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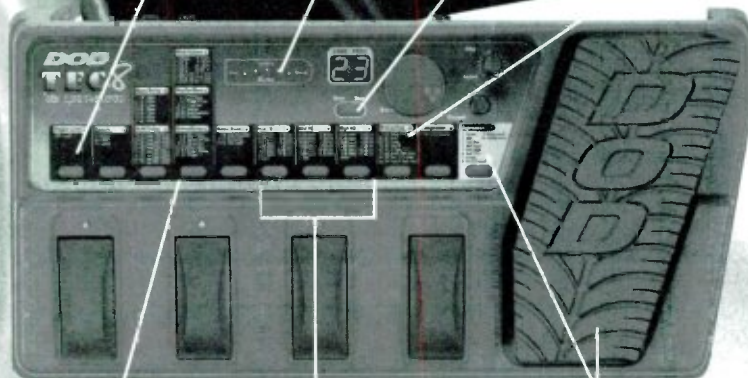
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 - 10 BREAKS
 - 12 EVENTS
 - 15 SOUNDCHECK
 - 19 MUSIC ON-LINE
 - 20 ROAD TEST
 - 66 HOTGEAR
 - 76 MARKETPLACE
 - 78 SHOWCASE
-
- # Columns
- 22 GUITAR
Bernie LaBarge
 - 25 KEYBOARDS
Jamie Shields
 - 26 BASS
Peter Murray
 - 28 PERCUSSION
Ron Thaler
 - 29 BRASS
Chase Sanborn
 - 30 WOODWINDS
Paul Wainwright
 - 32 DIGITAL MUSIC
Eric Klein
 - 59 VOCAL
Leslie Stanwyck
 - 61 WRITING
Hayden
 - 62 BUSINESS
Anya Wilson
 - 65 RECORDING
Kevin Doyle

WIRE

FEBRUARY 1997 • VOLUME XIX NUMBER 1

THE TRAGICALLY HIP
by Paul Myers

PAGE 34

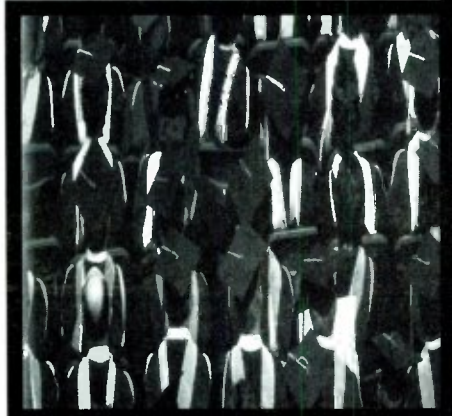


ODDS
by Paul Myers

PAGE 40

DALBELLO
by Karen Bliss

PAGE 46



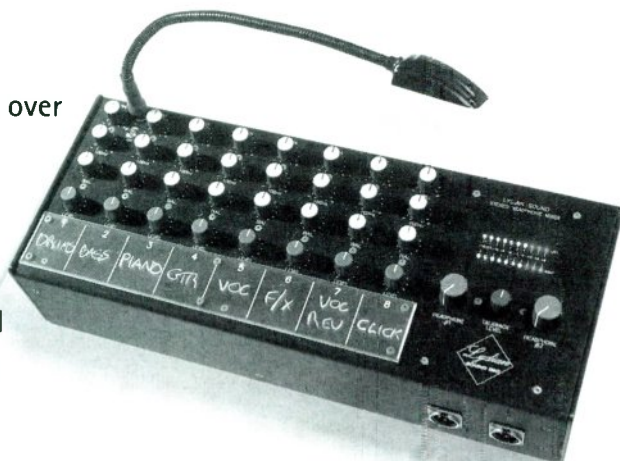
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PAGE 52

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For more information on products advertised in Canadian Musician, please use the reader service card located opposite page 16

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ONLY IN CANADA, YOU SAY...?

I was wondering if you ever had any ideas of publishing a Canadian guitar magazine, along the lines of *Guitar Player* or *Guitar World*, in addition to *Canadian Musician*. I feel that such a publication would fill a badly-needed niche in the Canadian music scene right now. With such a wealth of fine Canadian bands right now, a guitar-oriented magazine would allow fans and musicians insight into their favourite artists' techniques, equipment, etc. Currently, the only place to find such information is in *Canadian Musician* or the American publications (who seem to feel that Rush and Rik Emmett are the be-all-and-end-all of Canadian guitar). I can't believe I'm the only one who would rather read about Gordie Johnson or Blue Rodeo instead of Silverchair and their ilk.

This would also allow Canadian instrument manufacturers more exposure for their products. A Canadian perspective on the equipment market would be useful. After all, we know what certain pieces would cost south of the border, but how much up here? Some education on pricing in Canada would be invaluable to people shopping for equipment who didn't want to get ripped off (i.e., all of us). And maybe we can find out once and for all why there are so damn many Traynor amps everywhere, and just what good they are. You begin to see my point, I hope. If you would consider my suggestion, it would be greatly appreciated not only by me, but by every Canadian guitarist in this country. Thanks.

Frank Yang (fyang@amp.com)

Oakville, ON

received by e-mail

* Ed: Thanks for your input, Frank. We try to cover guitar as much as possible in our publication, and if you read *CM* regularly you'll see that, in the majority of our artist features, we include notes on what instruments and gear the bandmembers are currently using. However, there are as many readers out there who would like more focus on brass instruments or home recording equipment, keyboards and software-based sequencers, microphones for vocals, etc., as there are wanting more focus on guitar.

What I'm trying to say is that, as a magazine, we have defined a particular purpose, and that is one that best services the needs of the majority of practicing musicians in Canada, regardless of their particular instrument or musical style. Throughout the year, we'll also include features that focus on certain specialty areas like guitar, drums, keyboards or music business-related issues. We think this approach is what sets us apart from the American publications, and, for musicians living and working in Canada, makes us a specialized source for the information they need on Canadian opportunities such as festival showcases, songwriting contests, grants and awards, educational opportunities such as seminar and clinic events — as well as our regular departments geared to specific disciplines in each issue. Why make another magazine like *Guitar Player* or *Guitar World* when there already is one?

As far as taking a Canadian perspective on the equipment market, we do — and you only have to look to the end of each and every product test or review in our magazine to find the Canadian distributor's contact information. Most of the advertisements which run in the magazine also state the proper contact address and number for more information on product pricing and availability. Keep in mind that many of the products you see advertised or mentioned in U.S. magazines may not as yet be available in Canada. In many cases,

certain foreign and U.S.-manufactured equipment is never made available here for a variety of reasons. All products mentioned or advertised in *CM* are available throughout Canada — so if you don't see it at your local music store, just call the distributor and they'll be able to assist you.

Also, on the issue of pricing, depending on what area of Canada you live in, pricing on many items can fluctuate due to a several factors. Those living in more remote parts of Canada will often see higher pricing because of limited warehousing facilities and retail outlets, and higher shipping costs. Obviously, some of those costs get passed on to the consumer. In urban areas with several musical equipment retailers, pricing tends to be more competitive. Also, because so many products are manufactured outside the country, the actual cost of bringing that product into Canada may change due to market conditions. For these reasons, we rarely quote a firm "manufacturer's list price". Again, readers can contact the product's distributor for the most current information on pricing.

I hope I've addressed most of your concerns. As far as your questions regarding Traynor amps, I don't begin to see your point; however, I would suspect that a prime reason there are so many of them around is that they were designed and manufactured right here in Canada, and were perhaps the most widely-available instrument amp in the country from the mid-sixties through to the early eighties, with unit sales in Canada well into six-digits. I would guess that if you asked the majority of Canadian guitarists born anywhere between the fifties to the seventies what their first amp was, it would be one of Pete Traynor's tough, road-worthy workhorses. In fact, I'll bet that many Traynors are now being 're-discovered' by the children of their original owners. I might also point out that Traynor amps are becoming more and more collectable among vintage gear enthusiasts. All I can say is that I know of more than several people in the industry who speak Pete Traynor's name with reverence; and his amps must be good for something, because how wrong can a few thousand guitarists be?

Shauna Kennedy, Editor

MORE.ALT@CM

I was glad to see your coverage of Sloan and Moist. I wish more magazines would write articles about Canadian alternative bands. I would like to see more on Our Lady Peace, and nothing on Alanis — she is the worst corporate sell-out in the world.

Keep it up!

Mandi Freedman, Richmond Hill, ON

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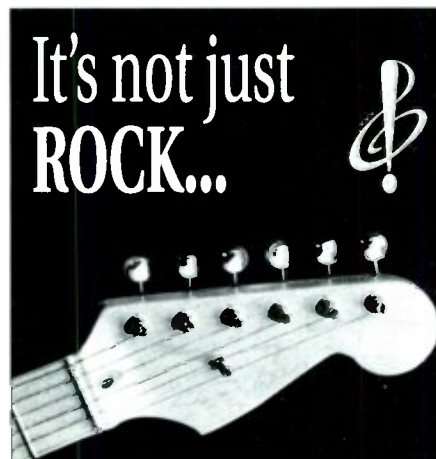
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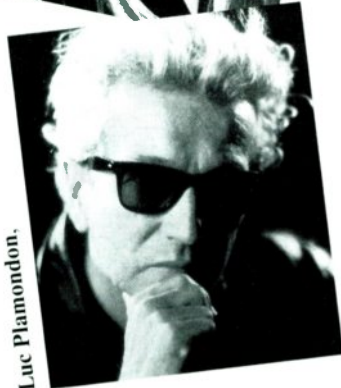
WHO'S
OUR
BASS
AGE?

Due to space limitations, we were unable to run the results of our Bassist Poll in the last issue — but turn to page 27 to find out who's tops at keeping that bottom end groove!



BREAKS

NO P P O R T U
UN I T I E S 4 M
S I C I A N S



... The **Canadian Country Music Association** is now accepting applications from country artists for **Country Music Week 1997**, to be held in Hamilton, Ontario next September. A number of artist showcase opportunities are available during the week-long festival, which includes seminars, conferences, and culminates in the 1997 Canadian Country Music Awards Show.

Acts interested in vying for showcase opportunities should submit a full information package including contact info, bio, photo and cassette or CD of their music to the Association for consideration. The first deadline for submissions is April 30, 1997.

For more information, contact: CMW Showcase '97, c/o Canadian Country Music Association, 3800 Steeles Ave. W., #127, Woodbridge, ON L4L 4G9 (905) 850-1144, FAX (905) 856-1633.

... congratulations to singer/songwriter **Joni Mitchell** and Quebec songwriter and lyricist **Luc Plamondon**, who were among six recipients of the **1996 Governor General's Performing Arts Awards**.

The awards, the most prestigious honour bestowed upon Canadian artists, recognize up to six individual artists each year for their lifetime achievement in the performing arts and outstanding contribution to the cultural life of the country. For the purposes of the awards, performing arts is defined as theatre, dance, classical music and opera, popular music, film, and broadcasting.

The awards were presented at a special ceremony and dinner at Rideau Hall on November 1, 1996, followed by a Gala tribute held the next evening at Ottawa's National Arts Centre. Each recipient was presented with \$10,000 and a commemorative medalion.

... February 3rd is the final date to submit showcase applications for the **North by Northeast (NXNE) Music Festival and Conference**, being held in Toronto June 12-14, 1997.

Over 350 acts from Canada, the U.S. and around the world will perform at 24 official NXNE live music venues and two outdoor stages.

Bands should submit a showcase application form, two copies of their CD or cassette (no DAT or vinyl, please), photo, full bio and any press clippings available, as well as a \$10.00 non-refundable processing fee, before the February 3rd deadline.

Get you showcase application forms by contacting NXNE headquarters at 185-A Danforth Ave., Toronto, ON M4K 1N2 (416) 469-0986, FAX (416) 469-0576; via e-mail at inquire@nxne.com; or through the NXNE web site at <http://www.nxne.com>.

