone)" emerged on the high seas aboard MacLeod's first boat. MacLeod took credit for the opening vocal riff. "Originally it was 'Down, down, down. I've been down so long.' We were up in Pender Harbour. That's where we initially wrote it. In fact, (fiancee) Marguerite and myself pulled over near the wharf last summer. I said, 'This is the spot. This is where we wrote 'Gone, Gone, Gone'.'"

The sea held MacLeod under its spell. He upgraded to the 40-foot Grand Marnier yacht in the early '80s. Ultimately, he would fit it with recording gear and cut Chrissy Steele's debut album below deck. (See *Canadian Musician*, December 91.) But by late 1982, Henderson felt he had to quell a mutiny aboard the good ship Chilliwack.

Opus X, released in 1982, produced another American hit, "Whatcha Gonna Do", as well as Canadian smashes "Secret Information" and "Lean on Me". The album's sound hinted at group dissensions. Side B was essentially Henderson grafted onto Headpins tracks. The schism widened during a subsequent tour. Against his better judgment, Henderson followed MacLeod's advice to leave his guitar backstage



Headpins' 1985 *Head Over Heels* album
Above: Canadian Musician covers
L - Brian with Darby and the Headpins;
R - Brian with Chilliwack

"He had a really positive attitude. I've always gone to a different well for inspiration. Mine was darker, with more grief and stuff. His was very positive and gregariously social. I think I've learned a few things from that."

— Bill Henderson

"In concert, not only was there the amp behind him, which was patched through the PA, but he also ran it all back through the monitors. So he was definitely all over the ruddy place. That was a technique he was quite proud of."

— Mike Reno

continued

for most of each show. The move confounded critics who had always ranked Henderson as one of Canada's premier axemen. Henderson "hated" the experience.

What finally scuttled the alliance was MacLeod's desire to make Headpins the top priority. A worldwide deal beckoned with MCA Records and 'Pins manager Feldman "wanted us to go that way," said MacLeod. U.S. tours with Foreigner and ZZ Top and European concerts with Whitesnake took the 'Pins "within inches" of global success, reminisced Feldman. Neither *Line of Fire* (1983) nor *Head Over Heels* (1985) could generate hits outside Canada.

The 'Pins split in 1986 due to the growing estrangement between Mills and MacLeod. Grateful on one hand that MacLeod had catapulted her to fame, the raspy voiced frontlady bridled at the artistic control he exerted, observers said. The same MacLeod trait helped scupper Chilliwack, noted *Opus X*' Pins engineer Slagter. "To say he stepped on people is overstating it. But he didn't share and use to the fullest capacity their talents and skills." Rather than try to equal MacLeod's "dynamic confidence" and argue back, fellow players often "folded or eventually said 'Thanks Brian, I'm moving on'." Slagter added. Still, he noted, MacLeod's "loud and clear" talent invariably resulted in "fabulous" recordings.

Mills never saw MacLeod again after the 1989 reunion tour. During his final months she debated paying a visit to "make peace" but opted to send a personal letter of encouragement instead. "The Headpins was his creation and his baby," she said. "With all experiences, you learn from the good and from the bad. And I did learn. I thank Brian for that."

Even close friends referred to the strong perfectionist streak which caused MacLeod to push himself and others in various projects. He shared production Junos with Henderson for *Opus X* and a Good Brothers live compilation. In 1990 he won an R&B Album Production Juno for Billy Newton-Davis' *Spellbound*. In between, he did sessions with Toronto, Long John Baldry, Mike Reno, Paul Dean, Doug and the Slugs, DOA, Tim Feehan and Chrissy Steele. As a writer, he placed songs with Loverboy, Chicago, Night Ranger, Duran Duran's Andy Taylor and several lesser acts.

Chum Reno said MacLeod examined his workaholic tendencies after falling ill and resolved to change his ways while sitting on Reno's couch just before midnight on New Year's Eve, 1990. "It made me so happy," said Reno. MacLeod, he added, would likely have joined Loverboy had it continued past the departure of Doug Johnson.

Especially during latter rallies, MacLeod spoke often of future goals. Singing more lead vocals loomed on his professional horizon. Best known for singing Chilliwack's "Live for a Living", MacLeod's style "always sounded okay to me," said East Coast compatriot Pam Marsh. The onetime Everyday People vocalist worked with MacLeod in the early '70s and fortuitously introduced him to future

Chilliwack manager Onrot. Like many friends, Marsh spoke of MacLeod's generosity. During his debilitating treatments in Houston, he tried to pitch a Marsh original to Sue Medley. The song, "Said Goodbye" had been one of his first production efforts almost two decades earlier. "God love his heart," Marsh said. "Here he was dealing with what he had and yet still trying to help me."

In what proved to be his final interview, MacLeod mused on more personal plans — marriage, and somehow thanking the thousands of fans who had bolstered his spirits with Get Well letters. "I would never have known

people knew or cared so much about me until having a disease like this," he said. "So there is good stuff to cancer. You learn a lot about life . . . you can see where you went wrong. It's a good old disease in that way." ■

A Brian MacLeod Memorial Fund has been set up through the Canadian Cancer Society. Make cheques payable to Canadian Cancer Society (specifying Brian MacLeod Memorial Fund) and send to:

Brian MacLeod Memorial Fund,
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"The Lawnmower Man" image courtesy of Allied Vision Lane Pringle Productions and New Line Cinema Corporation. "CyberBoogie" created by Angel Studios.

FEATURING



HOME RECORDING TECHNOLOGY AND TRENDS

Some exciting developments in technology have evolved over the last few years, and in looking at the products now being offered to recording musicians, it becomes very apparent that the home studio has jumped head-first into the digital age of the future. Now that leading-edge technology has made its way to the consumer market (and is reasonably affordable), more musicians are taking a closer look at what they can achieve through their home studio gear. But the choices also give way to a lot of confusion — the relatively new formats of DAT and Direct-to-Disk, the endless debate over the superiority of analog/digital recording, the controversies over standardization of format and copy-protection, and the question of the stability of these new media have left many of us scratching our heads, looking around our own home studios and wondering if any of our “dinosaurs” will be worth salvaging over the long term. *Canadian Musician* looks at just some of the new developments in recording products on the market and into a few home studios to see how musicians are recording today.

Advances in the fields of digital audio and MIDI have had perhaps the greatest impact on the recording gear being designed today. Sequencing software manufacturers are supporting various standard home tape machines (like Fostex's R8) in their programs by developing computer based front panel controllers. Modern technology has replaced complete logic boards with large scale integrated chips that are capable of the same functions, and gear just keeps on getting more compact in size.

Clearly, the trend towards the ideal of the “Studio-in-a-box” is evident from manufacturers of all types of recording equipment on both analog and digital platforms. The concept of the notebook computer has led the way for notebook sized multitrack recorders (Fostex's new X-18), portable DAT recorders that can fit into your palm (Casio's DA-R1000), and a new breed of downsized, modular sequencers and multi-effects processors. Vancouver manufacturer Creation Technologies has developed a whole line of “Pocket Products” of interest to MIDI home recordists under the Anatek name. The line includes a 16

track MIDI sequencer, tape to MIDI synchronizer, 1-in 3-out MIDI thru box and a MIDI merge among others, all of which fit very nicely into a pocket or purse.

At the forefront of new recording trends is digital recording, which has been making its way into even the simplest of studios. The DAT format is fast becoming the preferred method for mastering both analog and digital audio, as there is no “generation loss” in audio quality during subsequent duplication from the master tape. As digital data is recorded as discrete numerical values (1 or 0), there is no possibility of signal degradation if it is kept within the digital domain. However, there are certain limitations to the medium with respect to recording, the most notable being the inability to overdub or perform “razor-blade” editing on the tape, and its restriction to two-channel stereo recording (not to mention the infamous copy-protection grievances). There are a number of consumer DAT recorders now on the market from companies like Tascam, Sony and Casio. If you're planning to invest in this kind of recorder, be sure that you understand the limitations of the model you are considering. Most consumer DATs do not allow for recording at all sampling rates and incorporate a copy-protection scheme that limits the number of copies you can make. That aside, DAT is great for mixdown, and with two hours of recording time it's a highly efficient storage medium in terms of tape consumption.

Linear data storage is becoming far more common in home studios, and we're beginning to see affordable digital multitrack recorder/editors using 8mm and video tape as the medium. One of the most anticipated pieces of recording gear to reach the home market should be out by the time you read this. The Alesis ADAT is a rotary-head digital multitrack recorder that utilizes the familiar S-VHS format. Up to 40 minutes of 8-track digital audio can be recorded on one tape. A single unit includes a remote control which duplicates the front panel functions, and up to 16 of the modular ADATs can be synced together by using the optional BRC (Big Remote Control) for recording 128 tracks! It's hard to resist this beauty when you con-

BY SHAUNA KENNEDY

HOME RECORDING TECHNOLOGY AND TRENDS

sider that for the cost of a new car you can have 24 tracks of digital recording. We've heard through the grapevine that another similar device (using the 8mm format) will be offered by Tascam.

If complete freedom to perform infinite non-destructive editing appeals to you, then a disk based recording studio is probably the way to go. Digidesign introduced software based direct-to-disk recording to the Macintosh platform first with SoundTools and now ProTools, Spectral Synthesis has addressed the IBM market with a 16-track digital recording system, and many manufacturers are responding by unveiling stand-alone hard disk systems this year, including Roland with its new DM-80 Digital Audio Workstation, and Akai with the DD 1000 16-track digital workstation. Although the cost for random access digital recording is considerably higher, the control it allows over digital data makes it heads above the other formats.

With random access digital recording, an external mass storage device is a necessity — digital audio eats up bytes like crazy. To do any serious amount of recording, your hard drive should have a capacity of at least a gigabyte, but the storage capacity is not the only factor that should be considered. "Digital recording is the most stringent, most difficult thing you can ask a hard drive to do," says Lorne Weiner, Product Manager of Dynatek's Digital Music Storage division. "Ideally, your drive should have an access time of 20 milliseconds or better, and data throughput of at least 1.5 MB per second." Removable storage formats include 8mm and 4mm digital tape, 3.5 and 5.25 fixed disk, CD ROM and Magneto Optical. "In terms of long term stability," says Lorne, "optical media is the best form and the reason is that it works with a combination of a laser and a magnetic recording device. In order to change the magnetic properties of the materials underneath, you would have to heat it up to a certain temperature that would not normally occur in nature,

so it's very stable. Tape, on the other hand, is more affordable, but it is strictly magnetic — it's affected by magnetic fields, power fields, and print-through can still be a problem if used for archiving over the long term." Dynatek offers a number of digital music storage systems, including their rack mountable TRACK series, available with different types of drive mechanisms in various configurations.



Behind the scenes at Creation Technologies



Doug Blackley's studio has overtaken the livingroom of his Edmonton residence



Dale Morningstar at the Gas Station

Today's new technology has not been reserved for digital equipment alone. As the debate continues over whether analog or digital is the superior recording medium, there's been a lot of new developments along the analog trail as well. One of the biggest steps forward in analog recording is the introduction of the Dolby S noise reduction format to the consumer plateau. It's now a feature of many tape machines like Fostex's

G-16S and G-24S on the home market. Dolby S is the consumer equivalent of the professional Dolby SR noise reduction, which is very expensive and often preferred over digital in professional recording studios. With Dolby S, the dynamic range of analog home recording equipment becomes greatly improved. "Analog has continued to be strong because people understand it," says Benjamin Russell of Erikson Pro Audio. "Although computers are an expanding market as more and more of us use them in our jobs, there's still a lot of resistance from musicians out there."

Even though the home studio is changing, the problems faced by those using them haven't changed that much. In speaking with people who have home studios, the most common grievances still seem to revolve around unwanted noise in the system electronics, and not having enough tracks to do what they want. If this sounds like you, you might look into what has been done with mixers over the last little while. A good mixer should be able to eliminate some of the noise while simultaneously allowing you more routing options if you've chosen well. Higher signal quality and versatility are definitely man-

dates for the newest mixers geared to the home studio. Mackie Designs, for instance, offers mixing boards that exhibit incredible headroom for the price platform. Mackie's entry level Micro Series 1202 12-channel mixer has 20 inputs, and their feature-packed CR-1604 has seven AUX sends per channel, four stereo (eight mono) effects returns and 3-band EQ. Mixers

continued

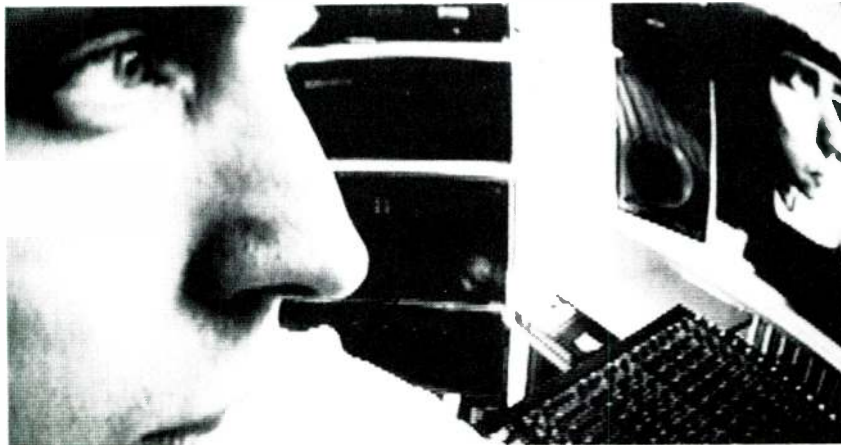
PHOTO: GRAHAM KENNEDY

with MIDI mutes are offered by Fostex in the 8-12 and 8-20 models. Being able to shut down a channel when it's not in use makes for a much quieter mix, and anything that reduces noise is a valuable feature in home gear.

But improving the audio quality of home recording projects doesn't necessarily mean sinking all your money into a major equipment purchase. An inexpensive bit of technology you can try is switching to one of the new high-output tapes currently on the market. Both Ampex and 3-M have introduced analog recording tape in 1/4", 1/2", 1" and 2" formats that have drastically reduced S/N, can handle the hottest signals and are capable of recording at operating levels up to +9 dB with minimal distortion. Remember that in order to get maximum performance from the new high-output tape your deck will



Andrew Frank of Monkeywalk (foreground), and studio partner Dave Sturton at the mixing console



A video image of Mark Korven in his studio

have to be realigned, but this is a simple procedure that can be done inexpensively or on your own if you know how. This brings up a few closing points worth mentioning for the benefit of recording aficionados at all levels — your equipment will only perform well if you maintain its condition. You have to take the time to learn about your gear — how it operates, what its compatibilities and incompatibilities are, how to troubleshoot and how to execute adjustments on user-serviceable parts. Fully reading the owner's manual (which blessed few of us ever do) can go a long way towards understanding all the capabilities and limitations of your equipment. Being on the cutting-edge of all this technology doesn't count for much if you're only using a tenth of its potential. ■

VIEWS FROM THE HOMEFRONT STUDIOS THAT WORK

Taking a look into a few home studios shows how musicians have taken advantage of the revolutions in technology. Whether it has meant being able to afford secondhand analog pro gear that's becoming more readily available as many studios upgrade, or creating a completely digital environment to work in, the line between the home studio, the project studio, and the professional studio is fading fast.

DON KERR/ DALE MORNINGSTAR

"We're musicians — we want a space that's representative of who we are," says Dale Morningstar, who along with Don Kerr form two-thirds of the Toronto alternative band Dinner is Ruined. The pair also share the responsibility of a recording space that reflects the eclecticism of their music, the Gas Station. Here they recorded, produced and engineered their own independent cassette, *Burn Yer Dashiki* using 8 tracks analog. They've since upgraded to 16 tracks with the recent purchase of a secondhand Tascam 85-16 1" machine, and have built up their outboard gear (mostly used) over the last few years. Kerr admits that most of the processing gear they've managed to acquire tends to be a little noisy. "You wouldn't want it in a big studio, but for us, it's great. If I wanted to spend \$5,000, I certainly wouldn't put it into something that gives you reverb." Instead, they rely on their many exotic and homemade instruments (rainsticks, congas made from junked loudspeakers) to provide interesting sounds and have invested in a variety of microphones.

Tape Machines:
Casio DA-1 DAT recorder
Tascam 85-16 (1")
Sony TC-WR670 stereo cassette

Mixer:
Yamaha RM-2408

Power:
TEAC RP-85 amplifier
TEAC PS-85 power supply

Monitors:
Yamaha NS-10M
Advent

Processors:
Alesis Midiverb
Yamaha SPX90
Yamaha GC 2020 compressor/limiter
TEAC DX-16A dbx
dbx 166 compressor
Audio Logic physcho acoustic processor
(similar to an aural exciter)
Tapco 10 band equalizer
DOD R-831B graphic equalizer (2)

Microphones:
AKG 535, D12E
Shure SM57, SM58
Audio Technica Pro 37R, ATM-41
Sennheiser 421
Radio Shack PCM

DOUG BLACKLEY

It's quite possible that Doug Blackley doesn't have room for a microphone in his home studio, judging from the amount of gear he's managed to accumulate! Doug composes and records soundtracks for theatre out of his Edmonton studio. He's received both Dora and Sterling Award nominations for his work (winning Sterlings in '88 and '91), and is up for Sterlings again this year in the categories of Outstanding Music Composition, Best Music Direction, and Best Sound Design. "In a soundscore project, I may be working on dozens of related musical pieces at the same time," says Blackley. "I need instant access to the sounds I am using... a disk-based studio setup allows me to edit my work in a fraction of the time it would take if I was using tape." For the type of control over sound manipulation Doug demands, the medium is ideal. "With the computer I can change tempos, cut sections, transpose and otherwise modify my music in very near to real time. The only catch to using a computer based MIDI setup such as mine is that you need enough sound modules to hear and record all of your tracks at the same time. This means lots of sound modules and lots of mixer channels."

HOME RECORDING TECHNOLOGY AND TRENDS

DOUG BLACKLEY

Tape Machines:

Sony DATman
Otari 5050
Tascam 4-track

Mixers:

Yamaha DMP7 digital mixers (3)
(nine SPX90 equivalents built into electronics)
Seck 1882 analog mixer (18/16/2)
Roland 24-channel submixer

Monitors:

Tannoy NFM-12

Tannoy PBM 6.5
Auratone

Control:

Macintosh IIx (8 MB, 24-bit video, 170 quantum,
44 MB syquest removable and CD-ROM)
Opcode Studio 5 interface

Direct-to-Disk Recording:

Digidesign Soundtools (with DAT I/O and Pro I/O
interfaces)

Software:

Opcode Studio Vision
Digidesign Sound Designer II
Opcode Galaxy + editors

Processing:

Alesis Quadraverb
Yamaha SPX90
Roland SDE2500
Aphex aural exciter
dbx compressor
Yamaha 50D processor

Sampling/MIDI Instruments:

Akai S1000 (6 MB)
Digidesign Samplecell (8 MB)
Kurzweil K2000 (16 MB)
Kurzweil K250 (SuperRam)
Kurzweil PX1000 (with A & B blocks)
Kurzweil Pro II orchestral module
Roland R8m drum machine
Korg Wavestation
Roland D-550

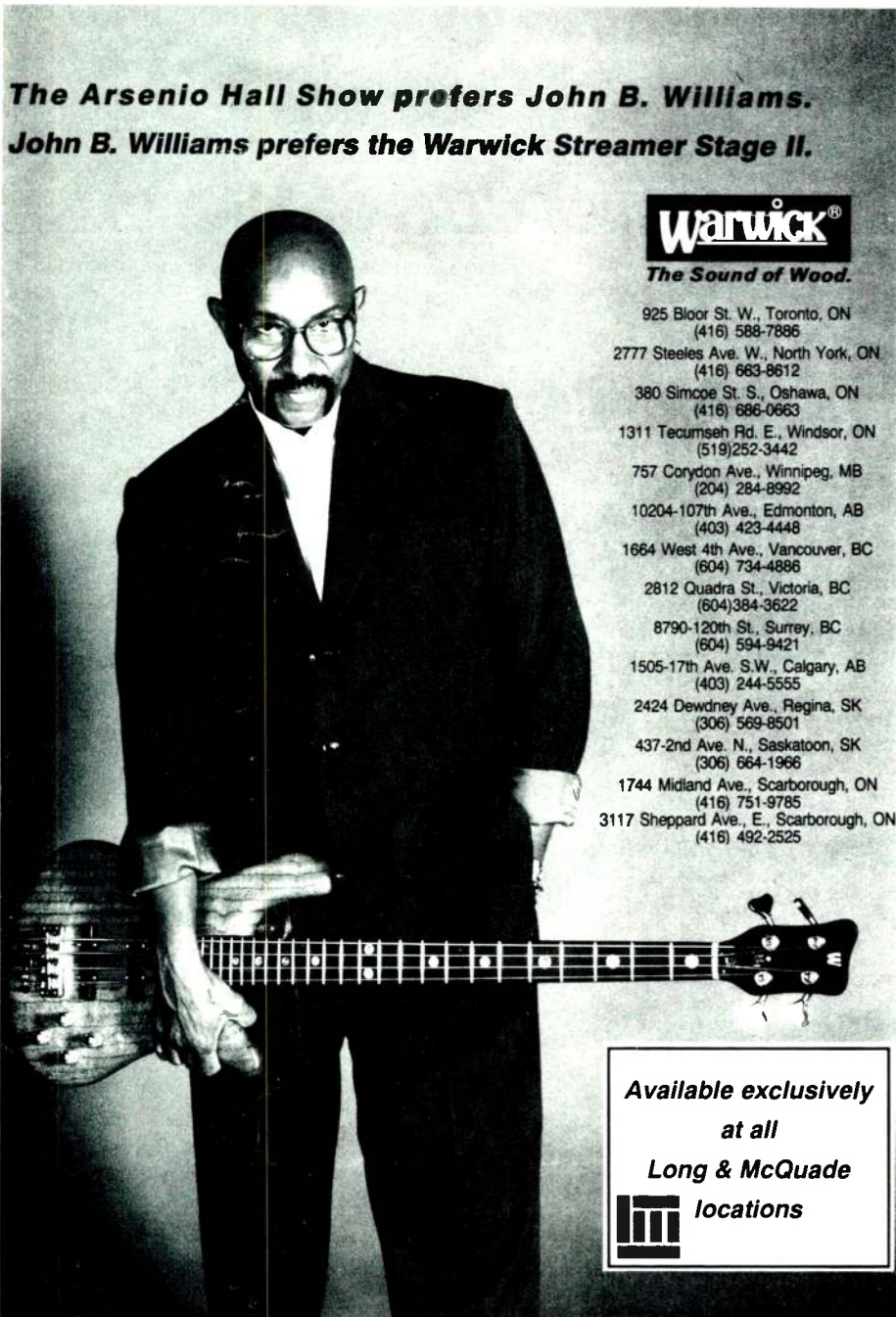
Vintage Synths:

Prophet 5 with MIDI module
Minimoog with Roland MIDI module
Roland Super Jupiter
Oberheim Matrix-6
Kawai K5m
Roland MKS-20
Arp Odyssey

FM Synthesis:

Yamaha TX7
Yamaha TX816

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MARK KORVEN

"I've gotten to the point where I have a pretty decent home setup and can do virtually anything I need to," says Toronto singer/songwriter Mark Korven, who is just putting the finishing touches on his second independent release *This Must Be The Place*, which will be out this fall. He's recorded for Duke Street and Stony Plain, and somewhere along the way "just by fluke" fell into writing for film. As well as a Juno nomination in 1987 for most promising Male vocalist, Korven has been a contender in numerous Genie categories, and was nominated in the Best Original Music Score category at the last Genie awards for his filmscore for the mini-series *Between Two Worlds*. "One thing I've learned is that in a home studio there's a lot of external noise. You need a really good monitoring system, or a room that's really quiet, to hear your system." Korven often records in professional studios and

continued

MARK KORVEN

says, "I'll be able to hear all the flaws in my equipment — all those hisses and buzzes and grounding problems that I didn't hear at home. They're below that noise threshold that's in your basic home environment.