... the **Leonard Bernstein Jerusalem International Composing Competition 1997** is open to composers aged 25-50. Orchestral and Chamber works that are based on the Bible, other Holy Books and/or secular poetry and literature written in, inspired by or otherwise connected with Jerusalem are eligible for a number of Composer Laureate cash awards of \$20,000 (U.S.). The deadline for application is March 1, 1997.

For full details and information, contact: The Secretariat, 11 Rivka St., POB 10185, Jerusalem 91101, Israel (972-2) 735032, FAX (972-2) 716380.

... for the first time in five years, the **9th Annual Folk Alliance Conference** will be coming to Canada February 13-15, 1997. The event will be held at Toronto's Westin Harbour Castle, and will feature roots musicians from across Canada, the United States, Europe and Mexico. The event will also feature a "FolKrawl", with several downtown clubs participating in the event. For more information on the conference, call (202) 835-3655, FAX (202) 835-3656, or e-mail fa@folk.org.

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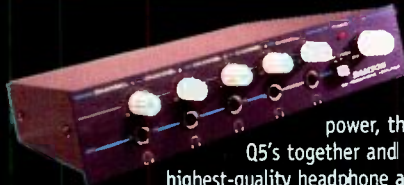
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EVENTS

WHAT • WHERE • WHEN

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Moncton, NB
February 13-16, 1997
(506) 384-ECMA
- 9th Annual Folk Alliance Conference**
Toronto, ON
February 13-15, 1997
(202) 835-3655
- Extravaganza '97**
Nashville, TN
February 19-22, 1997
(615) 327-4308
- The Market for African Performing Arts (MASA '97)**
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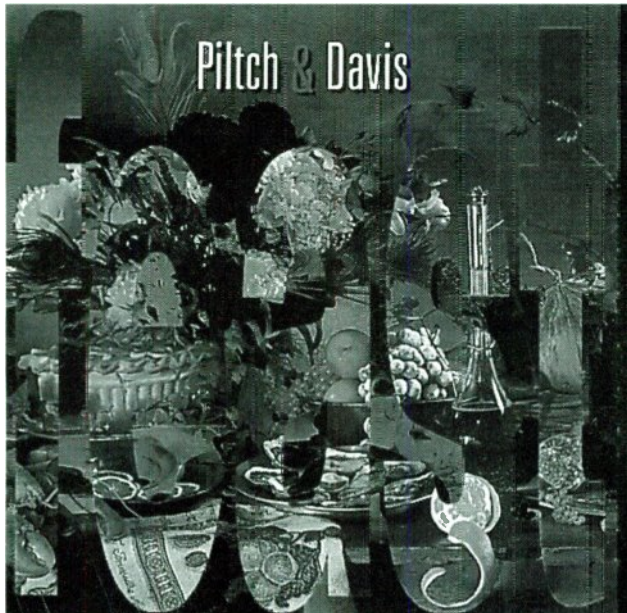
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***Cocktail -
Shakin' & Stirred***
**Various Artists presented
by Jaymz Bee & The Royal
Jelly Orchestra.**

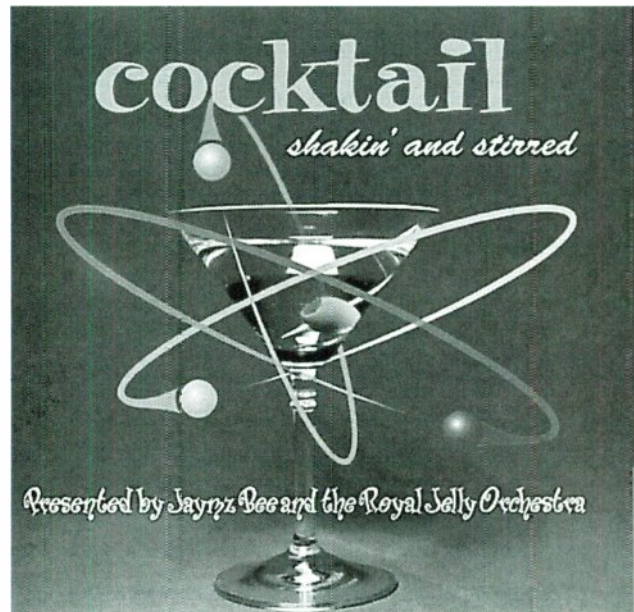
(BMG/Leisure Lab)

Absolutely *fabulous* classic Canadian pop ballads are served up with a swizzle-stick on this hilariously entertaining album, the brainchild of Canada's Cocktail King himself, Jaymz Bee. Jaymz enlists the talents of his Royal Jelly Orchestra (boasting some heavyweight musical talents like acoustic bassist Victor Bateman; Colleen Allen on flutes, clarinets and saxophones; the illustrious George Koller on sitar; Sarah McElcheran on trumpet and flugelhorn; saxophonist Richard Underhill; and Peter Appleyard on vibe, man), along with guest vocalists including Big Rude Jake, "jazzy" John Alcorn and actor Albert Schultz to put a shimmy into ubiquitous ditties like "You Oughta Know", "American Woman" and "Run To You".

Imagine Frank Sinatra singing "Turn Me Loose", and you have an idea of Tim Tamashiro's rendition of the Loverboy pop tune (here, arranged by our own beloved Paul Myers) that was, as the liner notes indicate, "destined to become a Vegas classic". Even Rush are not immune to Bee's musical vision — check out the space pop/exotica treatment given to "Closer to the Heart".

Jaymz is to be commended for bringing the cocktail/lounge craze to Canada — from hiring the arrangers and musicians to overseeing the recording and mixing (of both the album and the drinks, I presume), he's produced a quirky tribute to Canadian pop that is sure to be the musical backdrop of many chi-chi parties to come. Cocktail recipes and drink suggestions to enhance your listening pleasure are included. Little black dress sold separately. Ahh, if only Dean Martin were here...

Positively a scream dahling ... I'll have tee martoonies pleeze...

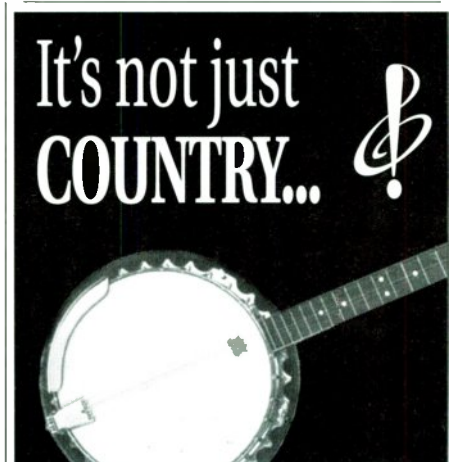


Feast
Piltch & Davis

(Alert Music)

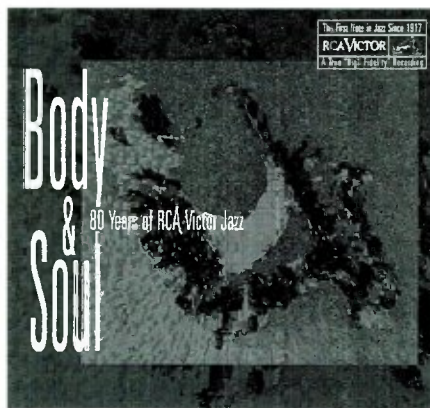
Holly Cole sidemen Aaron Davis and David Piltch step into their own limelight on the aptly-titled *Feast*. This audiophile-quality recording, produced by Piltch and Davis, was recorded and mixed by Jeff Wolpert at Toronto's McClear Pathe studio and mastered by Chris Bellman at Bernie Grundman Mastering in Hollywood. The pair enlist guest musicians on several album tracks (drummer Mark Kelso, percussionist Art Avalos, Ron Allen on bamboo flute, and guitarists Kevin Breit and Robert Piltch), which comprise both traditional tunes (a lovely piano/bass duet on "Black Is The Colour Of My True Love's Hair"), original penning and covers including Dylan's "Ring Them Bells" (check out Kevin Breit's dobro work on this tune — he's performing on a Canadian-made Yanuzziello dobro guitar) and Steve Earle's "My Old Friend The Blues".

Excellent musicianship throughout, the pair shine on tracks like "Dance From Down Under", "The Loon" (written by Aaron Davis) and my favourite track, "Newsoundland", written by David Piltch.



New and Notable

... BMG Music Canada have released several interesting CD boxed set collections. Of note is *Body & Soul - 80 Years of RCA Victor Jazz*, a four-CD set which follows the history of RCA recorded jazz from its birth in 1917 through to the present. Each CD volume represents a separate era: Volume 1 (chronicled by guitarist/composer/jazz historian and host of CBC Stereo's "My Kinda Jazz", Jeff Healey) explores early jazz through to the '30s, with selections from The Original Dixieland Jazz Band, Jelly Roll Morton's Red Hot Peppers, Cab Calloway and his Cotton Club Orchestra and others. Volume 2 covers jazz from the late '40s to the mid 1950s, including tracks by Dizzy Gillespie,



Duke Ellington, Oscar Peterson and Coleman Hawkins, and is chronicled by Ted O'Reilly (host of CJRT-FM Toronto's "The Jazz Scene" and "Jazz in Concert"). Composer/arranger and leader of the Boss Brass, Rob McConnell, has selected the tracks for Volume 3, which chronicles RCA jazz from the early '50s through to the mid-1960s and includes tracks performed by Art Blakey and the Jazz Messengers, Chet Baker and Charles Mingus; and Volume 4 sees jazz from the mid-'60s through to the present chronicled by Ross Porter (host of CBC's "After Hours"), who's selected recordings by John Pizzarelli, the Gil Evans Orchestra and Tuck and Patti among others.

All in all, the collection represents over four hours of music, and each volume contains liner notes by its respective producer (Jeff Healey's historical accounts on Volume 1 are of particular interest). Containing several never before released tracks by Lenny Breau, Phil Nimmons, James P. Johnson and many others, this box set is an excellent addition to any jazz library.

... bassist **Dave Young** has released his third volume of piano/bass duets on the Justin Time label. *SideBySide* pairs the prolific acoustic bassist with pianists Oscar Peterson, Cyrus Chestnut, Oliver Jones, Ellis Marsalis, Renee Rosnes, Kenny Barron and others who appeared on his *TwoByTwo* volumes. A superb finale to a critically-acclaimed project by one of Canada's most in-demand acoustic jazz bassists.

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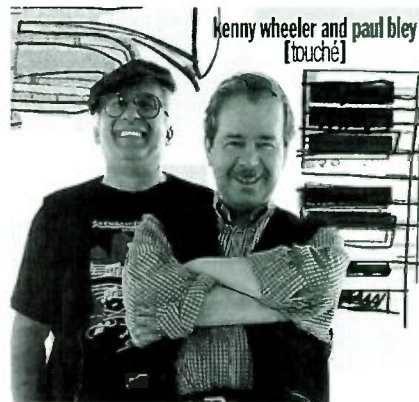
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... another recent pairing on the Justin Time label are trumpet/flugelhorn player **Kenny Wheeler** and pianist **Paul Bley**, two Canadian-born musicians who team up for *Touché*. Wheeler, now living in Britain, has performed with a diverse group of artists over the years, from John Dankworth to David Sylvain. Paul Bley's career reads like a who's who of jazz — he's performed and recorded with everyone from Charlie Parker and Ornette Coleman to Sun Ra and Bill Frisell. The album is comprised of original compositions by both Wheeler and Bley, and is the first time these two Canadian jazz giants have performed together.

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SEARCHING THE INTERNET

One of the *best* things about the Internet is its sheer size and the vast amount of information it contains. One of the *worst* things about the Internet is its sheers size and the vast amount of information it contains. Finding what you need can often be a daunting and frustrating experience but with a little patience and the right tools you can make sense of the chaos.

Most of the time, you are looking for something specific but make sure you also spend some regular time exploring.