Tape Machine:

Fostex R-8

Mixer:

Fostex 812

Power:

QSC amplifier

Monitors:

Tannoy PBM 6.5

Control:

Atari 1040 ST

C-Lab Notator sequencing software

Unitar SMPTE synchronizer

Processors:

Yamaha SPX900

Korg A3

BOSS CL50 compressor

/limiter

MIDI Instruments:

Roland D-20

Roland U-220 PCM sound module

Roland S-550 sampler

Proteus 1 sound module

Roland MKS-80

Alesis D-4 drum module

Alesis HR-16 drum machine

Microphones:

Sennheiser 421 dynamic

AKG C1000 condenser

Video:

Mitsubishi U80 VCR

NEC monitor

Andrew Frank / Dave Sturton

When Monkeywalk recorded their first release for the Duke Street label, 80% of it was done in the Montreal studio bandmember Andrew Frank shares with friend Dave Sturton. The two met a few years ago while working together at a music store, and decided to combine their efforts to create a solid, project-type studio using analog gear. "At this level of gear, there's no real need to be on the cutting-edge of technology," says Frank, who is entirely happy with the current setup and has a valid argument for not warming up to digital recording just yet. "I just wonder how good it's going to sound, and will it make a big difference if the noise floor in the rest of your equipment is not that good? Is the tape hiss really the worst thing in your system?" Andrew learned a lot about their studio equipment when the band's release was mixed at Toronto's Manta Sound. "When I heard how much better the tracks sounded through a more professional mixer, the quality of the tape machine surprised me — I didn't realize my mixer was limiting it as much as it was."

Tape Machine:

Fostex B-16 (1/2")

Fostex 4030 & 4035

synchronizer/autolocator

Mixer:

Soundcraft 600 Series

24/8/16 console

Processors:

dbx 160X compressor (2)

Urei LA5 limiter

CAD stereo compressor/noise gate

Furman compressor

Loft compressor/gate

Yamaha SPX90

Yamaha SPX900

Lexicon LXP-1 reverb

Lexicon LXP-5 effects processor

Loft analog echo

AKG BX25 spring reverb

Roland SDE 3000 delay

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HOME NEW RECORDING PRODUCTS

ROLAND DM-80 MULTI-TRACK HARD DISK RECORDER

Roland Music Canada Ltd. has introduced the DM-80 Multi-Track Hard Disk Recorder.

The Roland DM-80 is a complete music production system, providing comprehensive control over recording, playback and editing operations entirely in the digital domain. Based on Roland's proprietary direct-to-hard-disk technologies, the DM-80 offers random access to sound files instantaneously.

The DM-80 is ideal for music recording and production, audio-for-video assembly, commercial and jingle creation, dialogue replacement and a host of other audio production uses.

Available in 4 and 8 track configurations, up to four 8-track units can be slaved together for a remarkable 32 tracks of hard-disk recording. The DM-80 accommodates SMPTE Longitudinal Time Code, MTC (MIDI Time Code), and MIDI tempo clock. It also incorporates a "Video Sync" input to slave the sampling rate with colour composite VTR signals and digital video machines.

Additional features such as expandable memory for longer recording times, and external SCSI ports for access to back-up and archiving systems, allow for increased flexibility.

The DM-80 utilizes state-of-the-art 16-bit linear, 64 times oversampling, delta-sigma V/D conversion, with 20-bit linear, 8 times oversampling D/A conversion. All internal processing is 24-bit. Three sampling rates are selectable: 32 kHz, 44.1 kHz, and 48 kHz, and up to 18 minutes of CD-

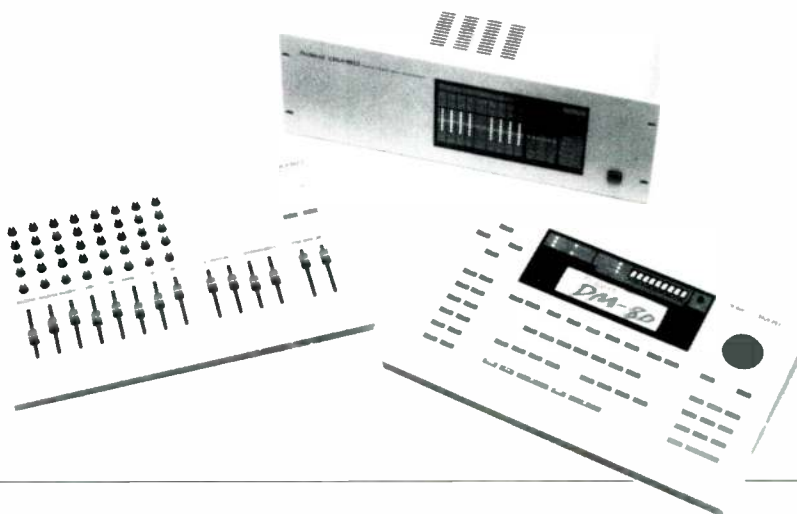
quality digital recording is available on the internal 100 MB hard drive.

The DM-80 functions just like a multi-track tape recorder with transport operations, track select/enable and auto-locators. Added to this are the comprehensive edit functions which include copy, move, cut, paste, and real-time auditioning.

A built-in digital mixer simplifies mixdown functions, and includes a two-band semi-parametric equalizer, panning and level adjust for each track, with selectable input and output routing for using outboard effects. The optional DM-80-F Fader Unit provides comprehensive control of mixing operations for up to eight tracks simultaneously using faders. Real-time mixing adjustments during song playback can be recorded in the DM-80's data, so an automatic "Compu-mix" function is available for data playback. AES/EBU digital I/O enables data import and export to a wide variety of other digital equipment.

Control of the DM-80 is through the optional hardware remote controller, the DM-80-R, which can access up to 8 tracks simultaneously, or through Track Manager Software, a Macintosh application, enabling larger screen display and computer-based operational control.

For more information, contact: Roland Canada Music Ltd., 5480 Parkwood Way, Richmond, BC V6V 2M4 (604) 270-6626, FAX (604) 270-6552.



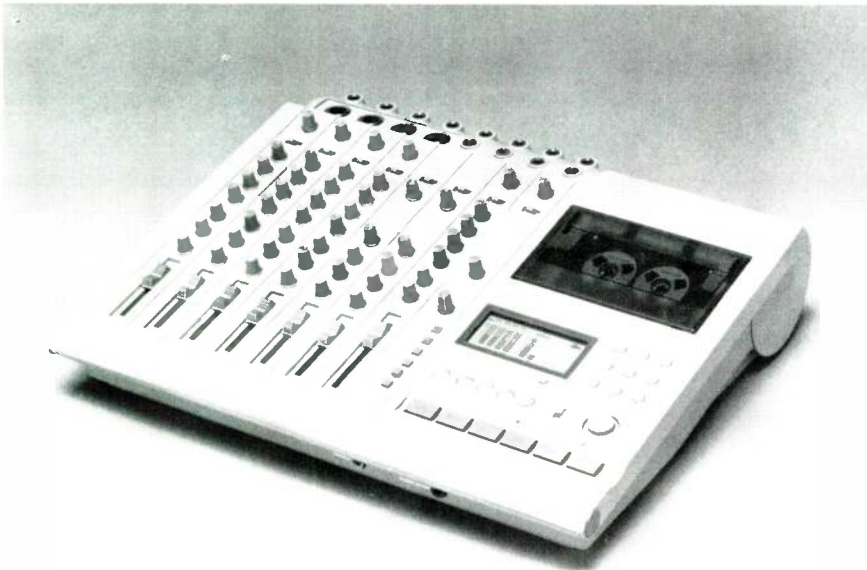
TASCAM 464 PORTASTUDIO

TEAC Canada Ltd., Tascam Division, has introduced the Tascam 464 Portastudio.

The Tascam 464 Portastudio offers everything the advanced home studio needs – including professional-class XLR type input connectors and fully automated punch-in and punch-out with a rehearsal mode. The 464 Portastudio features a total of 12 input channels, including stereo inputs, so it has the capacity to handle even fairly large recording jobs. A versatile signal-routing system makes the process of recording and overdubbing tracks smooth and simple, while MIDI-friendly features let the user synchronize

advanced MIDI instruments with live tracks. The 464's Buss Direct System actually makes it possible to mix 12 synchronized MIDI sources with 3 tape tracks – a total of 15 "tracks". Three-band EQ with sweepable midrange frequency is provided on the mono inputs for extra response-shaping versatility, and an all-new tape mechanism delivers reliable operation.

For more information, contact: TEAC Canada Ltd., Tascam Division, 340 Brunel Rd., Mississauga, ON L4Z 2C2 (416) 890-8008, FAX (416) 890-9888.



3M 275 DIGITAL AUDIO MASTERING TAPE

3M Company has announced its new, enhanced 275 digital audio mastering tape. The improved 275 product offers lower drop out rates and improved windability. It is compatible in all DASH, DMS, and PD formats.

3M 275 digital audio mastering tape is inspected by a proprietary laser scanning system during the coating process, which virtually eliminates coated-in errors and consequent error loss.

The tape also features a durable binder system that facilitates dependable operation in multi-pass applications. It can withstand repeated shuttling during playback operations. It is available in quarter, half, and one-inch widths, and in lengths that permit convenient use in all high-density audio systems.

The 275 digital audio mastering tape is packed in 3M's Tape Care™ library box which eliminates dust and humidity which cause errors and dropouts.



For more information, contact: 3M Company Ltd., PO Box 5757, London, ON N6A 4T1 (519) 451-2500, FAX (519) 452-6298.

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HOME ^{new} RECORDING PRODUCTS

ANATEK SMP SERIES VERSION 2.0 UPDATE

Creation Technologies, manufacturer of Anatek music products, has announced the addition of new features to their SMP series of patchbay/synchronizers. These come in the form of new operating modes for the units as well as bundled editing software for Atari and Macintosh computers.

The new operating features include patch mapping, a patch table, SMPTE freewheeling and new parameters added to the controller section. All of these features were developed as a result of the customer and dealer feedback received since the product's inception.

Patch mapping enables the MIDI patchbay section to transmit multiple program changes when a single program change is received. Up to eight different patch maps can be sent on any channel and routed to any of the SMP's output ports.

The patch table allows the SMP to respond to program changes out of its range of 50 patch presets. This is done by remapping incoming program change messages. Custom maps can also be used to more easily insert an SMP into existing rigs that have previous program assignments.

For the home studio owner, the SMPTE freewheeling feature will improve the reliability of tape synchronization. The feature can be set to

ignore dropouts of up to 3 seconds in length and continue with seamless synchronization. The SMP continually monitors the incoming SMPTE to maintain accurate freewheel speed despite tape speed fluctuation.

Pitch bend and aftertouch enable editing of these parameters in real time with the RT-120 accessory. The RT-120 is an optional accessory that uses 6 hardware faders for easier editing of MIDI automation. Alternate control voltage-type controllers can also access these parameters via the 1/4 inch inputs on the RT-120.

Editing of the SMP preset parameters is simplified with the bundled Atari and Macintosh software. The programs assist in the naming of patches and MIDI/audio routing by using a more intuitive graphical user interface. The Atari program may be run as a desk accessory or as a main application depending on the amount of RAM available and the size of any other programs in memory. The Macintosh program has standard cut and paste-type editing that cuts down on learning time. Online help is also available.

For more information, contact: Creation Technologies, 400 Brooksbank Ave., North Vancouver, BC V7J 1G9 (604) 980-6850, FAX (604) 980-6711.

ALESIS ADAT DIGITAL RECORDER

Alesis introduces the new ADAT 8-track Digital Audio Recorder. The ADAT is a modular recording system that allows configuration from 8 tracks to 128 tracks. Both the high-end pro facility and the budget-conscious home studio can use the exact same recording medium with upward and downward compatibility assured through ADAT's S-VHS format. The 1/2" S-VHS video storage medium and transport is a proven format, well known for its reliability and well suited to the task of recording and safely storing digital audio.

Sequencing and MIDI work can be done in the home/project studio on as little as a single 8 track ADAT. The tape can then be brought into a commercial facility and expanded upon in a large ADAT system, with sample-accurate sync, for further overdubs and mixdown. By employing Alesis' optional BRC Remote Controller, the

user can synchronize a multiple ADAT system of up to 16 ADATs, 128 tracks, with outside audio and video machinery because the BRC reads and writes SMPTE and generates MTC and MIDI clocks. The BRC includes all ADAT transport and record functions for up to 128 tracks. Location points can be selected in SMPTE, absolute time, or in musical timing notation such as bars, beats, verses and choruses. The BRC locates to sample accuracy (+/- 20 microseconds) for extremely precise offsets during assembly editing.

Compatibility of the ADAT system in the pro environment will be assured by a planned AES/EBU interface. This will allow digital bouncing of ADAT material back and forth with other digital formats using ADAT's proprietary optical digital interface. An ES interface is planned for

continued

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Electronic Musician
May 1992 Issue

"The SP offers ambitious programmers the potential for creating new signature sounds. Particularly considering its low price, expandability and first-rate storage and loading capabilities, the SP gives a musician more than just an introduction to sampling. With the SP, Peavey moves the flexible-architecture philosophy to new frontiers."

EQ Magazine
February 1992 Issue

The DPM® SP/SX sampling system is a phenomenal value. Costing thousands less than comparable units from our competitors, and hundreds less than most low end systems, the SP/SX combination represents the most powerful, yet affordable, full-featured 16-bit sampling system on the market today!

The DPM® SP rack-mount sample playback module offers 16-bit resolution and 44.1 kHz stereo sample playback rate for industry standard sonic quality that is without equal.

The SP is capable of handling up to 32 megabytes of internal sample memory. The sample RAM is expandable with low-cost industry standard SIMMs expansion boards.

The DPM® SX Sampling Xpander module allows you to digitally record your own 16-bit samples and send them over SCSI to the SP or in the standard SDS format to your DPM 3 or other compatible instrument.

Up until now, high-quality sampling has been something that was out of reach for most people. Not only because of the expense, but because of the tedious time and effort required to create good samples. The union of the SP/SX finally brings together high-end full-featured sampling with ultra affordable pricing for the working musician.

Sample the new DPM SP and DPM SX sampling system today! Be sure to ask about the new DPM SP sample library available now at your nearest Peavey dealer!

The Monitor® magazine from Peavey is a publication filled with the latest info musicians want to know. Included are interviews with today's hottest players. You also get the latest news on Peavey equipment. To receive 4 issues for only \$5.00* send check or money order to Monitor magazine, Peavey Electronics / 711 A Street / Meridian, MS 39302-2898. *Prices good in U.S. only.





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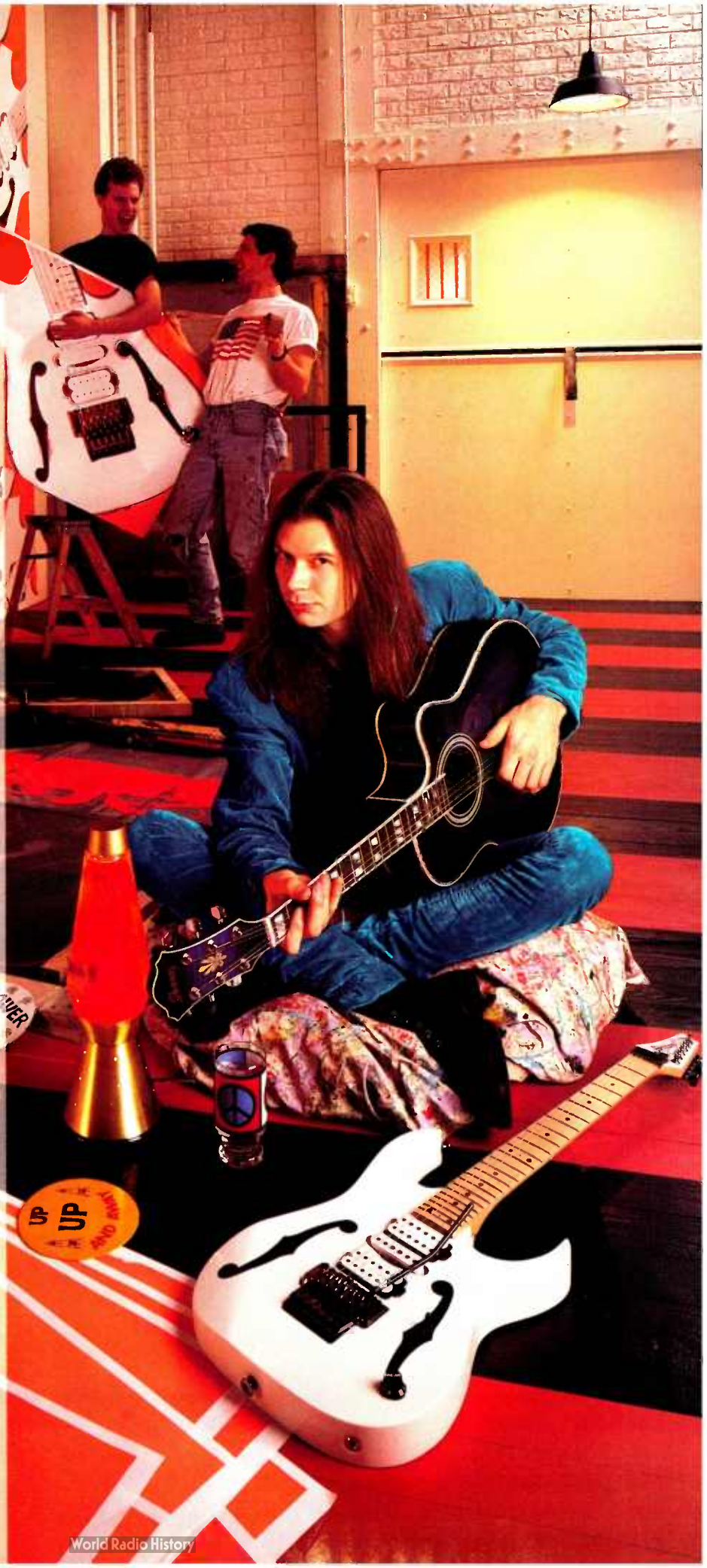
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HOME **NEW** RECORDING PRODUCTS

ALESIS ADAT DIGITAL RECORDER

integrated machine control with video machinery, and Alesis reports strong interest from third party developers to license ADAT's proprietary 8 track digital optical interface for compatibility with digital mixers, samplers and sound

modules.

For more information, contact: Alesis, 3630 Holdrege Ave., Los Angeles, CA 90016. (310) 558-4530. FAX (310) 836-9192.



AUDIX POWERED MONITORS

Audix has introduced the Power House series of self-powered speakers for keyboards, computer workstations, studio monitoring and a variety of other professional applications.

The Power House series includes four 2-way stereo models beginning with the PH3, with 18 watts of power and a 3.5" low frequency driver, the PH4 with 22 watts and a 4" LF driver, the PH5 with 25 watts and 5" LF driver, and the PH6 with 25 watts and 6.5" driver. Each feature a 1" polymer tweeter, built-in crossover network, and a rugged exterior for packing around. They are all available with a wide selection of optional mounting hardware to suit a wide range of applications.

The heart of the system is a built-in power amplifier section that features a high gain-low

voltage hybrid design that combines surface mount technology (SMT) and standard components to achieve excellent clarity and extremely low noise throughout the audio bandwidth.

By incorporating the stereo power amplifier into one of the cabinets and connecting the second speaker with the provided speaker cable, the system is immediately ready to accept any audio level via the standard RCA inputs. This makes connecting to all line levels extremely easy and makes the PH series ideal for use with DAT, portable CD, VCR, home stereo, recording consoles and computer audio cards.

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HOME NEW RECORDING PRODUCTS

RSP TECHNOLOGIES INTELLIVERB

RSP Technologies has introduced the Intelliverb, which offers 2.5 seconds of memory in a 24 bit programmable, MIDI controllable package. With low distortion due to its bandwidth and dynamic range, the Intelliverb's other effects include chorus, delays and pitch shifting. While the Intelliverb is capable of simultaneous effects, its strongest points are the algorithms that help create the unit's single effects.

The virtual room reverb algorithm offers 53 parameters including room width, depth and height that enable the user to create his or her own room. Once in the room, both listener and

source may be moved. Other reverbs include plate, hall, dual and stadium, as well as reverb ducking. A unique gate operation controls the room's absorption by closing down the reverb. This action prevents the sounds from one envelope being heard decaying off in the next envelope.

Eight-voice chorusing includes individual parameters for delay length (up to 740 ms), modulation rate, depth and panning for each voice.

Pitch shifting is possible with up to four separate voices, each covering a three octave range from plus one to minus two octaves, while digital

HUSH is available in any operating mode at the front of the effects chain in order to clean up any input signal. This feature allows the user to take full advantage of the Intelliverb's transparent processing.

Capable of up to 80 million operations per second, the Intelliverb offers a 64 times oversampling rate, 254 memory programmable locations, and will operate on any one of 16 MIDI channels.

For more information, contact: RSP Technologies, 2870 Technology Dr., Rochester Hills, MI 48309 (313) 853-3055, FAX (313) 853-5937.



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FOSTEX D-20B DIGITAL MASTER RECORDER

Fostex Corporation of America has introduced the D-20B, an updated version of their digital master recorder.

The D-20B offers added time code generator and chase lock synchronizer, and is also capable of transcoding time code from tape. The time code generator has standard time code types and jam sync capability (24, 25, 29.97, D/N/D, and 30). If a DAT tape has a different format time code, the D-20B can be set to playback the format being used, and to chase the master, eliminating conversion problems.

Designed to work exactly like a two-track analog recorder with centre track time code, the D-20B can pre or post stripe time code. It can accept tape from another DAT machine without time code, and strip in time code after the recording has been made. Additionally, the D-20B allows the user to edit over and over at the same time code address on the tape without affecting the subcode date.

The Fostex D-20B stripes the tape with either IEC or Fostex time code formats, so there are no compatibility problems. Another first from Fostex is the ability to jam sync SMPTE time code against the A time (Absolute time) recorded on most DATs. The D-20B can actually generate SMPTE time code from Absolute time, enabling engineers to utilize DAT tapes with no time code as pseudo time coded masters for quick sync solutions.

The D-20B offers video post and film studios true VTR emulation. It is also supported by a wide variety of editors by Grass Valley, CMX, Sony, Ampex, Convergence, Videofonics and Synclavier. The Fostex VTR emulations allow users the ability to simply plug a D-20B recorder directly into most popular video editors, without the need for any "black boxes". The D-20B is controlled directly by the video editor as if it were a video machine.

Offering the flexibility of a 4 head design, this design feature allows the engineer to monitor the audio off the tape to verify the signal, and allows for off-the-tape monitoring. Users are actually hearing the signal as it is coming off the tape as opposed to a 2 head machine, where only the audio is the signal being sent to the recorder. This is a crucial feature for live broadcast, as it allows the engineer to hear the finished product.

For more information, contact: Erikson Pro Audio, 378 Isabey, St. Laurent, PQ H4T 1W1 (514) 738-3000, FAX (514) 737-5069. ■

STRAIGHT TO THE POINT

Some Straight Talk from Mona Coxson

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A NICE TIGHT BOTTOM END

*What do you
mean I'm too
loud?
I can't even hear
myself!*



Al Craig is the owner operator of The Ontario Institute of Live Sound Engineering and Recording, and A.C. Sound and Lighting, located in London, ON

This is a common scenario for bass players. The most frequent complaint on stage is that the bass player is too loud. The problem is he can't relate. On the average club stage (which is usually about 15' x 10', if you're lucky) the bass player is normally stuck in the back about 1' from his amp and cabinet. If he's in a rock band, his rig probably consists of an amplifier capable of producing in excess of 200 watts, and a twin 15 or 18" speaker cabinet capable of handling more than 500 watts. All of this is great if you're trying to fill a stage that's 60' x 30' playing arenas but doesn't work worth a damn if you're playing clubs. The problem is distance.