Many of the most interesting websites are found while looking for something else or just following links where they lead. Make sure you save anything remotely interesting to your bookmarks or favourites file. You can delete anything you don't want later and organize related sites into folders.

I like to start my website searches at Yahoo (<http://yahoo.com>) since it is maintained by humans and is the best organized of general web search sites. You can search by key words or browse through the categorized listings. Yahoo will lead you, as well, to the major search engines such as Alta Vista, Lycos and Webcrawler, whose listings are generated by computer based on the text contained in pages they index. Searches, general in nature, will generate tens of thousands of pages, so be as specific as possible with your keywords, trying different combinations.

Also try sites more related to audio and music such as associations, educational facilities, musical instrument and audio suppliers and dealers as well as general music and audio resources. Many of these can be found at The Music & Audio Connection (<http://maac.com/music>).

References to music websites can also be found by reading relevant Usenet groups such as alt.music.canada, rec.music.makers, alt.music.lyrics or rec.music.marketplace.

If you are looking for someone's e-mail address, try <http://www.four11.com>. Search for files at

<http://hoohoo.nesa.uiuc.edu/archie.html>.

Vironix makes three handy programs for net searching — Emailferret, NewsFerret and Fileferret. Download them at <http://www.download.com>.

In time, using the tools above, you can build your own catalogue of Internet resources and a few favourite Directories to use on a regular basis.

RESOURCES

... **Liquid Audio** introduced their new real-time audio products at the recent AES Conference in Los Angeles. Liquid Audio features Dolby digital quality audio on the Internet. On their website at <http://www.liquidaudio.com>, you can download free software for Windows 95 or Mac, learn more about the company and listen to samples of this new technology.

... The **Tubetronix** website features information on the TM-2A all tube stereo compressor. Visit <http://www.tubetronix.com> to learn more about the company and its products.

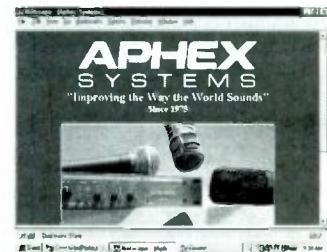
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...GUITAR

BY BERNIE LABARGE

HAND ME MY CANE, Will You?

This article is geared to the under-30 guitar player. I hate the term "Generation X", so I won't refer to you that way. Rather, I'll refer to you as the musicians who, when they hear the word "turntable", get a mental image of a TV Dinner rotating in the microwave.

I want to talk about my g-g-g-generation. The ones who remember the late '50s and beyond (except for a few grey areas between 1967-1970). I want to talk about the records and songs that influenced me to such an extent that they changed my life.

You are fortunate to be the first generation in history whose parents have record collections worth listening to! Take advantage of it! I'm not saying that ALL of it's good, but I guarantee you'll hear some guitar players that will knock your socks off. Most, if not all of you, are aware of the players I'm about to mention, but I would bet that you could dig back a little further until you find their first recordings.

First, you have to find a turntable. I would recommend listening to someone else's records before you buy. You might not like some of this stuff and CDs are expensive.

I was very young when Elvis, Ricky Nelson and the like were popular, but I certainly recall listening to James Burton play his Telecaster. He's the first chicken-picker I ever heard. My era is the '60s. Virtually every day during my teens I heard someone doing things to the guitar that made me want to practise CONSTANTLY. The Beatles were the first. Check out every one of their records, including *Beatlemania* (their first Canadian release) and *Twist and Shout*. George Harrison played some stuff on those albums that I still can't duplicate.

If you think that Eric Clapton is a singer who plays acoustic guitar, you're in for a treat. Look for John Mayall's *Bluesbreakers* album — and anything by Cream. Those were the days when Eric played a Gibson, and I wish that he'd stayed with it. I have this theory about how anyone who traded in their Les Paul for a Strat lost something in the translation. Maybe I'll expand on that in my next article . . .

Back to reality. Try finding anything by The Yardbirds; that band spawned Eric Clapton, Jeff Beck and Jimmy Page. Speaking of Jeff Beck... you have to find a copy of *Truth*, it's amazing! Now listen to the first three Led Zeppelin albums (the ones before "Stairway to Heaven"). Look for the first albums by Santana if you want to hear killer tone.

You may have noticed that I haven't mentioned Jimi Hendrix until now. That's because there would be no universe without him, so this article wouldn't have existed in the first place. Enough said.

Johnny Winter almost caused me to hang up my guitar after I saw him in 1968. He started the blues revival for my generation, just like Stevie Ray Vaughan did in the early '80s. Both of them hail from Texas, as does Billy Gibbons from ZZ Top. Check out Gibbons on "Blue Jean Blues" when you get a chance. Billy is one tasty player. If Peter Frampton conjures up an image of a pretty-boy with a Talk Box, you have to locate *Humble Pie Live at The Fillmore*. Trust me... he can play!

There are so many heroes of mine who first came to my attention in the '60s that I can only skim the surface. All the Kings — B.B., Albert, Freddie... Buddy Guy... Rick Derringer... Robin Trower with *Procul Harum*... man, I think I'm having a flashback! There's also a guy named Bill Nelson, who played with Be-Bop Deluxe. Look for *Live in the Air Age*. You'll wonder why he's not as well known as a lot of other guitarists.

I sincerely hope that I'm not coming across as an old fart who thinks that "my era was better than your era". There are certainly some fabulous players who are up and coming. I just don't want you to miss hearing some of these masters of the gettar. Roy Buchanan... Danny Gatton...

I'm a big fan of many of the current bands. One thing that concerns me, though, is the lack of solos. I worry if it's because of a lack of guitar players who can manage a solo. I feel sorry for the next generation (Generation Y?) of guitarists who won't have a lot of material from which to learn. God forbid that they have to look for a turntable in 2015!

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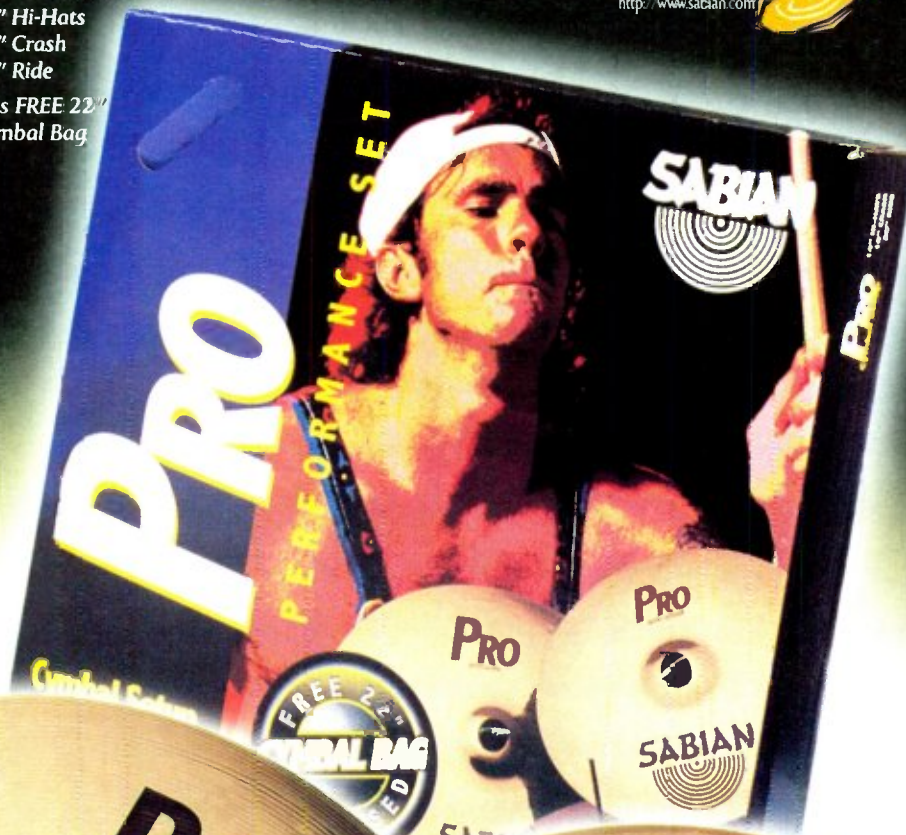
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BY JAMIE SHIELDS

WHEN HE'S NOT TRYING TO LEARN TO PLAY ORGAN BASS PEDALS, JAMIE SHIELDS PLAYS KEYBOARDS WITH ONE STEP BEYOND AND WHITE ELEPHANT. HE ALSO RUNS VINTAGE KEYBOARD INTERNATIONAL, A COMPANY SPECIALIZING IN THE RENTAL OF RARE AND CLASSIC KEYBOARDS



This is the second of a two-part feature on organ technique designed to assist keyboard players wishing to become better organ players. This column will focus on more intricate techniques, including the use of Leslie speakers and bass pedals.

As I mentioned in part one, the drawbar organ is one of the few non-synthesizer keyboards that necessitates an understanding of its operation before it can be adequately played. I therefore hope that this column can act as a primer for those wishing to explore the wonderful world of organ playing.

GET
YOUR
ROTORS
RUNNING,
PEDALS
TO THE
METAL:
THE
HAMMOND
ORGAN,
PART 2

Les is More

One of the first steps taken after embracing the fundamentals of organ playing (see last issue's column) should be towards understanding the Leslie rotating speaker cabinet.

Conceived by inventor Don Leslie in the 1950s and primarily directed towards the burgeoning church organ market, the cabinet's original purpose was to approximate a pipe organ by adding a special element to an otherwise scrawny Hammond tone. While this emulation was successful enough to earn the praise of church organists across the land, it was the jazz and rock players of the sixties and seventies that truly explored the cabinet's potential, particularly its rotor speeds and its tube distortion.

While spinning quickly, the Leslie's bass & treble rotors create a deep vibrato that is instantly recognizable as the "Leslie sound". When switched to slow, the rotation creates a chorus/phasing effect. One of the secrets to better organ playing lies in learning to incorporate the Leslie speeds and characteristics (timing, etc.) into your playing.

As different Leslie speeds can dramatically alter the mood of a piece, knowing when to change speed is something worth practicing. While every situation is different, it's usually best to keep it on slow for background parts and fast for more prominent parts. The rotor speed for solos is best left up to you and the mood you wish to create. Make sure you get comfortable reaching for that Leslie switch in order to minimize the time your left hand is away from the keyboard. If your organ is like most, the speed switch will be found to

the left of the bottom manual. If you're playing a Leslie with a foot-switch, I suggest practicing your pedal-footswitch move.

One endearing Leslie characteristic is the difference in acceleration/deceleration rates between the upper and lower rotors. As the laws of physics dictate that the heavier lower rotor maintain a slower acceleration/deceleration rate than the lighter upper rotor, a very neat bi-phasing occurs. The lighter rotor (with the higher frequencies) slows down/speeds up almost immediately while the lower rotor (with the lower frequencies) follows at a more gradual rate. To test the speed differences for yourself, pull out only the three highest drawbars and switch the Leslie speed. Compare that to the same maneuver using the three bottom drawbars.

Feets Don't Fail Me Now

Probably the hardest element to master as an organ player, the bass pedals are nonetheless a fundamental and vital part of organ performance. Requiring great dexterity and a modicum of limb independence, the pedals are tough to learn but add a sense of vibrancy, texture and motion to the overall sound. Sadly, their importance has been ignored as of late and many pedalboards end up stashed in the closet next to the nautilus equipment. With the popularity of younger pedal-playing organists such as Larry Goldings and Joey DeFrancesco, however, the pedals' comeback may not be too far into the future.

Based on the church organ format, the standard Hammond B3 pedalboard consists of a detachable two-octave set of wooden ribs in a black key/white key format and design. While other models

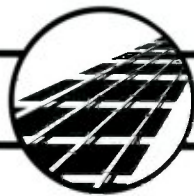
may vary in shape and size, most players view the B3 pedalboard as the standard.

As the pedals are commonly played in a style similar to a standard walking bass line, fluidity and efficiency dictate that both your feet are involved. A good way to become acquainted with some walking ideas is to pull out some records that feature any jazz bass player known for his solid accompaniment. Two that come to mind are Paul Chambers (Miles Davis) and Ray Brown (Oscar Peterson). Picking up a text on basic walking technique is another good way to warm up your feet.

If you practice these techniques and start exploring bass pedal lines, you'll most likely reach a point where you've run out of pedals in the high end. Combat this by pulling out the first two drawbars on the bottom manual and continuing the bass line with your left hand. To this end, I recommend practicing scales that include both your feet and hands.

Learning the organ takes time, but rest assured that the more you play it, the better you'll become. Changing from a keyboard player who plays organ to an organ player means you have to cover all the bases: drawbar, pedal, percussion, volume and Leslie technique. I hope I have provided some insight into the mysteries of proper organ playing. For some Leslie and bass pedal inspiration, check out any album with Larry Young (particularly Tony Williams' Lifetime - *Emergency!*), Joey DeFrancesco (in *Free Spirits w/ John McLaughlin*), or Larry Goldings (*Maceo Parker - Life on Planet Groove*).

Questions? Comments? You can reach me c/o *Canadian Musician* or by e-mail at jsields@passport.ca.



BY PETER MURRAY

DRUMMERS CAN'T LIVE WITH 'EM CAN'T LIVE WITHOUT 'EM

Q: How many drummers does it take to screw in a lightbulb?
A: Seven. One to screw in the lightbulb, and six to say how much better Dennis Chambers would have done it.

Q: How do you know when a drummer is at the door?
A: The knocking speeds up.

Q: What do you call someone who hangs out with musicians?
A: A drummer.

Much as we like to poke fun at our stick-twirling brethren to the south of the stage, we would be wise to learn more about their world. It's a very important thing for bass players to understand how their musical fate is tied to that of their drummers. As musicians, our worth is judged by how well we play with others; and the drummers we play with have a profound effect on our playing and the way our playing is perceived. Playing with good drummers makes us play and sound better. Our audience is mostly unable to determine why grooves don't work, so if the drummer sucks you'll go down with the sinking ship no matter how deep your own pocket is. If the drummer is good, your playing is likely to sound more confident and polished.

For this reason, it's important to become friends with as many good drummers as possible — or at least one, if you happen to be

musically monogamous. Your rhythmic concept, time, meter and musicality will improve faster the better the drummer is. Good drummers are not necessarily technically astounding; it's most important to play with drummers who have a solid, disciplined commitment to the groove, good ears, creativity and enthusiasm. Chops are secondary for both you and the drummer, since the majority of time your line of work is groove.

Just about everything that's of concern to drummers is our concern as a result. We don't really care too much about whether the drummer uses coated heads, a 13" hi-hat or traditional grip, but we do care about what they play, how they play and how they listen and respond to us. It really is like a marriage; one wouldn't need (or want) to know absolutely everything about one's spouse — but healthy, open and regular communication is essential if the relationship is going to work.

I've always been an avid drum enthusiast. I collect recordings of great drummers (some of my faves include Dennis Chambers, John Bonham, Stewart Copeland, Steve Gadd and Sly Dunbar), and see good drummers live as often as possible. I've always instinctively practiced rhythms "by hand" on my legs and with my feet, usually on the subway, in a car or whenever waiting for something like a soundcheck. It may appear like a nervous habit to the outside world, but it provides a great long-term opportunity to develop your rhythmic skills. Even just coordinating your left hand on your left leg (the snare), your right hand on your right leg (hi-hat/ride) and tapping your right foot (kick drum) on basic grooves is a worthwhile foundation. Then, whenever you're ready, you can use the same method to work on triplet figures, syncopation, polyrhythms, independence exercises and, of course, useful rudiments such as the almighty paradiddle (RLRRLL). If you get into the habit of doing this when you listen to music, you'll learn to play the drums for free and almost subconsciously. This is guaranteed to enrich your bass playing.

Ever since I started playing bass, I was always the one to hop on the kit at rehearsals when everyone else took a smoke break. Now I have my own kit and play regularly. I'm a big fan of drum clinics and I envy the dedication, enthusiasm and fraternity of the drumming community. It's kind of funny, but drummers really are different. Guitarists tend to be very competitive and are often heard making snide comments about each others' gear. They tend to have ego problems, too. At a recent international guitar event in Montreal, the organizer told me that attendance was low because the pros had stayed home; they would have attended had they been invited to perform, but had no interest in seeing other players in (what they perceived to be) their limelight. Bass players (once again, generalizing for effect) tend to be reserved and somewhat antisocial. They can be very studious, but usually in a very private way. Drummers, however, have an incredible desire to communicate with each other, exchange ideas about technique, concept or equipment, refer gigs to each other and check out each others' shows. They come out to clinics and eagerly absorb what the clini-



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cian has to offer and enrich themselves as a result.

For whatever reason, this kind of phenomenon is rare (though perhaps less rare than it once was) in the bass and guitar worlds. It's unfortunate, because the best lessons are learned through varied experience and exposure to other players. Us non-drummers could learn a few things from the positive headspace and openness of the drumming community.

This attitude includes an active interest in learning, which tends to continue throughout a drummer's career; witness Neil Peart of Rush, who recently refreshed his playing by studying with a drum master in New York.

But bass players shouldn't wait for their own clinics — you don't have to go to a bass clinic to get musical ideas and inspiration. I recently attended a big drum festival in Montreal where I saw Dennis Chambers, Anton Fig, Tim Alexander, Jeff Hamilton, Virgil Donati and others display their talents and discuss their approaches. Inevitably, the most important things that the audience came away with were less 'drum' things than 'music' things. Sure, there were some riveting technical ideas and licks to rip off, but the most valuable and compelling

lessons were the same ones that would be advanced in a good bass clinic: playing well with others and liberating your musical voice. One of the drummers was a 12-year old boy, Tony Royster Jr., who displayed a phenomenal amount of confidence, strength and conviction. He grooved better than most drummers I've heard that are three times his age. Now that was inspiring! That a 12 year-old can attain that level of confidence in such a short time, with obvious physical limitations, is an inspiration to any musician. Many of the other players emphasized issues of musicality, creativity and personal expression. These are lessons we can all stand to learn over and over again, and from as many varied sources as possible. The more we educate ourselves about drumming, the better equipped we will be to work and communicate with drummers.

PETER MURRAY IS A BASS TEACHER, SESSION PLAYER AND PRODUCER IN TORONTO, AND IS THE AUTHOR OF ESSENTIAL BASS TECHNIQUE. HIS BAND, SURRENDER DOROTHY, HAS INKED A WORLD-WIDE DEAL WITH MCA RECORDS, AND HAVE JUST COMPLETED A LENGTHY EUROPEAN TOUR IN SUPPORT OF THEIR DEBUT ALBUM, SERUM.

CM

Canadian Musician Finds Out Who is the “Ace” of Bass in Canada

Canadian Musician Bassists' Poll: The Results

Several months ago, we asked our readers for their feedback on who they thought was the best bass player in Canada in the following three categories: Best Upright Bassist, Best Electric Bassist - Freelance and Best Bassist in a Group. The following are the results of the survey, expressed as percentages. And now, "the envelope please..."

Best Upright Bassist

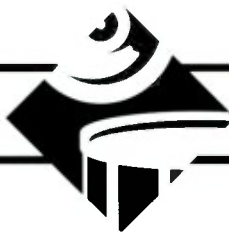
Joel Quarrington (TSO) - 42%
Dave Young (jazz sessionist; soloist) - 14%
Rene Worst (Skywalk) - 7%
Don Thompson (jazz sessionist; soloist) - 14%
George Koller (Holly Cole; Koller & Michels) - 23%

Best Bassist - Group

Bruce Gordon (I Mother Earth) - 8%
Geddy Lee (Rush) - 50%
Bazil Donovan (Blue Rodeo) - 8%
Jim Creegan (Barenaked Ladies) - 26%
Gord Sinclair (The Tragically Hip) - 8%

Best Electric Bassist - Freelance

Alain Caron (Uzeb; Le Band) - 28%
Steve Lucas (Loreena McKennitt; sessionist) - 9%
Brian Amati (Sarah McLachlan; sessionist) - 14%
Ken "Spider" Sinnaeve (Tom Cochrane; Kim Mitchell; sessionist) - 21%
David Piltch (k.d. lang; Holly Cole; Piltch & Davis; sessionist) - 14%
Chris Tarry (Jann Arden, sessionist) - 14%



BY RON THALER

SOUKOUS MARATHON

If you went out of your way to find an endurance gig — a situation where you needed boundless energy and unrelenting groove because the average length of a song was 20-25 minutes, sometimes segueing directly into the next tune, no pauses, no breaks — where would you go?

Soon after my arrival to New York, I was invited to a party at the home of a French journalist I met while walking down 3rd Avenue. The evening was buoyant, energetic, and there I met (as we musicians often do) other members of our fraternity. I found out that one of them was a band leader, who, by coincidence, was searching for a drummer to replace the fellow in his band at the time. I was new in town, I was hungry, and I offered my services.

At the audition, I began to get a sense of the music and the vibe of the band. The leader was from Zaire, and the seven-member group played contemporary Soukous, a kind of festive folkloric/pop music that was very popular in central Africa and was now beginning to catch on in the USA. He sang to me the drumset parts, and explained that they were constructed to lock in with the highly syncopated guitar lines. During the course of subsequent rehearsals and gigs, I quickly became aware of the marathon-like endurance required to play three long sets worth of this high energy dance material.

The following examples represent some basic grooves found in Soukous Music. Vital to playing these beats properly is to "swing" them subtly... not to interpret them as if they were triplets per se, but rather to give them a gentle lope so the quality falls somewhere between triplets and sixteenths. In many ways, the feel is similar to that of New Orleans 2nd Line Marching beats.

Patterns 1 and 2 are popular drumset grooves that are generally played during the initial verses/choruses of a song. **Patterns 3 and 4** are the traditional marching beats, adapted to the drumset. These are played during the "dance" section of the tune. **Pattern 5** is a marching groove variation. **Pattern 6** is a personal adaptation, one which combines elements of both the verse/chorus grooves and the marching beats. As an option, I also like taking the snare drum part and playing it as a cross-stick. This pattern is one I use a lot on my current high-energy Soukous gig, playing with recording artist/Paul Simon's guitarist Dominic Kanza. As irony would have it, the group performed on the great lawn in Central Park this year for the New York City Marathon!!!



1) HH 4
Cross-Stick 4
BD

2) HH 4
SD 4
BD

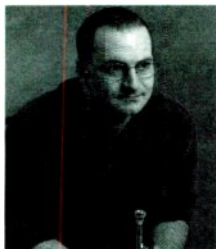
3) SD
BD
HH
(w/foot)

4) SD 4
BD 4
HH
(w/foot)

5) SD
BD 4
HH 4
(w/foot)

6) HH 4
SD 4
BD

NEW YORK-BASED RON THALER IS CURRENTLY WORKING ON RECORDING PROJECTS FEATURING AL Di MEOLA, STANLEY CLARKE AND HERNAN ROMERO, AND HAS WORKED WITH SUCH LUMINARIES AS HIRAM BULLOCK, RUFUS REID AND MERCEDES FERRER. HE HAS JUST FINISHED RECORDING HIS SECOND SOLO ALBUM ALONG WITH MIKE STERN; IS COMPLETING HIS FIRST INSTRUCTIONAL VIDEO; AND PERFORMS INTERNATIONAL CLINICS FOR SABIAN, VIC FIRTH AND REMO.