Every frequency requires a certain distance to complete its full sine wave. If a bass player is confined to a 1' square area to do his job, he falls short of approximately 3' of hearing the low end frequencies he's trying to reproduce. Multiplying the amplitude of these frequencies by surrounding surfaces makes for a real uncomfortable situation with fellow band members.

Worse than this, the sound technician out front has to deal with a bigger nightmare. By the time the bottom end from stage reaches him it's usually amplified so much that it's no longer in the P.A. mix. Not only is it not in the mix but the sound has been reduced to nothing but mush.

Compounding this problem is hollow stages. Every stage, as with every room, will have a resonating frequency. With this problem certain notes will trigger that frequency only to be amplified again. Hence, more grief!

On almost every live board tape I've ever heard, there is usually little to no bass guitar. Well, the above are a few of the reasons. Because the bass seems too loud out front already, the sound tech perceives that there's too much bass already and shuts off the channel. Bad move. There may be enough low end but the crucial low and high mid are lost. This part of the bass gives the mix its nice round punch.

We now know the problem, but what's the solution?

Not overly difficult. One of the first things to do is lose those big ugly bass cabinets that take up too much room (and sound like hell anyhow) and wake up to the nineties. Years ago, Ampeg had it together by designing cabinets like the V-9 that consisted of 9-10" speakers, capable of producing a nearfield bottom end and a nice low and high midrange at close distances. It gave the bass player the distinction he needed and the rest of the players the low end they were looking for, without being shaken out of their boots. Still a little on the big side but nothing

compared to the pigs that followed. One big problem is some musicians (usually the younger and naive) are still stuck on 'bigger is better'. Not so. Smaller is definitely better.

Many of the higher end bass cabinet manufacturers, like Hartke, Trace Elliott, ADA, and Gallien Krueger, have designed cabinets to rectify this small stage problem. The most common and widely used is the 4x10" bullet tweeter combination. The benefit of this type of cabinet is that the player receives a nice tight low and high mid reproduction as well as the distinction in the high end provided by the bullet without jeopardizing the mix with excessive bottom end. For myself, this set up has proven to be the most effective in a club situation. Not to limit these products to only club applications, as multiple stacks can fill and satisfy any size venue with optimum results.

Along with cabinet problems lay pre-amplification and equalization problems. With the introduction of so many rack mountable processing components, the average bass player is no longer relying on an amp and cabinet to produce their sound but now all kinds of new electronic components

and a high powered audio amplifier. This is great except the average bass player goes out and buys all this new equipment but very few spend the required time to learn how to effectively use it. I've seen so many people go out and spend exorbitant amounts of money only to end up with a worse sound than they had in the first place. ADA manufactures a real intense sounding preamplifier that is capable of providing almost any desired bass sound for those looking for variety. Although advancing into component systems, Ampeg still offers an extensive line of heads with all the toys. Although I'm not your foremost authority on bass rigs, years of working with several different bass players and their individual set-ups has shown me what works live.

To avoid a constant conflict with stage sound versus out front sound, I tend to take a pre-processed line either via a direct box or a pre-configured amplifier output as well as a microphone input. Because bass players have grown out of the background as nothing more than a low end drone and become a contributing part of today's material they've introduced delays, rev and chorusing into their sound. Without taking a post processed signal or utilizing a microphone, most if not all of these effects are lost. Using both a microphone and a direct pre line gives me the ability to blend the dry (unprocessed) sound with the wet (processed) sound at my discretion. It also gives the bass player the ability to change his EQing to satisfy his needs with the ever-changing sounds on stage without affecting my mix out front.

Putting amps, cabinets and processing aside, the first and most important of all factors is the bass guitar itself. This is where personal opinion comes in. Every bass player has his or her own idea of the ultimate bass guitar. Bases can vary from \$100 to \$2500 and upward. I've heard some really cheap basses sound really good and, as well, some real expensive ones sound really bad. Again it's a point of personal taste, although I don't think many would argue that Kubicki or Warwick as well as the Fender Precision are a pretty guaranteed sure bet for a great sound. One important factor that is frequently overlooked is that the bass itself is properly set up giving the proper balance between action and intonation. This can only be properly achieved through a qualified technician. Certain people like Enzo Lucarion (who works at the Music Factory in London, ON) can do work like this in their sleep. Another compromise that should never be taken is with strings. Without a good source right from the start

continued on page 67

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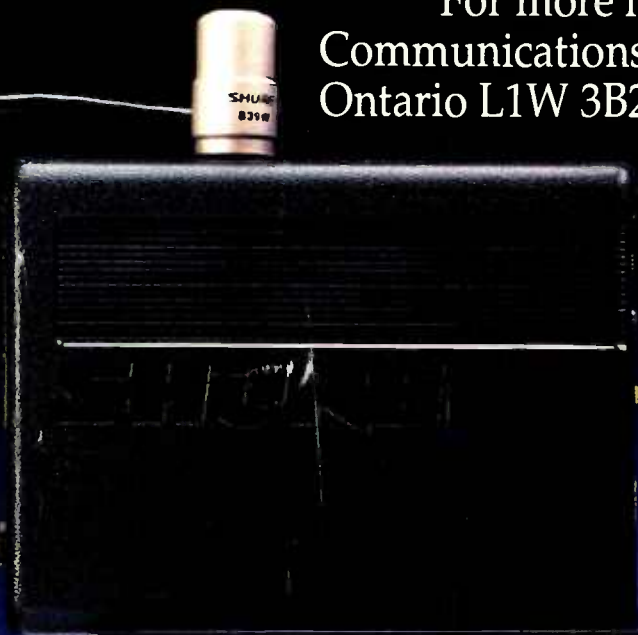
They were. In fact, the L Series has emerged as one of the most affordable, trouble-free lines in the business. One that includes nearly every kind of wireless—from hand-held to lavalier to instrument systems—with both diversity and non-diversity receivers.

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all the gear and P.A. in the world won't help you. Because of the expense of certain bass strings, some players will avoid changing them for months. Boiling strings will help to keep costs down in the short term, but methods such as the soaking overnight in the String Survival Kit will prolong the life without breaking down the tensile strength of the metal (as with boiling). The hardest job in the world for a sound engineer is to take a muddy sounding bass and make it rich and bright.

On the technical side, when EQing bass guitar live, I almost always find myself boosting the upper midrange (around 1K) to give me the boost needed to separate the bass guitar from the guitars and a cut in the 200 Hz region to clean up the bottom end mush. It seems a lot of techs go for a real big kick drum sound and forget all about the bass guitar. It's important that a proper balance is achieved between the kick and the bass to accomplish a warm sounding bottom end.

The use of a compressor inserted in the bass channel will help control those transient peaks caused by slaps or hard plucks with a pick. Be careful not to muddy up the bass sound by too high a ratio or cause breathing by an incorrect attack and release setting. I find that a 6:1 ratio of compression with a fast attack and fairly fast release gives an undetectable amount of control and protection from driver damage.

If you're running into a problem with excessive low end wash from stage, try sidewashing the cabinet for starters. My next move would be to roll off the bottom end from the individual rail via the 100 Hz shelf button as well as heavy cut around the 150 Hz region. A 3 to 5 dB boost between 800 Hz and 1 kHz will give enough midrange boost to keep the bass in the mix and blend well with the stage wash.

One of the easiest bass sounds I worked with came from a now semi-retired bass player who utilized a simple set-up consisting of a S400 Squire Jazz modified with a Bad Ass II bridge and EMG J style active pickups. For his stage rig, a Fender BXR 400 head bi-amped into a matching cabinet equipped with a single 18" and two 10" drivers gave him the definition needed as well as enough low end without killing the rest of the band on stage. Because of the great sound delivered from his bass, all I ever required was a direct pre-signal from his head to accomplish a nice clean punchy blend out front.

Here is my advice to bass players working the club circuit utilizing some form of sound reinforcement: When putting a bass rig together, keep in mind that the goal is to achieve sufficient monitoring for yourself with minimal wash off stage. Let your sound tech do his job out front and create a nice tight bottom end. ■

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A TALE OF TWO MICS

After a while, it dawned on somebody that where two ears could be had, two microphones could be used. Stereo miking techniques were soon developed with two basic common goals: (1) achieving a believable stereo image, while (2) minimizing phase cancellation. Such techniques have multiplied more rapidly than bunnies in May, and are being taught in engineering schools almost as fast as they are being ignored by modern engineers.

While microphone manufacturers and researchers kept themselves busy trying to figure out how to record 100 symphony players with two microphones, tape machine manufacturers decided that where two tracks were possible, more could exist. The Beatles thought that 4-tracks were marvellous inventions, Led Zeppelin found that 16-tracks were a great way to make Jimmy Page sound like he could do ten things at once, and Bryan Adams repeatedly finds ways to run out of room on 48-tracks. With this new concept, engineers discovered that, instead of using two microphones to record eighteen-member string sections, they could use eighteen microphones to record a single drummer. Close miking! What a discovery! The obvious concept to follow was for the engineer to piss around with mic placement for ten hours, thereby increasing his take-home pay, but yours truly will refrain from further discussion on that topic. . . .

Engineering textbooks consistently preach the evils of using more than two microphones, and righteously so. The fact that two microphones together introduce phase cancellation has already been established. The amount of phase cancellation caused by 24 tracks of separately recorded sound is something better left to those who analyze recordings rather than those who actually do it. Add to that an analog (read: phase shifting) EQ on every channel, and all the digital reverbs in the control room, which rely on phase differences to create an artificial left-right image through processing a mono input. Some of the most blatant and gross examples of phase problems can be heard either on your favourite radio station or some of my more well-hidden master tapes.

The million-dollar-plus (decent control room price tag) question is: Why the hell do we need all this processing shit? Well, listen to an old The Who album. Nice ambience, eh? Not too much else, either. Two mics, middle of the room, play real loud, sound

Since the inception of sound reproduction, recording ideals and techniques have undergone massive changes. In the earliest days of symphonic and jazz recordings, one microphone, carefully chosen and placed, had the responsibility of capturing the entire performance.

like high school gymnasium. Pete Townshend go deaf. Smooth technique. Listen to The Eagles. Close miking, ridiculous stereo panning, use iso booths, sound like shoe box acoustics, producer must be deaf. Even smoother technique. People like Lexicon, AMS, Quantec, and even Yamaha and Delta Lab figured that recordings should have a bit more life in them, and they also figured that people like Lexicon, AMS, Quantec, and Yamaha and Delta Lab should make an unspeakable amount of profit from providing it. So, collectively, they introduced a few nice-sounding digital effects processors and a lot of cheesy ones in valiant efforts to make real instruments sound like they were playing in real places. Right about then someone smart invented something else digital to preserve segments of computer-translated waveforms indefinitely to enable non-creative people to steal creative people's sounds and ideas. This invention is known as a "sampler", which is not far removed from a "shop-lifter" (samplifter?). Just ask James Brown.