CHASE SANBORN IS A FREELANCE TRUMPET PLAYER IN TORONTO. HE TEACHES PRIVATELY AND AT U OF T, IN THE JAZZ DEGREE PROGRAM. HE WELCOMES QUESTIONS SENT CARE OF CM.



BY CHASE SANBORN

GENERAL PHYSICAL FITNESS

Run, bike, swim, row — anything that is good for your cardiovascular system is good for your air. Brass playing is a very physical activity, and it can only help you to be in good shape. Needless to say, smoking is a non-recommended activity. Try to do some basic stretching or light callisthenics before practicing, to get your body limbered up and oxygenate your lungs. Breathe deeply while doing this.

The following is a compendium of exercises from various sources which help you develop greater control over your breathing. The first exercises are done away from the horn.

#3 To Expand Your Air Capacity (1)

Take a full breath and hold. Bend *slightly* to the left and then to the right; each time sniff in a little more air. Exhale. Repeat, but bend forwards and backwards this time. Eventually combine into one continuous breath, bending in each direction to take in as much air as possible. Bending expands your abdominal wall, allowing you to find a little more space to put air. You may feel a slight ache in normally unused breathing muscles. This is fine. It makes you aware of additional muscles that can be developed.

#4: To Expand Your Air Capacity (2)

While walking: breathe in a full breath during five steps, hold for five steps, and breathe

#8: Blowing Exercise with Resistance

Take the glass tube from an eyedropper. Blow through the large end as long as you can. Strive to increase the duration of your exhalation.

Breathing Exercises with the Horn

#9: Hold a note to the very end of your breath. When you are absolutely out of air, try to crescendo. You should not actually hear a crescendo, but you will experience the breathing muscles straining to push out air that isn't there, and this will develop these muscles.

Breathing Exercises

Working on air in this fashion is useful because there are strong learned habits associated with holding the instrument. It can also help break us of bad habits. Students of Arnold Jacobs, the foremost authority on the function of respiration in brass playing, often describe playing very little in their lessons. They spent time on various devices Jake had devised to test and develop their air.

BREATHING EXERCISES WITHOUT THE HORN

#1: To Experience Natural Respiration

Take a long deep breath. Now relax all your muscles. The air rushes out in a sigh. If you want to keep the air from rushing out, you must tense the breathing muscles, or close off your throat or mouth. Now exhale completely, and relax all your muscles. The air rushes in like a gasp. Again, you must tense muscles for the air not to rush in. In other words, you must actively work to defeat the natural respiration process. When playing, we want to work with, not against, this natural system by staying filled with air as much as possible.

#2: To Experience a Full Breath

With your feet spread apart, bend over at the waist, hanging your arms down in front of you. While inhaling, slowly straighten up and bring your hands outwards over your head. Your shoulders should be back, and your chest up. Hold your breath with your abdominal and chest muscles, not your throat. Slowly exhale while bending back down to the starting position. Take a short break before repeating to avoid dizziness.

out for five steps. Race your exhalation and inhalation to completely fill and empty your lungs during the five steps. Over time, gradually increase the number of steps per inhalation\hold\exhalation.

#5: To Develop An Open Throat

Acquire a piece of 1" plastic pipe about 5" long. Place the pipe as far back in the mouth as is comfortable. Perform the following exercises:

- * Long slow inhales and exhales
- * Fast inhale, slow exhale, controlling the air with your breathing muscles. This is like a quick breath in a quiet legato piece.
- * Fast inhale, the exhale separated by short bursts of air. This simulates playing a detached marcato passage.
- * Inhale and hold breath before exhaling. Listen for noises from the throat area which indicate stopping the air with the throat. Repeat these exercises without the pipe, striving for the same open throat sensation.

#6: To Control Your Air Column

Form a large 'C' with your hand. Hold it out about a foot from your embouchure. Try to blow the air through the opening of the 'C', without feeling the air on your fingers. Try combining this with exercise #7, below.

#7: Blowing Exercise with No Resistance

Take a piece of paper hanging down from the bottom of a music stand. From a couple of feet away, try to bend it back with your breath and hold it there. A harder variation is to place the paper against a wall and hold it there with your breath.

#10: Play a technical exercise at fortissimo level until out of air. Take a quick big breath and continue in this fashion to the end.

WIND PATTERNS

When practicing a difficult phrase or passage, take the mouthpiece off of your lips and blow into the air through a lightly compressed embouchure (not enough to buzz). Hear the passage in your mind as you blow, trying to duplicate the amount and velocity of air needed for the notes and dynamic level. When you return to the trumpet, try to blow in the same free manner.

FURTHER STUDY

I collected these exercises from the teachings of Claude Gordon, Louis Maggio, Arnold Jacobs, Vincent Chicowicz, Marden Pond, Arturo Sandoval and others. Almost all trumpet methods will have sections on breathing. Learn all you can about breathing, but remember that in the final analysis, it is quite simple: "Take a big breath, and blow!"

This column has been excerpted from my recently completed book, *Brass Tactics*. This 160-page book covers many practice techniques which will help you achieve mastery over a brass instrument and presents a system for developing them into an efficient practice routine. The book will be available soon through the *Music Books Plus!* Catalogue. For more information, you can e-mail me at: chasesan@idirect.com

CM

BY PAUL WAINWRIGHT

MIDI

Harmony for Wind Instruments



Once the exclusive realm of keyboard players, MIDI applications grew to include drummers and guitar players. With the development of electronic wind instruments, sax and trumpet players could use their existing techniques to access tone generators and MIDI. More recently however, wind instrument players have been able to use their own instruments with the introduction of devices capable of generating "intelligent" harmony.

We will examine how some of these devices work and what the best set-up for your instruments could look like. In addition, we will look at some of the so-called "vocoder" programs, which provide immensely rich and powerful options for today's wind instrumentalists.

PITCH SHIFTING DEVICES

For a number of years now, pitch shifting effects have been available in several effects processors. Yamaha's SPX 90 was one of the first multi-processors to offer this feature. The original signal could be manipulated by increasing the value up or down 12 semitones. The fine tune parameters allow adjustment of up or down 100 cents (one hundredths of a semitone). Using the fine tune would result in detuning or chorusing, depending on the amount used. Adjustment by semitones would provide intervals above or below the source note. Some devices offer two or three intervals as well as the original note.

You can get a great baritone sax out of an alto by selecting 12 semitones down. With the right mic set-up, it tracks really well. Turn down the original source, or combine for horns in octaves. The detune feature gives a great double-tracked sound. Try 4-8 cents left and the same right with the original signal in the middle for recording, or just make it mono live. Huge.

Another thing you can try is programming two, five and eight semitones below. This gives you a dominant seventh chord when you play the root. Use the footswitch and get a big kick for the ending of an R&B tune.

Further experimenting with these devices gives a few minutes of amusement from hearing a voice or saxophone simultaneously transposed down a minor third, but the dilemma is how to make a practical application. After all, if you selected say, an octave below and a third above, it would sound pretty wild for a few measures, but soon you would realize that you've just turned your saxophone into a digital accordion. That may be an interesting possibility, but probably not what you're after.

INTELLIGENT HARMONY

That's where intelligent harmony comes in.

The Digital Studio Vocalist is an intelligent pitch recognition device which will provide harmony based on the note it receives from the instrument and the key that is entered by the user. In this way, you can specify the key of F for instance, and ask for *chordal* harmony based on that key. Then you select the style of harmony, let's say, two down. As you play, the device will play the two harmony notes below you in the key of F, based on the *chords* of that key. Or you could select the fourth and sixth below in *scalic* harmony and get those two intervals based on the *scale* of that key. By cleverly using the foot-switch, you can apply harmony wherever needed and even switch between programs that you have selected to best suit your needs.

MIDI APPLICATIONS

But what about the MIDI applications? This is where the Studio Vocalist really lets you get creative. We've discussed scalic and chordal harmony, but with more involved arrangements you will want to specify the actual notes just as you do with traditional arrangements. A pitch recognition device such as this will allow you to connect your wind instruments via microphone *and* a keyboard via MIDI, and provide harmony to the wind instrument based on the notes played on the keyboard. This is very cool. So now you can record your sax, and on playback, add any harmony arrangement you like just by playing the notes on the keyboard. It works great live as well. If you are sequencing, devote a track to the Vocalist and record the harmony you want your sax to play.

Now here's something that's very fun to do. There are a number of commercially available MIDI files such as those by Tune 1000. These can easily be booted up on any MIDI standard tone generator or synth. The Tune 1000 catalogue is huge, and some of the big band arrangements are especially good. If you take the sax section tracks off one of these and assign it to the Studio Vocalist, then plug in your horn, the Vocalist will provide the rest of the sax section from the MIDI file! As you play along any one of the parts, the rest of the section follows your dynamics, vibrato, scooping and articulation. Too much.

MIC SET-UP

Most mics work pretty well for tracking with pitch altering devices, as long as your mic technique is good. It's a good idea to experiment with the device in front of you and ensure that the levels are consistent over the range that you play in. Lavalier (clip-on) mics also work well. Some devices are a bit more demanding, and will benefit from a little compression. If you use a compressor, place it before the device in the signal path. It's very helpful to have foot switches to bypass the effect and to change programs.

FUTURE DEVELOPMENTS

There are a number of pitch recognition devices available. At present, they are geared primarily for vocalists; however, many of them work very well for wind instruments too. It won't be long, though, before an intelligent harmony device line will be produced specifically for the wind instrument player. These will differ slightly from the vocal devices in that the tracking will be geared to handle the peculiarities of wind instruments more accurately, as well as some other features we can look forward to.

PAUL WAINWRIGHT IS A SAXOPHONIST, KEYBOARDIST AND VOCALIST BASED IN VICTORIA, BC. HE HAS TOURED AND RECORDED EXTENSIVELY AROUND THE WORLD, AND ALSO WORKS AS A CONSULTANT TO IVL TECHNOLOGIES, DEVELOPERS AND MANUFACTURERS OF THE DIGITECH STUDIO VOCALIST.

CM



David Iannone began building guitars in 1981. His apprenticeship carried on guitar lineage that dates back to the very birth of the modern classic guitar. David has built virtually every traditional body style and his instruments have been played on stages and recordings around the world. Morgan Guitars, named for his first son, is Welsh for "working by the sea". Which he does.



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BY ERIC KLEIN

Digital Audio FAQs (Frequently Asked Questions)

Here are some of the more frequently asked questions concerning digital audio that I have come across, and that maybe you have encountered too. Remember, there is never such a thing as a stupid question, only a stupid answer.

Q: "Does it matter what recording levels I set on my DAT recorder?"

A: People forget that digital is a lot like analog recording. Resolution is essential. The louder the audio, the more information gets encoded, and the better the audio quality. Louder signal means greater resolution, less quantization error, signal to noise, everything. It certainly isn't any different than recording analog in this respect. A peak limiter in the form of hardware or software will help increase level by preventing transients from peaking that otherwise would cause you to turn down the recording level. Don't get carried away though — a little headroom is still necessary for subsequent processing. Avoid maximizing headroom at the expense of losing dynamic range (unless that is the sound you're after).

Q: "What is dither and when should I use it?"

A: Undithered material in digital audio as well as in digital photo processing can be heard and seen. It results in quantization error (seen as jagged digital images and heard as choppy, distorted audio) on low level signals (especially reverb tails that crack up). Dither is a method of enhancing resolution of low level information by adding a very low level (-90dB) random signal to the sound (frequencies we cannot hear). As the sound is reduced in bit-depth, dither is added to give greater resolution that is 'captured' from the higher resolution source file. Dither, then, only becomes useful or recommended whenever there is quantization or when bit reduction takes place (creating a 16-bit file from a 20-bit file), or when any gain change (EQ, compression, etc.) has been made to your final file. In ProTools, or in multi-track editing software, use dither only on your master fader when writing your final 16-bit file. While some types of dither can add a slight background hiss, it is usually more desirable than distortion.