It seems the concept of recording real instruments has been clouded over with the increased quality, availability, affordability, and therefore usage, of digital samplers, ef-

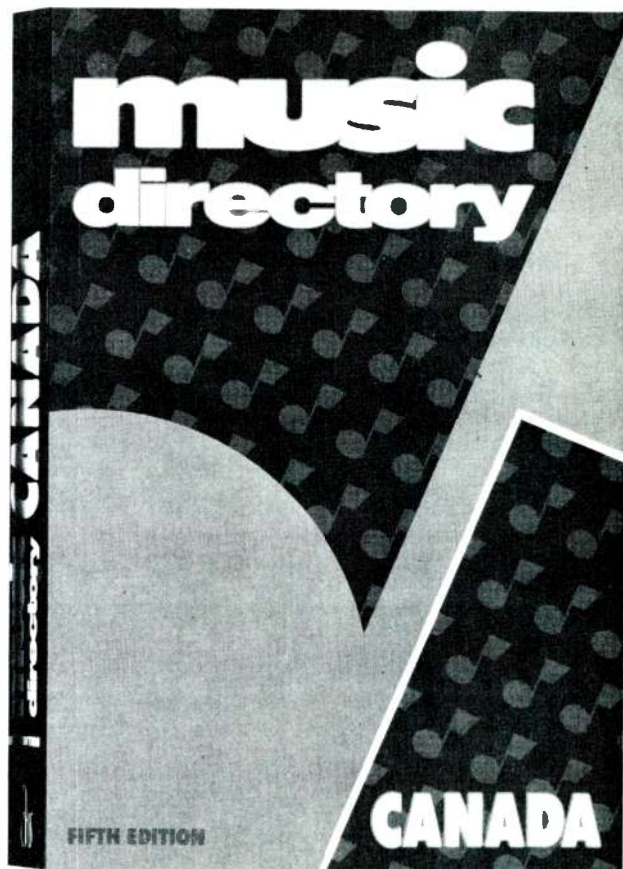
fects, and workstations on the market. Though it is quite common to record a drumkit, it is almost as common to load the drumkit into a workstation, quantize it, and fire the quantized drum tracks back onto tape to replace the original drum tracks, thereby eliminating human error and feel from the performance. To add insult to injury, these quantized tracks are then often tight-gated and used to trigger samples to be used in the mix. At this point, not only has the drummer's actual performance been eliminated, but so has his drumkit. Come to think of it, the whole purpose of hiring a real drummer in the first place has been shot to hell. Hmmm. . . .

In September and October of 1991, Kim Mitchell recorded bed tracks for his most recent release, *Aural Fixations*, at Cherry Beach Sound in downtown Toronto. And for good reason. This 24-track album studio just happens to share a wall with a 12,000 square foot warehouse of concrete and wood. The result? Reverb tracks that kick any digital processor on the market without the \$10,000 usually spent on one. After setting up the drumkit on a riser in the warehouse, it was miked close as per usual, and three pairs of ambient mics were placed throughout the building. An X-Y configuration of Neumann U-87's in front of the kit was combined with a very distant and widely-spaced pair of AKG 414's to create one stereo reverb track, while a Crown SASS-P stereo PZM mounting placed a fair distance behind the kit constituted another. Buy the damn thing and you'll hear what I'm raving about. As an added bonus, in such an environment, the band is able to set up and perform "au naturelle" as in a live gig: the "shhh . . . we're recording" vibe and mentality doesn't have to exist. And you don't have to worry about spilling your beer on the floor.

Geek, doesn't that sound familiar? The Who recorded that way. Well, almost. Kim Mitchell isn't nearly as hard of hearing as Pete Townshend. I said, KIM MITCHELL ISN'T NEARLY AS HARD OF HEARING AS MOST GUITAR PLAYERS! It's not that history is repeating itself. Not at all. History is simply improving itself. ■

Eric Abrahams is Chief Engineer at Cherry Beach Sound in Toronto. Credits include: Kim Mitchell, Trash Gallery, Roxy Lane, Russian Blue, among others.

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MUSICIANS AND WILLS

DON'T FORGET YOUR COPYRIGHT

Reggae star Bob Marley died in 1981 without a Will. His estate, consisting primarily of his lucrative copyrights, have an estimated value of \$12,000,000.00. The estate has become the subject of complicated and expensive legal maneuvering. The legal battles could have been avoided if Bob Marley had made a Will.

The Bob Marley affair highlights that songwriters and composers own a unique form of property in their songs and musical compositions: copyright. They also own an abstract legal right in their works called "moral rights". Owners of copyright and moral rights must decide who will "own" their songs and exercise their moral rights when they die. When making your Will, do not forget your copyright and moral rights in your musical works.

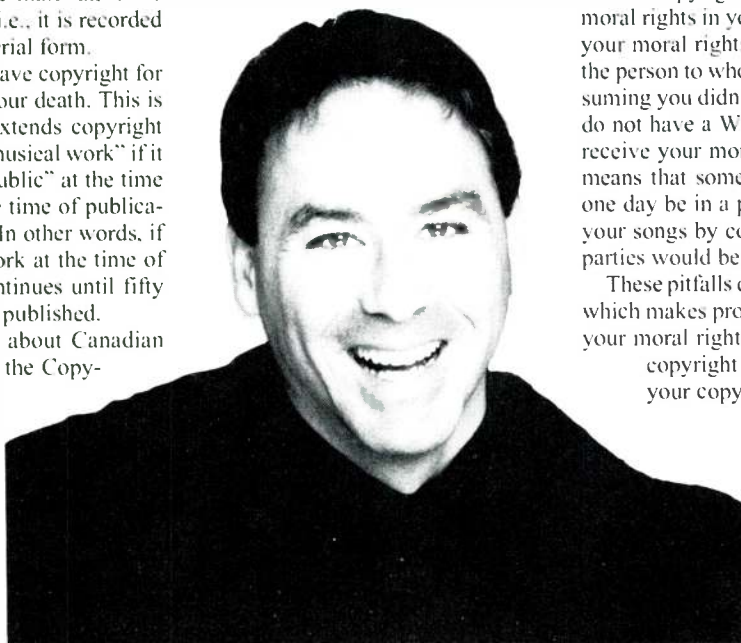
Wills are used to pass things on to your beneficiaries. Your Will lets you choose who will be the beneficiary of your copyrights. Copyright owners are entitled to receive royalties for use of their works. Who do you want to receive royalties for any of your songs that may be used or published after your death? Your copyright will last longer than you. Copyright in a song lasts for the author's life plus fifty years. For example, the song "Starting Over" by John Lennon will have copyright until the year 2030. This is fifty years from the date of Lennon's death in 1980. At that time the song will then fall into the "public domain". This means anyone can use it without paying the owner of the copyright. Until then, however, royalties must be paid to the owner of the copyright.

Your rights to your song will remain yours, unless you assign them or license them. They are yours because, as the author, the Copyright Act gives you the sole right to produce or reproduce the songs in any material form whatsoever. Copyright arises automatically upon the creation of the material, if the work is original and "fixed", i.e., it is recorded or written down in some material form.

Some musical works may have copyright for longer than fifty years after your death. This is because the Copyright Act extends copyright protection to a posthumous "musical work" if it has not "been performed in public" at the time of the author's death until the time of publication, and then for fifty years. In other words, if there was copyright in the work at the time of your death, the copyright continues until fifty years after the work has been published.

Another little known fact about Canadian Copyright is the provision in the Copyright Act which gives the copyright back to your estate after twenty-five years. This is arguably to protect your estate from any bad deals you may have made which tied up your copyright.

You may wish to select a special executor for your music. An executor is your personal representative. He or



Martin Gladstone practises law in Toronto and is a member of the Toronto band The Acoustics.

she carries out the terms of your Will as you have specified. Many songwriters and musicians discover that they need someone who knows them and is sympathetic and understanding of their creativity to act as an executor of their estate.

Many "artist" estates may choose to appoint a "traditional" executor and an "artistic" executor to administer their copyright, if necessary, and to administer their moral rights.

What are moral rights? Moral rights means that someone cannot use your song in a way that will be prejudicial to your honour or reputation. There are two aspects to moral rights: the right of integrity and the right of paternity.

The Marley family is concerned that if MCA wins the rights of Marley's tunes, Marley's reggae an-

thems may be used as jingles for Japanese products. If you are a vegetarian, you may not want your song used by McDonald's. These are examples of the right of integrity. Without your permission, it could easily be a violation of your moral rights.

The right of paternity is the right to be associated with the work. Regardless of who owns the copyright, the authorship of the song doesn't change. One can buy all of your songs, but cannot claim to be the author of them. It is your moral right to be associated with the song regardless of who owns the song.

Moral rights are a special right which can only belong to the author of a work. They are personal to the author. They are given to the author by the Copyright Act. You cannot sell your moral rights, as you can your copyright. However, you can "waive" or relinquish your moral rights by contract.

Moral rights run the same length of term in the work as the copyright.

The Copyright Act allows you to leave your moral rights in your Will. If you fail to mention your moral rights in your Will, they will go to the person to whom you left your copyright, assuming you didn't forget your copyright. If you do not have a Will, you do not know who will receive your moral rights for your songs. This means that someone not selected by you may one day be in a position to decide if the use of your songs by commercials or other interested parties would be offensive to you.

These pitfalls can be avoided by a proper Will which makes provisions for your copyright and your moral rights. Making provisions for your copyright and moral rights will protect your copyright for its full duration. And until you've lived your life, you will never know what material is really valuable for you or your estate. ■

This article contains general information only. It is not legal advice.

P R O D U C T
 N F W S

GIBSON GB440 BASS AMPLIFICATION SYSTEM

Gibson Music Canada Ltd. has introduced the GB440 bass amplification system, consisting of the Gibson GB440 extended control bass amplifier and GB410 and GB115 speaker enclosures.

The GB440 bass amplifier is a 2 rack space, 400 watt RMS into 4 ohms, full-featured amp weighing less than 17 pounds. It features an extended range 4 band semi-parametric EQ that covers all the critical frequencies from 30 Hz to 4 kHz with 30 dB of control.

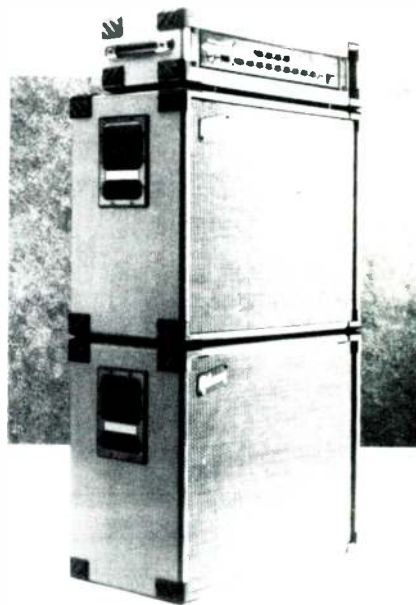
Two new multi-function controls, "Enhance" and "Timbre" permit the player to voice their sound or choose their deep/bright emphasis. The Enhance control permits the player to vary the overall voicing from completely flat to a pre-shape with a mid cut centered at 260 Hz combined with a bass and treble boost. The Timbre control is independent of the other tone circuitry. The control seesaws the low high balance to compensate for different room acoustics without dis-

turbing the parametric EQ setting or varying the bassist's chosen "sound." The GB 440 also features an input trim control, studio-quality compressor, pre-EQ and post-EQ effects loops and a balanced DI output. Also featured are dual inputs, active Baxandall-type bass and treble circuit with 15 dB boost and cut, preamp output volume, and phones output. It is available with or without the Tolex cabinet.

The GB410 4x10" bass cabinet features a tuned reflex design, 240 watt power handling, internally-braced, dado-jointed 3/4" birch ply covered in a vintage saddle brown Tolex with recessed handles and locking corners.

The GB115 full range single 15" cabinet features dual ported, thiel-aligned reflex design, and the Gibson Gold Tone Speaker with 220 watt power handling.

For more information, contact Gibson Music Canada Ltd., 25 Coronet Rd., #10A, Etobicoke, ON M8Z 2L8 (416) 239-6543, FAX (416) 239-6573.



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For more information, contact: KAT, Inc., 300 Burnett Rd., Chicopee, MA 01020 (413) 594-7466, FAX (413) 592-7987.

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(sequences of banks).

Other features include: MIDI triggering from the pedal board (could fire drum machine sounds for example); MIDI output merging; MIDI multiplexing; full MIDI filtering; control of non-MIDI devices (amplifier channel switches for example). A remote programmer is included.

For more information, contact: Erikson Music, 378 Isabey, St. Laurent, PQ H4T 1W1 (514) 738-3000, FAX (514) 737-5069.



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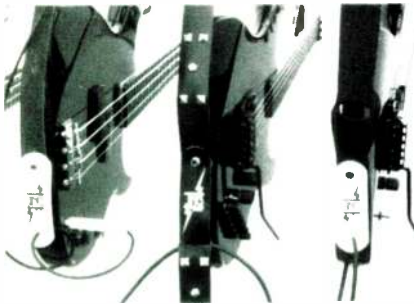
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to run the cord as opposed to hanging it through the strap.

It is available in a variety of colour combinations, and with custom imprints or logos.