Q: "What is the best way to process audio destined for a CD that has been recorded at 48 kHz?"

A: Always do the sample-rate conversion to 44.1 kHz before any equalization or further processing. If the level is low (or too hot), just normalize to -2 or so (never to 0!) if you are going to do some processing such as EQ, etc.

At the last stage, use a peak limiter like the Waves L1 with IDR® (Increased Digital Resolution) dither and 16-bit quantize turned on when processing or bouncing to disk (to create your final 16-bit file).

For best results, try this:

- 1) Record your 48 kHz file as a new 24-bit file in Digidesign Sound Designer II.
- 2) Sample-rate convert without dither (make sure it is unchecked in SDII). SDII, incidentally, has excellent sample-rate conversion, though it will take longer than other applications.
- 3) Process with any necessary EQ (or plug-ins) without any dithering.
- 4) Process final file using L1 with IDR® (set quantize at 16-bit/type-1 dither with normal or ultra noise shaping). After this, perform a "Save As" operation in SDII, selecting a 16-bit file for output, and making sure dither is still unchecked (in the SDII Setup menu) so only 16-bits are written.

Q: "What is internal 24-bit processing and will this improve the quality of my 16-bit audio files?"

A: If your audio card does not record either analog or digitally beyond 16-bit, then higher resolution internal processing will not magically increase or preserve resolution if it was not there to begin with. The higher resolution internal processing of your editing program is beneficial, however, when doing any signal processing or using plug-ins because any subsequent EQ, volume fades or dither will create small gain changes. Since the resolution of these gain changes will require greater bit depth, it is also important to quantize (round off) this data rather than just truncate it (cut off the extra bits) with your hardware or software. Even when your finished product will be a 16-bit file, it is important to preserve as much of this resolution as possible, especially if it came from a 20- or 24-bit source. Gallery TurboMorph, or Waves L1 both have quantization features.

Q: "How can I make the best sounding 8-bit files?"

A: The better it sounds from the beginning, the better the end result when it gets reduced to 8-bit. The two essentials here are loudness and quantization. The louder you make the file, the greater the resolution, the quieter the noise floor (because then, the volume can be turned down on playback systems — for example, a \$2.00 computer speaker). Many programs offer normalization, and while this will offer some increase in gain, overall gain can only be increased as far as the highest peak

will go. Your best bet is using some form of peak-limiting. Compression is okay too, but not ideal because while this will help you to raise the overall level slightly, compression may colour your sound and may cause a loss of clarity.

What is equally important here is maintaining maximum resolution when going from 16- to 8-bit, so some sort of quantization process is necessary to "round off" this data and few applications offer any quantization. Just saving a file as 8-bit will basically only chop it in half so that resolution just gets lost.

Q: "What sample rate should I set the DAT to: 44.1 kHz or 48 kHz? If it is going to end up on a CD, shouldn't it be recorded at 44.1 kHz?"

A: Well, this might save the extra work in doing a sample-rate conversion from 48 kHz, but there is extra resolution that results in higher frequencies — which will be lost forever if it is recorded at a lower sample rate, namely 44.1 kHz, the present standard. Higher resolution CDs are starting to emerge and someday, maybe 20-bit/96 kHz will be the standard.

Why let a little switch on your DAT recorder determine what is good enough quality to release a few years from now? Just to be safe, mix or record your material twice on two separate tapes at 44.1 and 48 kHz — you will be making a backup at the same time, and save yourself the need for a sample-rate conversion. If the sample-rate conversion process is done properly, then you will actually have a better-sounding 44.1 kHz from 48 kHz, then you would have with something that was only recorded at 44.1 kHz.

Q: "How come some people think analog sounds better?"

A: I would like to ask anyone who thinks analog sounds better than digital, whether or not they own a CD player. Analog sounds good because of the incredible resolution that can be achieved, and (sometimes) because of the natural compression of dynamic range due to higher volume and tape saturation. This aspect of analog recording adds a pleasing colouration to the sound (largely dependent on the music, and can be highly subjective, of course), but transparency is what's most desirable with digital audio because of its inherent accuracy. Again, the appeal to working in the digital realm is to try and create the best representation of the audio as possible. Those who record analog and master digitally are not being unorthodox, they are just going with the sound they like, and are using the best possible and accurate means to preserve it, namely digital audio.

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From The "Henhouse" to Your House:

On The Road with The Tragically Hip

The Tragically Hip are easily one of Canada's most successful bands. While experiencing a larger audience with every subsequent release, this little band from Kingston, Ontario has also managed that almost contradictory feat of simultaneously becoming more and more idiosyncratic.

Earlier this year, they released *Trouble At The Henhouse* — an album that marks the first time that singer Gord Downie, guitarist Bobby Baker, drummer Johnny Fay, guitarist Paul Langlois and bass player Gord Sinclair have produced themselves, fully and completely, in their own private studio in Bath, Ontario. With tracks like the positively lilting "Ahead By A Century", the moody "Gift Shop", the sardonic "Butts Wiggle" and the elegiac "Flamenco", there appears to be no trouble at the Hip house as the band has never been more prolific in its decade plus history. Co-produced with their trusted Front Of House soundman, Mark Vreeken, and mixed by up-and-coming studio wizard Steven Drake (of Odds), it's an album of loose grooves by a band of musicians that are extremely tight with each other. Gord Sinclair says that eleven years of touring have definitely helped the band to bond.



"We've been together eleven years now," confirms Sinclair on the phone from a prematurely snowy Winnipeg in the middle of a sold-out cross-Canada tour. "We started going out on the road shortly after that in an ever expanding radius from our home town. The first couple of tours were to big metropolitan centres like Cornwall, Trenton and Belleville," deadpans Sinclair, "then we went a little further afield to, like, London, Ontario. For a while there, we were touring back and forth across Canada two or three times per record. We'd start in the centre and head out West, then head back out East. It's endless."

Sinclair says that the endless road has been particularly rewarding for The Hip, and he recommends it to any young band.

"That's how we make our living, as performing musicians," notes Sinclair. "The biggest test of any band is to take

we've done over the years has made us a stronger band in terms of morale."

The Hip actually go back together longer than their years as bandmates.

"We had the advantage that we knew each other fairly well before we put the band together," continues Sinclair. "We started off as friends. We've been together so long, personally and professionally, that even when we're off the road we'll take a week or two off with our families and invariably, the guys start hanging out and playing together. It's not like we don't have our moments of trouble out on the road, but we really, still, are each other's best buddies. The beauty of it is that we actually work together as well. It keeps the band as a creative entity moving forward. We were really fortunate that as we went out on the road, and this continues to this day, it's brought us closer as people first and foremost. I think the music has grown as a by-product of that. We've been through lots of

over the years," wrote Powell. "Half of any given year, we're chained together in a tour bus, which is like a submarine with wheels. We surface only when we have to."

Sinclair reckons that soundman Mark Vreeken's intuitive understanding of the band, combined with his technical acumen, made him a logical choice for co-production on *Henhouse*.

"He started out eight years ago as a guitar tech from our hometown," says Sinclair of Vreeken. "He's got a great set of ears on him. Without a doubt, he's the sixth member of the band. To be perfectly honest, I think he knows the songs better than I do. Which is really an invaluable asset for any group to be able to get the collective ensemble thing out to the people — both on record and on stage."

Vreeken helped the band put together its own home studio in Bath, near Kingston. It was in this studio that many of the *Henhouse* tracks were recorded.

"We built the studio as we went along," says Vreeken. "We got the equipment that was crucial to making the record, stuff like a 24-track analog recorder with two-inch tape. We added Dolby SR in mid-December, which is a great tool for their dynamic style of music. When the guys go into quieter passages, you need that air and that really low noise floor to clearly hear. They like to slam off mini-sets of three or four songs and record live off the floor. This approach seems to yield the best results."

Vreeken says that the band kept recording, on their own clock, until an album emerged.

"At the end of every week," recalls Vreeken, "I made a compilation tape of all the songs we recorded that week. There would be a bunch of different versions and they would pick the ones they liked best. In the weeks that followed, they would refine those versions until the band was completely happy with them. 'Coconut Cream' was like that. They had played that song quite a bit and had plenty of different arrangements. When they did the version that's on the record, the power went out at the very end of the take, that's why it doesn't have the usual cadence ending. What ends the song now is Johnny's recording of the Blue Angels flying over San Francisco."

Back on the ground, Gord Sinclair once again points to "the solidarity that having to spend that much time together engenders", as one of The Hip's built-in security features.

"It's a lot easier going through the difficult times, either personally or profes-



the show on the road. It's very easy to get lulled into a fairly comfortable situation playing in your hometown. It's when you unplug the van and take it out on the road in the middle of winter, that's the real acid test for any group. Also, being able to perform where people might not know your music and just the time spent between gigs, that's also a test. Traditionally, bands don't break up over creative issues, it's over personal issues. The travelling and touring that

ups and lots of downs together, and the very fact that it's been the five of us in the band is a testament to that. I should say seven of us, because we've had the same sound engineer, Mark Vreeken, and lighting director and road manager Dave Powell for the last seven years."

Dave Powell recently posted to the Hip's Web site, which he maintains for the band, a note about the band's internal dynamic:

"We've spent a lot of time together

sionally, when you're away from home, when you're going through it with a bunch of other guys who are experiencing the same thing. It's kind of an 'us versus the world' mentality, and that's seen us through a lot of more difficult times. It helps us stay creative when we're away from home. The biggest thing is not sitting around in some hotel room or whatever burning out watching TV."

To help stave off the evils of couch potatoism, The Tragically Hip carry an extra set of gear that is set up backstage for rehearsing and working out songs.

"We borrowed the idea from the guys in Midnight Oil when we toured with them a few years ago," says Sinclair. "Most of the afternoons, there'll be somebody from the crew or a couple of guys from the band sitting in and trading off instruments and working on different new ideas backstage. It really helps pass the time and you get a lot of really good song ideas out of it, too. The way we write songs, we've always tried to include a lot of room for improvisation when we're actually on stage. It's great now, having that opportunity to key in on a riff that you may have stumbled on the night before at a gig and go into the rehearsal room next day to see if you can't flush it out into something a little more substantial. It helps us with our songwriting, but it just helps us pass the time — and that keeps our spirits up. That's how we survive on the road, that's what it's all about."

Day for night, day and night, night after night. Do they have any sort of warmup rituals to make each show happen? Not really, actually.

"On the last tour," says Sinclair, "Gord (Downie) wanted Paul and I to do more singing, much to our regret. We just sort of get up there and do it — I mean, you have to warm up a little bit. We've found that touring out West and in the Prairies, because of the dryness, it's been a lot more difficult on the guys who are doing the singing. Personally, I'm not used to doing as much singing as I'm

doing on this tour. You have to kind of warm the voice up and drink the tea and stuff like that. Gord's showed us all these tricks. But as for 'official warm ups', you know, doing the 'Mariah Carey thing' and holding hands and evoking some Satanic image before going on, we avoid that.

"Musically, it's just a matter of getting yourselves to a state of mind so that when you walk up on the stage, you can hit the floor running. When you've got twelve or thirteen thousand people out there, you don't want to be sort of settling in for the first two or three numbers. The better the night we have from a musical standpoint, the better we're playing and communicating with each other on stage, the more improvisation — the better the show in general."

In the case of The Hip's stage setup, familiarity breeds not contempt, but contentment.

"We've taken great pains on this tour to ensure that the stage setup is identical night after night," relates Sinclair. "So that when we hit the stage, you just get up there and start playing with the other guys. It's just a really simple ensemble approach to making music, the sum being greater than the parts."

The sum of the audiences that greet the Hip on this cross country tour are as large and diverse as the country itself.