For more information, contact: The Kinnett Corporation, 5500 Commerce Dr., #2, Orlando, FL 32839 (407) 240-5940, FAX (407) 240-5948.

NEW SHURE WIRELESS HEADSET MIC

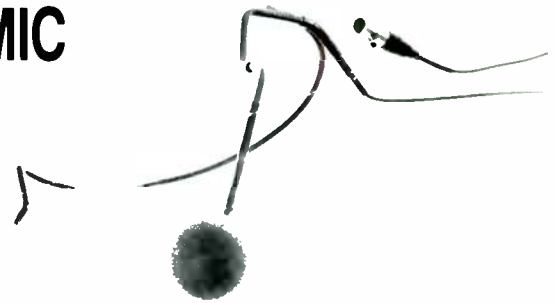
Shure Brothers Inc. has introduced the new WCM16 wireless headworn condenser microphone, designed for use by dance vocalists, singing guitarists, drummers and keyboard players, exercise instructors, and production crews.

Features include: a rugged, lightweight, adjustable headband that is concealed behind the head for minimum visibility; a tailored frequency response that simulates handheld vocal microphones; a true hypercardioid

polar pattern for extraneous sound rejection; high sound pressure level capability (up to 150 dB at 1% THD); a pop filter; and an extra-strong, small diameter attached cable with a Switchcraft TA4F connector for direct input to the Shure L11 Body-Pack Transmitter.

The WCM16 is available separately or as part of a Shure L Series wireless system.

For more information, contact: Simmonds Communications, 975 Dillingham Rd.,



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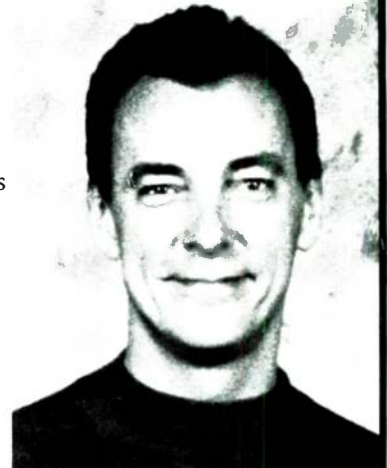
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P R O D U C T

N E W S

FENDER SET-NECK STRAT

Fender Musical Instruments Corporation has introduced the Set-Neck Stratocaster series.

Designed and built by designers at Fender's custom shop, the new guitars utilize a new set-neck joint. This construction method seats the neck firmly into the body for stability and improved tone transfer.

The Set-Neck Stratocaster models are the 010-2500, with a Strat Plus tremolo system (Fender Deluxe tremolo bridge, Fender-Wilkinson roller nut and Fender-Schaller locking tuning keys) and chrome hardware; and the 110-2600, featuring a Floyd Rose Pro double-locking tremolo system and black hardware (except Brite White finish, which has gold hardware).

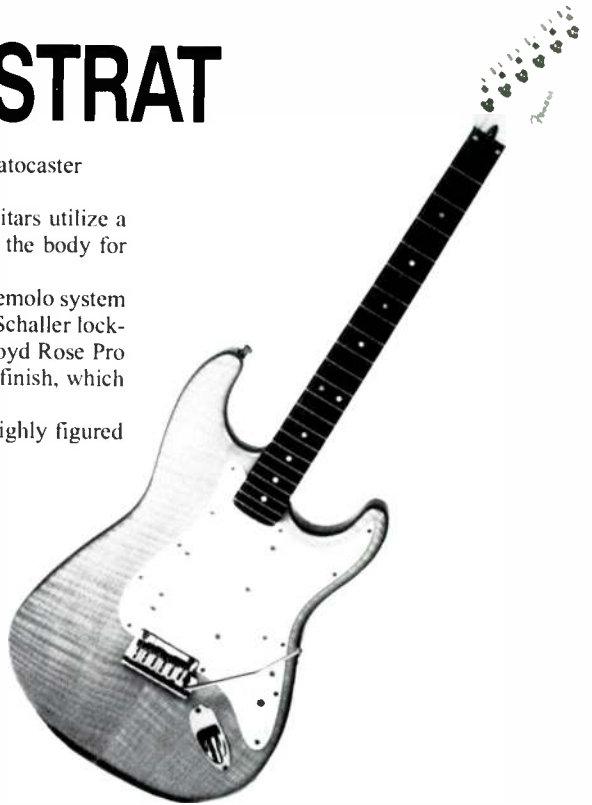
Both models feature Honduras mahogany bodies with bookmatched, highly figured maple tops. The necks have ebony fretboards with a 12 inch radius and 22 jumbo frets.

Electronic features of the 010-2500 include Fender-Lace Blue Sensor (neck, for a fat 50s humbucker tone), Fender-Lace Gold Sensor (mid, for the classic vintage sound), dual Fender-Lace Sensor Reds (bridge, for a high output, super crunchy tone), five-position selector switch, mini toggle coil selector switch, volume, tone (neck) and TBX (mid, bridge).

The 010-2600 has two American Standard single-coil pickups (mid and neck), DiMarzio custom humbucker (bridge), volume and TBX.

Both models are available in natural, antique burst, crimson transparent, ebony transparent, and brite white.

For more information, contact: Fender Musical Instruments Corp., 7975 North Hayden Rd., Scottsdale, AZ 85258 (602) 596-9690, FAX (602) 596-1384.



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P R O D U C T
N E W S

AUDIO-TECHNICA AT835A SHOTGUN MICROPHONE



Audio-Technica has introduced the AT835a condenser shotgun microphone for video and distant miking applications.

The AT835a follows in the tradition of the AT835 shotgun microphone. While the original AT835 operates solely from a 1.5 volt AA battery, the new AT835a can be powered from an A battery

or a phantom power source of 9 to 52 volts. The AT835a can be powered directly from video cameras providing phantom power.

For more information, contact: Audio-Technica U.S., Inc., 1221 Commerce Dr., Stow, OH 44224 (216) 686-2600, FAX (216) 686-0719.

SABIAN LATIN CYMBAL SOUNDS

Sabian Ltd. has introduced the 18" AA El Sabor in response to the demand for a dedicated, multi-purpose (ride/crash/bell) cymbal for percussionists.

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full crash response when played by the hands of the conga player.

Featuring a raw, unlathed bell for playing well defined time or clear cutting claves, and a flanged edge to minimize excess overtones, El Sabor delivers fast, cutting crashes and a tonally full, tightly controlled ride sound. Wide impact hammering further dries the

cymbal's overall sound, so its response remains well defined under even the busiest ride and crash patterns.

For more information, contact: Sabian Ltd., Main St., Meductic, NB E0H 1L0 (506) 272-2019, FAX (506) 272-2081.

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WASHBURN MIRAGE SBF-80

Washburn International has introduced the Mirage SBF-80 semi solid body electric acoustic, with active electronics, computer designed body routing, and flamed maple tops. The added sustain and presence works especially well with signal processing.

Additional features include active mid-range control, slotted diamond inlays, gold tuners with pearl buttons, and multiple binding.

For more information, contact: Boosey & Hawkes (Canada) Ltd., 279 Yorkland Blvd., Willowdale, ON M2J 1S7 (416) 491-1900, FAX (416) 491-8377.



ARX POWERMAX LOUDSPEAKERS

ARX have introduced an addition to their PowerMax series of compact trapezoidal, high SPL loudspeakers.

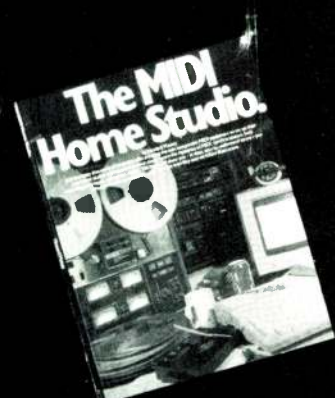
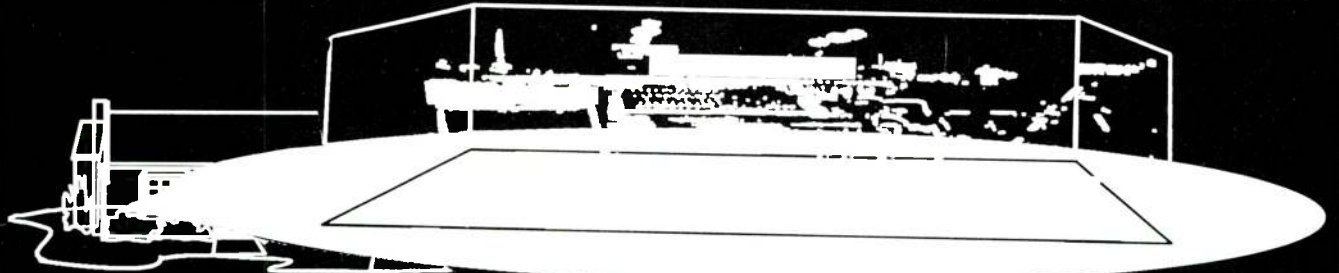
The new PowerMax 3 full range monitor loudspeaker features the new ARX HPB12 high excursion low frequency driver and the EXF16 high frequency compression driver. The PowerMax 3 utilises an all new Linkwitz Riley 24 dB passive crossover to ensure phase coherence through the crossover region.

The PowerMax 3 is a multi profile monitor featuring operating angles of 30 and 60 degrees. Like the rest of the PowerMax series, it is finished in ARX's non-skid Duratex finish.

The PowerMax 3 is designed to be used with the PowerPro loudspeaker system processor which offers ARX's innovative ISC system protection, phase and frequency correction, plus balanced XLR inputs and XLR outputs.

For more information, contact: Darling Technical Marketing, 424 Wellington St. W., Toronto, ON M5V 1E3 (416) 593-8619, FAX (416) 586-9835.

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The D-one, designed primarily for concert sound, features VLM type-B high gain, transformerless technology with enhanced upper range for added clarity without compromising the smooth lower end. Applications include snare drum, guitar amplifiers and acoustic instruments which would benefit from added upper range clarity and presence within the mix.

The D-two, also for live concert sound, also incorporates a VLM type-B high gain capsule, but features enhanced bottom for added power and warmth while retaining a full 21 kHz response on the upper end. Primary applications include bass drum, toms, sax, brass, and other instruments that are well stimulated with a warm, full frequency response with added punch.

The D-three, primarily designed for professional studio use, features VLM type-C low gain, transformerless technology for a flat, accurate response, providing clarity and smoothness throughout its full 38 Hz to 21 kHz range. Even under severe sound pressure levels, the D-three is distortion free, natural, and provides a wide-open sound that will not choke under stress.

Milled from a solid block of aluminum and then treated with a bullet-proof fusion finish, the Audix D-series microphones are made to take all the abuse associated with road work and they are backed up with a limited/lifetime warranty. All models offer a tight hypercardioid polar pattern for noise rejection, making them ideal for live sound stages where sound levels are extreme, monitors are at their peak, and feedback must be controlled.

For more information, contact: S.F. Marketing Inc., 6161 Cypihot, St. Laurent, PQ H4S 1R3 (514) 856-1919, FAX (514) 856-1920. ■

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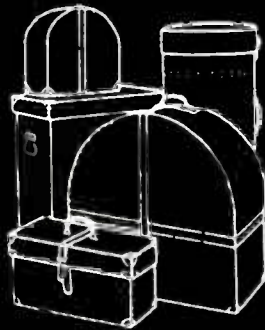
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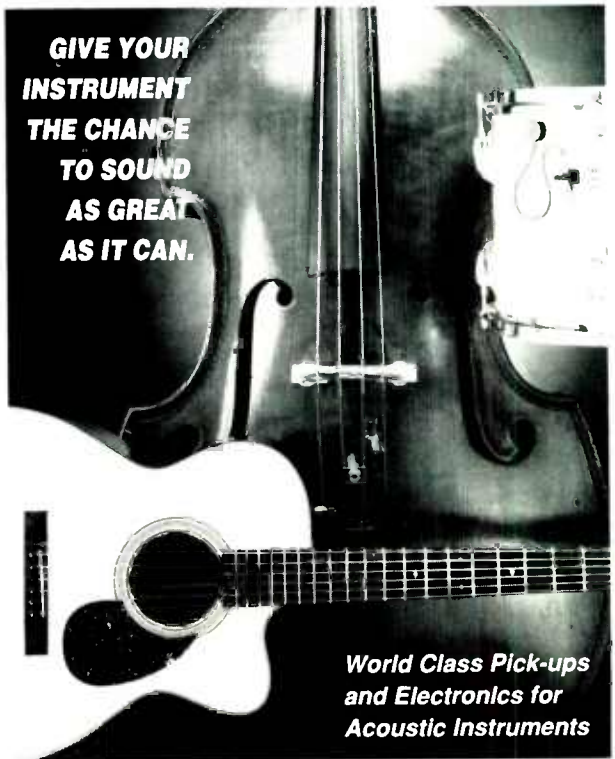
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Showcase

by Penny Campbell

If you are unsigned and would like to be a part of "Showcase", send us a complete bio, glossy black and white photo (no colour, no photocopies), and a cassette of your music. Also include an address and phone number where you can be reached. Some artists appearing in "Showcase" will be featured on *Canada's New Rock*, a syndicated national radio show that also features unsigned artists. Send your complete package to: Showcase, Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7.