"We see the fans' faces when we play," says Sinclair. "We meet the fans after the shows. It's something that we've taken some measure of pride in. When we first started out playing, the first couple of records, you'd look out into the crowd and you'd see a University professor type standing next to a kid standing next to a biker. We began to realize that the only reason that these disparate types of people would be in the same room together is to hear music. A common thread that we all share. We take some measure of pride in the fact that our music can speak to people at a number of different levels and all walks of life. Now, with the larger shows, the range of people is even more disparate. We're see-

ing mums and dads bringing their kids out to see the show. There's little nine and ten year-old kids next to the big biker guys and the university ball cap guys and the young girls. You really begin to realize the diversity."

Sinclair figures that The Hip haven't changed their basic approach just because they're playing bigger venues.

"A lot of groups go out and make the mistake when they get in the arena thing; they figure, 'okay, now that we're here we have to embellish what we're doing musically with lights and flashes and leaping around'," warns Sinclair. "We've found that if we just get up there and pretend it's the control room in our studio and play like we know we can play, then that's gonna make more of an impact on our audience than if we were swinging from a trapeze. That's what our fans have come to expect."

What Hip fans have come to expect is the unexpected. Their set lists vary wildly from night to night. Even the band aren't sure what they'll play tomorrow.

"We've put out a strange, broad range of music over the last five records," Sinclair offers. "At the end of the day, the people want to hear songs that they wouldn't think they were going to hear. I take my hat off to our fans. The support that we've received over the years has been absolutely incredible. The thing that I've always noticed about our fans is that if you put ten of them together in a room and asked them what their favourite track is, you're going to get about seven or eight different answers. We're doing a different set every night. You might not hear your favourite song on the night that you come out, but hopefully you might hear another song that you wouldn't expect, and that might smooth the ride for you. We've been doing a disproportionate amount of the *Henhouse* stuff because it's the freshest for us to play, but we touch on all the records.

"It's great for us to have five records from which to draw from. It's different



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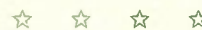
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every night. We're getting up there and playing songs that, in some cases, we haven't played for a week and, in other cases, songs that we haven't played for a year. We have the booklets with our backstage gear. If someone suggests something off an old record, in the rehearsal room, it's kind of fun to re-approach your songs that way. It's the same approach that we took when we started out doing cover songs — we would listen to it once, then we would try and play it and put our own stamp on it. We've found that you can do that with your own material. If you maybe don't remember a bridge or someone screws up, maybe that's a good thing — just go with it. Call it a 'reinterpretation' or call it jazz or call it a clam! We know

each other well enough, musically, that we can muscle through little arrangement mistakes and hopefully, they'll key something new and fresh."

Meanwhile, back at the Henhouse, Sinclair says that a need to find new and fresh ears culminated in the hiring of Odds' Steven Drake for the final mix.

"At the end of the [Henhouse] sessions," remembers Sinclair, "we thought, 'man, we've been playing these songs and listening to these songs for three months now; maybe it would be wise to get in someone objective'. Someone who we know really well, but someone with a fresh set of ears to sort of listen to this stuff and help us put it together. Someone to give us validation — we're not just losing our minds out here in the

country, we're actually making something that other people, other than the five of us, might enjoy. That's where Steven came in; he's a guy who has a great ear first and foremost in a sonics way. He's done amazing things with Odds records. He was the first guy that we collectively thought of. We knew that he could mix records and we thought, rather than try to do it ourselves or hang it on Mark Vreeken's head, get the objective seventh ear in. To be honest, we also thought it would be great to get somebody that might not necessarily have the opportunity to go in and mix someone else's record. It would have been easier for us — and I'm sure the American record company would have loved us — to have hired Bob Rock to do it at a million dollars a track."

According to Sinclair, the band are in an enviable "no man's land" commercially.

"We make the record company enough money that they keep us on, but we don't make them scads and scads of money to a point where they're directly involved in the project. It's not like we're Sheryl Crow or Alanis Morissette, where corporate America's gonna make millions of bucks off us. It works out perfectly for us, because they leave us alone. They let us do our own thing and discover our own selves. It's great that there's a lot of young Canadian bands that are realizing that you don't even need to be on a major label to make a really great record."

That said, it comes as no surprise that D.I.Y. mavens, Etobicoke's own Rheostatics, are special guests of The Tragically Hip on this *Henhouse* tour.

"The Rheostatics are a great band," enthuses Sinclair. "They played [Another] Roadside [Attraction] two summers ago; and when we toured *Day For Night* down south, they came for a couple of the legs of that tour. They're a great bunch of people to spend time with and for us, musically, they really push us every night. They're all such creative individuals and how they transfer that individuality into the group is really quite something. I think what they do for sure is going to translate well over to our fans. We've been encouraging everyone all the way across to come as early as they possibly can, because they really set a very friendly, creative tone for the evening to come. That's important — it's all part of the show."

And speaking of the show, are there any song selections that, night after night, the band can't wait to play?

"'Flamenco', off the new record, is a song that we've been performing, with a couple of exceptions, every night," states Sinclair. "It was written for a dear friend of ours who passed away early last year. Every time we play, we get up there and we can't help but think of our dear, departed friend — so that one always

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manages to sneak itself into the set. That's the beauty of music, it can take you back to different places and make you think of different things."

Sinclair says that "Flamenco" took more than a little time to write itself.

"This is a song that slowly, slowly evolved over the years. It was a riff that I'd come up with, but we never seemed to be able to do anything with it," remarks Sinclair. "We always loved it. It had this beautiful feeling to it and Gord had sort of half-finished some lyrics, and it kind of sat in that state for a considerable period of time. Then our friend passed on, and the next time we got together, after that a light bulb went on for all of us when we were playing the song, and the lyrics just kind of poured from Gord."

Gord Downie, poet laureate of The Hip, commands the respect not only of legions of Hip fans, but of his bandmates who endorse his lyrical visions to speak for the whole.

"The beauty of working with Gord," says Sinclair, "is not only is he one of my best friends, but he really is able to do what a good lyricist or poet should, which is to capture not only what he's feeling but what we're *all* feeling, and put it down in a concise, beautiful, musical fashion using words as his instrument. That's great. This song ["Flamenco"] had been sitting around for a year and with a flash of inspiration, the death of our friend, he had the words. We've got a number of different musical guys in this band, and we're fortunate enough to have a really lyrical and musical singer. The ideas are always there; it's just a question of having all five guys click at the right moment to call it a song. You start by stitching these musical ideas together, and then Gord starts interpreting them on a lyrical and musical level and they just build from there. There's a lot of improvisational stuff, top of the head ideas. From the need to remember a melody line, he'll just fill in words as he goes. A lot of times, he'll have couplets written down that he'll try and fit into different sections. It's a slow process, but the end result is that it's a lot more creative in terms of representing what the band is all about."

As moody and dark as the lyrics to songs like "Nautical Disaster" (from *Day For Night*) and the recent "Gift Shop" are, there remains an earnest humour in the lyrics of Downie that ingratiates itself to the listener. Sinclair has one such example from *Henhouse*.

"The lyrics for '700 Ft. Ceiling' are meant to be light and frivolous," he says. "It was literally inspired by us playing pond hockey with each other. That's what I think of as soon as we break into it on the stage. I picture the five of us skating around sort of mid-session wondering if we needed some more heavy

songs on this record and 'bing, bam, boom' — there it was. That's the beauty of a lyricist like Gord, there's always another interpretation that's equally valid."

Sinclair says that the kind of home-grown success that The Tragically Hip have enjoyed could happen to any band, if they pay attention to the right things. Like honesty and sheer perseverance.

"All you need," prescribes Sinclair, "is a little bit of inspiration and a little bit of hard work. That's gonna be the ultimate expression of who you are. That's how you develop as a band. If you sell a couple of copies of your record and get the chance to make another one, more's the better. All we've ever done is try to put something out and kept our fingers

crossed that someone's gonna let us do it again."

CM

Paul Myers is a Toronto-based songwriter, musician and freelance writer.

Discography

The Tragically Hip - MCA 1987

Up To Here - MCA 1989

Road Apples - MCA 1991

Fully Completely - MCA 1992

Day For Night - MCA 1995 *

Trouble At The Henhouse - MCA 1996 *

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"Paolo finished the album cover. I love it. It's a flying fish suspended over luminescent red backdrop, a painting in simple vibrant tones. That's how I feel sometimes. It looks like the music for this album."

— *e-mail from Odds' Craig Northey, Aug. 15, 1996*

Affectionately known as "the left coast" or the "wet coast", Vancouver has a schizophrenic rhythm distinctly different from that of the rest of Canada. A supernatural beauty spot on the Pacific rim, it is also a hot bed of heroin traffic from the Far East. It is precisely this sort of irony that both informs and transforms the music made by Vancouverites Pat Steward, Craig Northey, Doug Elliott and Steven Drake, collectively known as Odds.

Happy-go-lucky melodies make a crunchy sweet outer shell for the often bitter pills concealed in the lyrics of main songwriters Northey and Drake. Their first two albums, *Neopolitan* and *Bedbugs* (released by U.S. label Zoo Entertainment, whose roster includes kindred spirit Matthew Sweet), featured songs that were preoccupied with heady themes such as losing one's virginity on the night that Elvis Presley died ("Wendy Under The Stars") and notions of "Car Crash Love" (which predated the David Cronenberg film *Crash* by over three years). Things shifted gears last year when Warner Music Canada's Kim Cooke successfully signed Odds over to his label and released their third album, *Good Weird Feeling*. With certified hits like "Truth Untold" and "Eat My Brain" plus increased video exposure, the Odds are only now making inroads into the nation's collective unconscious.

They are simultaneously one of Canada's most identifiable bands, while also one of its most misunderstood (don't ask them to play their much misinterpreted mini-hit, "Heterosexual Man" anymore, okay?) The band has always had a do-it-yourself approach to everything they undertake. Ask any band member about any part of the process: recording, video making, album art or t-shirts and merchandising, and you're likely to get a detailed and considered answer. So when the band decided to go into the studio to record their fourth album, *Nest*, completely unassisted, it was only mildly surprising. Fortuitously, Steven Drake had just made a bit of a name for himself as mixing engineer on the Tragically Hip's *Trouble at The Henhouse* and as co-producer/engineer on 54•40's *Trusted By Millions*, so the heads at Warner weren't all that concerned about leaving the band home alone. A true group co-production (although credited to Northey's cat, Nigel), *Nest* is also the most focussed and un-self-conscious recording that Odds have ever laid to tape. And having plenty of recording tape was one of the key factors in capturing that immediacy.

"The tape was always running and we would DAT anything that was considered 'noodling,'" reveals Northey. "Nobody cared if we got the take or not. We just kept going and going. Weeding the gem out later seemed to be easy. They would just pop out. There was no pressure to decide whether what we'd just done was 'it'. The takes we got sounded like 'no-brainer' romps. There were more complete band beds and the feeling that we were just playing together was maintained. Being left alone in the kitchen made the vibe pretty relaxed as well."

"I got the [lots of tape] idea," explains guitarist/songwriter Drake, "from working with 54•40. They got it from [previous producer] Don Smith, who always buys 40 rolls of tape ever since he recorded Bob Dylan. He said, 'If you're working with Bob, you better make sure the tape is rolling all the time'. So we just kept moving forward and we didn't have to stop and criticize ourselves. If you have only a certain amount of tape for a certain number of songs, you might only get three or four takes, maybe six, on a given song. Once you get to that sixth take, the whole band has to stop what they're doing, go into the control room and go from creative mode into critical mode — 'I don't like that snare hit', or 'the guitar's out of tune', or whatever. Then you have to go back into the room and try to get back into creative mode again."

"And sometimes," adds bass player Elliott, "you'll nail a really good take and it's, like, Take 3, and you think, 'hey, I wonder if we can get this even better?' So we'd just ask Blair (Calibaba, assis-

tant engineer) to throw up another reel and we'd get closer and closer until we'd done about sixteen takes. Then we'd listen back to all of them, and it would be Take 2 that we all love, but we might not have had as much perspective if we hadn't done all those takes."