■ INCOGNITO



Style: Blues Rock

Contact: Rob Montgomery, PO Box 39051, Pt. Grey, R.P.O. Vancouver, BC V6R 4P1 (604) 731-6148

"A party blues band" is how lead guitarist and driving force Rob Montgomery describes his band Incognito, and their self-titled independent release is definitely an addition to any party. The band has been a mainstay of the Vancouver club scene for eight years. Comprised of Montgomery, singer and harp player Sherman Doucette, bassist Bob Popowich and former Minglewood drummer Bob Woods, years of gigging have gelled this band into a tight, rockin' unit, known for their energized stage shows. The lead-off track "You're What I Want" is an obvious single, and has gotten significant radio play on Vancouver radio. Doucette's vocals are soulful, gritty and powerful and Montgomery has definitely learned his craft well: playing since he was fifteen, he's got great feel and technique, and has energy to burn. Hopefully, Incognito will soon tour the country, and let the rest of us come to the party!

OUR LADY PEACE



Style: Alternative Rock

Contact: DAD Enterprises, 5 Euphrasia Dr., Toronto, ON M6B 3V8 (416) 789-9792.

This is one of the few showcase bands I've had the opportunity to see perform live. Their style is a mix of melodic rock and alternative energy that fits right into today's playlists of Nirvana, Pearl Jam, and Soundgarden. The four-piece Toronto-based outfit consists of lead vocalist Michael Maida, guitarist Mike Turner, bassist Chris Eacrett and drummer Jim Newell. The four-song demo was produced by Toronto's Arnold Lanni, and is a solid reflection of their performance. Although together only two years, the band is very tight and Maida and Turner play off of each other very well. Strongest track is "Out of Here". I don't want to make comparisons to other bands, because I think Our Lady Peace can stand on their own merits. Look for their first independent video, just released to MuchMusic, and catch them live if you can.

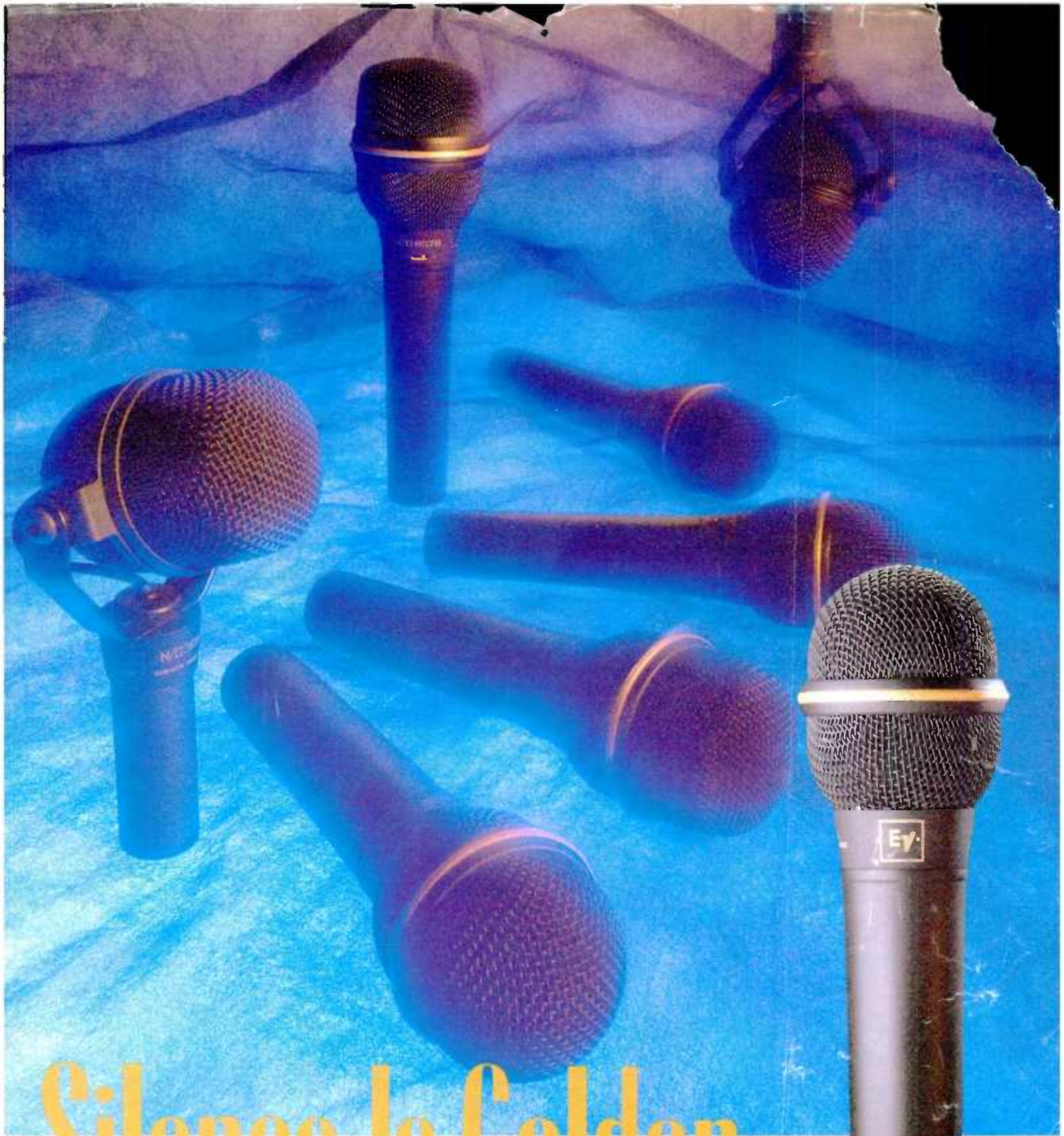
STONE VALLEY



Style: Hard Rock

Contact: Stone Valley, 6005 Drake #1, Montreal, PQ H4E 4G9, (514) 768-4829 or (514) 442-2881

If it ever becomes possible for a hard rock act to break out in Canada, then the future could be bright for this young four-piece band from Montreal. *Welcome To Reality* is a four-song EP currently available at major outlets in Montreal, and is a solid first effort. Founded in 1990 by guitarist Jean-Francois Lavallée and vocalist Pierre Cardinal, both principal songwriters, the band also includes bassist Nicholas D. and drummer Eric Chouinard. The band boasts that the EP was recorded in 24 hours at Victor Studio in Montreal, produced and engineered by Daniel Boivin. Lead off track, "Forever Gone" will be turned into the band's first video, but the best track on the record is "Prime Time Devil". I detect some early Rush influence, particularly in singer Cardinal's voice, but it's clear they have studied the classic metal bands, mixed some solid pop sensibilities, combined them and added their own personal flair, and come up with the essence of Stone Valley. Guitarist Lavallée has a good feel for chunky power chords, and unlike a lot of young guitarists who feel they must put every note they've ever played into a solo, he gives himself room to breathe. I like Cardinal's voice, somewhere between Geddy Lee, Geoff Tate and Axl Rose. Like most hard rock acts, the energy and attitude that usually comes across in live performance is not apparent on the record. If they can harness that energy, the next offering should be very exciting.



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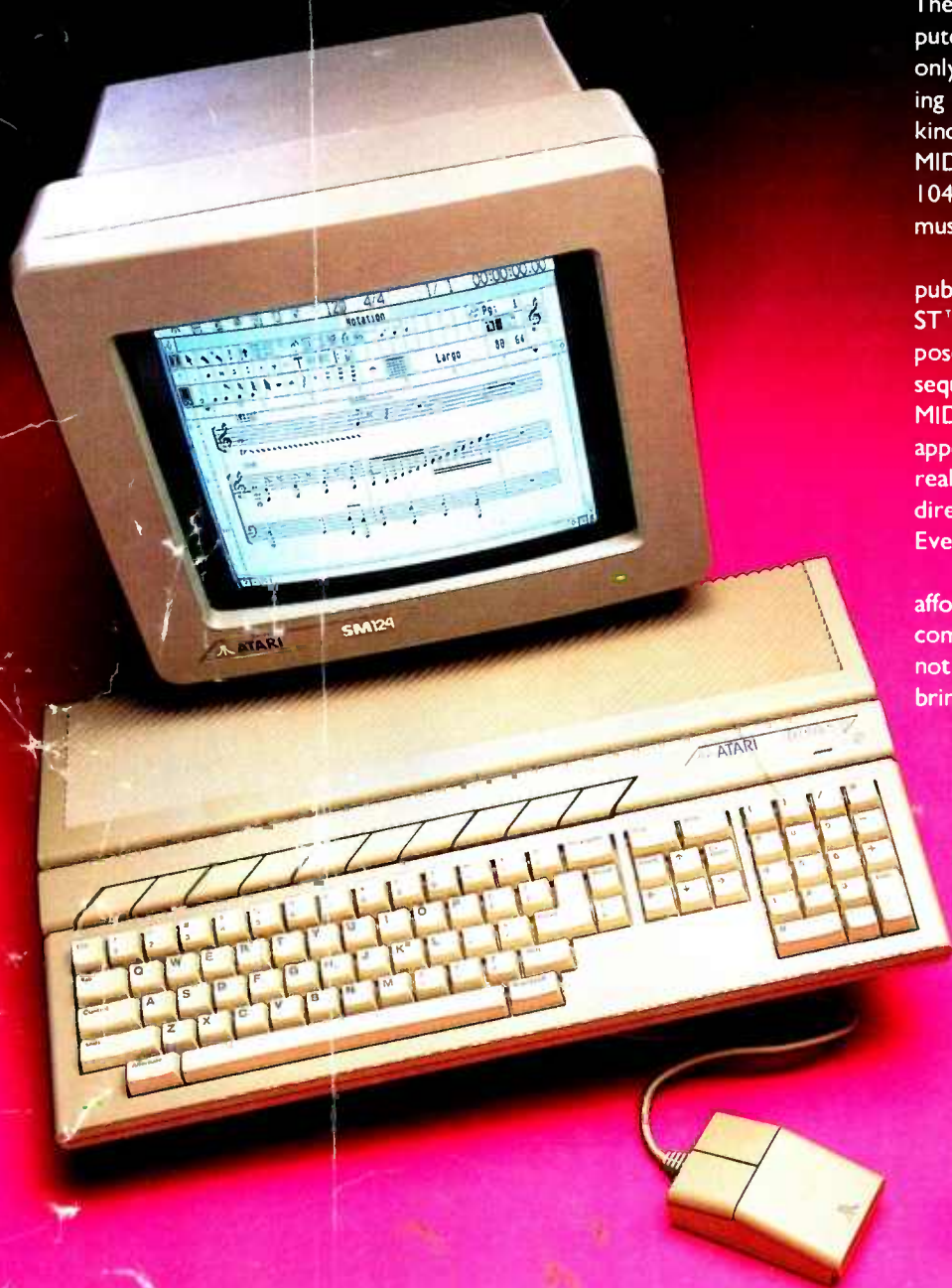


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