"The whole idea," offers Northey, "is to capture the emotion of the song. The focus behind all this trusting each other and having all of this technical stuff in place is so that we could make a better musical record than we have ever made. So that we can forget all the technical stuff and just let it happen."

Drake makes it clear that there was also a more immediate benefit to self-production: No extra fees to an outside producer. "A secondary issue was saving \$25,000 (U.S.)," Drake admits. "I think that we were willing to actually destroy our lives to make good music," says Northey, "so the money wasn't really a concern, but it was kind of nice..."

"...to save \$25,000," finishes Elliott. "So we just bought way more tape than usual," Drake continues, "and you could just keep it running all the time."

"I think the cost of the tape came to exactly \$25,000," deadpans Steward.

"It took off certain restrictions," Drake elaborates.

"If we wanted to have that fantastic Neve 2254-

A compressor for the mix, well, no problem — it's only \$100 a day. Whereas when you've got someone else who, just by nature of their involvement in the project, is gonna scoop \$30,000 out of your

budget, you can't have that sort of freedom on the technical level.

That stuff, while not necessary to make great music, does make life easier. If you can use the same gear that the guys with the supersonic budgets

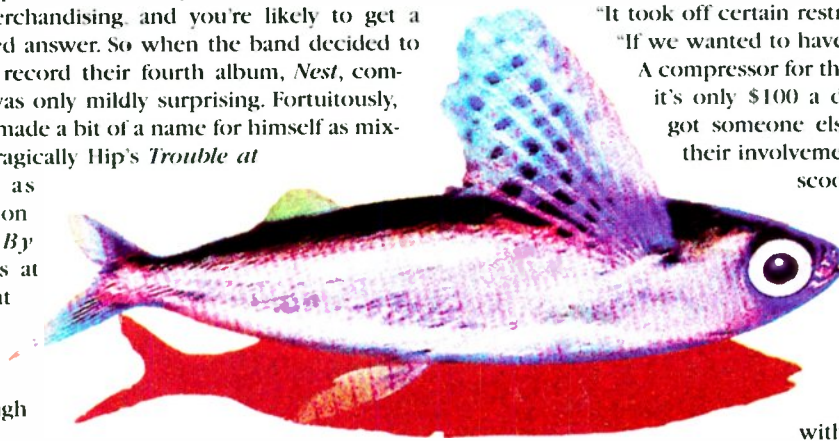
are getting, there's also a certain freedom there.

The A&R guy, who's overseeing the budget, sees there's this whole wad of cash that he doesn't have to spend. He's going, 'Okay. Go rent this or that!'

Odds are the quintessential democracy. That said, the idea of one person taking the control position of engineer was not rushed into without consideration of the group dynamic. To test this approach, they entered Vancouver's Mushroom Studios to record "Someone Who's Cool," a Northey song with an ear-catching chorus that has since become the first single/video from *Nest*. The sessions went well. So well, in fact, that the band decided to step up plans to start a whole album.

"We had a really important, pivotal conversation while we were on tour with the Gin Blossoms," recalls Northey. "It was the end of the tour and sort of the end of the promotional push for *Good Weird Feeling*. It had been out a long time; we'd had five singles and we felt like we'd done enough. We were talking about the issue of Steven helming the recordings and Steven said the real issue was 'how much can you trust me to articulate your ideas and make sure that this is happening?'" Drake seconds that emotion.

"The person who's actually the recording engineer," says Drake, "takes on a lot of responsibility, and with that comes a certain power that can change the dynamic. When you're the guy with the red button you control the session to some degree. George Martin says that the engineer controls the flow of the session. The producer creates a context, but the person engineering actually controls each cycle of action as it occurs. If something's about to go to tape and the engineer doesn't have



that record button down, there's no session. I think we were all naturally justified wondering what it was going to be like, or if it would make the dynamic a little weird. Honestly, it does make it hard for me to totally separate and just be a band guy and let someone else plug in the wires while I play Fussball. It's my responsibility. At the same time, more than anything else, it was more like the way we used to make demos. It was, 'Hey we're a band, we've got a studio, let's have some fun.'

"We're one song away from our self-imposed 'quota'. We're going to decide whether to record extra songs based on how long we think it will take to finish the important ones. We decided which ones to do by just starting the record and asking each other each morning which song everyone would enjoy playing. One Craig song then one Steven song. When we get to twelve, we'll stop and see what happens next. These should be the best songs, 'cause we all like them. P.S. It's still called *Nest*."

— e-mail from Craig Northey, Aug. 5, 1996

The more things change, the more they stay the same. Ironically, Odds have returned to their self-contained roots by changing almost everything. On previous albums, many of the songs were written during Northey and Drake's secluded writing trips. For this album though, Northey had to go it alone, while his friend Drake took time out to get married to Mudgirl's Kim Bingham.

"Previously, Steven and I would go together to this deserted ski resort in Hemlock Valley," reveals Northey. "We'd be in separate rooms in this little chalet, and we'd call each other if we had problems with songs and structures. But I went by myself this time. I missed everybody. It was very lonely and terrible. By the time we began recording, though, I had quite a few songs.

The last time we did demos [before *Good Weird Feeling*], it was more to weed out certain songs so we didn't have 30 songs to record. This time, we knew which songs that we wanted to

do, and the ones that weren't finished were finished enough that we knew they were going to be good. We started with less, so we recorded less."

Less, it transpired, was more. The eleven songs that make up *Nest* are arguably the most accomplished of the band's four album career. One of the many new twists in the basic Odds sound is an increased use of instrumental counterpoint in the arrangements. Northey reckons that his work, along with Elliott and Steward, on the soundtrack to the Kids In The Hall feature film, *Brain Candy*, helped him to reassess his approach to Odds music.

"When Pat, Doug and I did *Brain Candy*," recalls Northey, "it was all instrumental, so you really had to work on that aspect of what you did. You had to carry the music through melodically, without lyrics. Also, the advent of the hard disc recorder really influenced my writing approach. If you're demoing and you've got one, you can try out an idea here and take that melodic snippet there. You start to build these little sound castles."

Steven Drake, whose songs on *Good Weird Feeling* such as video hits "Eat My Brain", "Truth Untold" and "I Would Be Your Man" helped put the band on the map last year, barely found the time to come up with enough songs for *Nest*. Busy with two albums and a wedding, Drake found himself still writing lyrics right up to the final mix.

"There are some selections that are totally 'studio children'," says Drake of these songs. "We had a kind of rhythm track and we put some things down. You'll have to figure out which ones, though."

"They all had melodies," continues Northey, "and even backing vocals, but they just didn't have lyrics until the last minute — but I won't say which ones."

Previously, Odds have employed various guests like Warren Zevon on piano, Keith Scott on guitar and violinist Gay Northey (Craig's mum), to help flesh out their band recordings. This time out, though, the band vowed that if anything was added, it had to be played by the band members themselves, such as Steven Drake's trumpet on the outro of "Hurt Me".

In addition, Northey points to some patented Odds-style layering techniques helping them get their sound. "It's also in the choice of instruments," figures Northey. "People come to see us live and they say we're really loud, but they can still hear the harmonies and vocals. I think that's because the guitar parts are orchestrated around those notes as well, so that when you're hearing it as this big mushy compressed blob, your brain hallucinates that those are vocals or that vocals are guitars. There's this song called 'Nighttime's Embrace' where we have a Solina string keyboard mixed with this really ambient two-part harmony. It all just becomes vocals, you can't really tell which is which, it's this wall of vocals blended with the cho-russy sound of the Solina."

"Nothing Beautiful" also features an interesting 'string' sound. "Steven was actually playing several tracks of mandolin in one of the echo chambers at Mushroom," reveals Northey. "Old fashioned, hard walled, towering rooms with mics strung way up high in the air. He overdubbed all the four parts of a string quartet, building it up track by track, and when you hear it in the song, you don't hear the individual pick sounds — just this big blur."

"I've only used the Pro 1 once on the record; a nice little Indian flute patch I came across while trying to invent a string sound. We're going to build a string section with the Pro 1 and the Arp Odyssey (famous "Rock Show" Wings sound) track by track (getting a little self-indulgent here), but we're saving it for next week. Finished tracking a dozen. We'll stop there for a bit."

— e-mail from Craig Northey, Aug. 7, 1996

The "Yek" Files: a ghost story

Mushroom Studios, home of hits by Heart, Trooper, Prism to the Odds and 54•40, is apparently haunted. Some say that the ghost is that of Ron Tabak, the ill-fated Prism lead singer who died in a mysterious bike accident. Others have their own personal theories. Odds claim that whoever the ghost is, he must like them or they wouldn't keep tracking there. In the graphics for *Nest*, you'll find a little drawing of a little stick figure man, representing the ghost. The band says it's called "Yek". Craig Northey explains why: "It was drawn by (54•40 guitarist) Phil Comparellis 4-year old son, Kelsey. When Steven was doing the 54•40 record at Mushroom, Kelsey came to visit and had these crayons. He drew this drawing of a stick figure man with an ominous circular head, and a little sort of beard. He called the man 'Yek'. Someone asked him, 'what's that?' and he said, 'that's the ghost.'" "But the funny thing is," adds Drake, "nobody had told him about the Mushroom ghost. He just drew a picture of this ghost and signed it 'Yek'." "We later found out that 'Yek' is how Kelsey spells 'Kelsey'," says Northey. "He was signing the picture of the ghost with his name. We thought he'd named the ghost 'Yek', but he didn't really know its name."

Nest is the first Odds album to feature drummer Pat Steward on every track. When he stepped in for old drummer Paul Brennan (now with Big Sugar), in the middle of the *Good Weird Feeling* sessions, he wasn't asked to merely replicate Brennan's trademark snare sound or to do anything like him at all, in fact. Miraculously though, Steward's sound meshed perfectly with the other Odds, who now sport a tougher, beefier rhythm in return.

"Paul Brennan has such a trademark sound," admits Northey. "He has this 'gonk gonk' sound, a highly tuned snare. Then Pat came in and he has his own sound, and we wondered how it was going to change things. On *Good Weird Feeling*, after Paul had cleared out, we had to rearrange the whole room and do things differently because Pat's a different person."

"We went to college together in 1980," adds bassist Doug Elliott. "That's when we first started playing together. It was always easy. Sometimes you really connect with a person and you don't have to think about it. You just finish a song and you're both sweating and it's like, 'hey, let's jam now, it's in G and we can just stay on the chord and rock out for awhile; Go!'"

"This is going to be our 'freaky loose' album. Everything sounds massive. Pat is a monster. We need to speed up, but we're getting into something now."

— e-mail from Craig Northey, Aug. 4, 1996

"One of the first times I saw Pat play," remembers Northey, "he was playing with Bryan Adams at the Tacoma Dome in Tacoma, Washington, and I was convinced that whole idea behind everything Pat was doing was to try and push the damn drum kit off the stage. That's what it looked like because he was just swinging around, and I thought, 'can't they afford to get him a riser that was really solid?', and then I realized that it's sort of this forward motion. When you listen to [our] record you can hear it. I

was listening to this record in the headphones for the first time the other night and going, 'man, that sounds like Pat!'"

"It's interesting now," notes Drake. "I was talking to Paul the other day, because we're all still good chums, and I realized that previously in the 'Odds salad', we had this oil and vinegar thing happening between Paul and Doug; and now, with Pat, we've got Thousand Island dressing."

"Steven and I are like crisp lettuce and tomato," chuckles Northey. "There was always a subtle conflict that added to the mix but, now, Paul's really happy in Big Sugar. He's got more room, it's a three-piece — he gets to play as loud as he wants."

"He told me the other day," reports Elliott, "that he gets to do the 'bonk' snare and the helicopter hi-hat beat all the time!"

Northey searches for poetic closure, finally offering: "I guess he needed to go off in his helicopter and fly." After tracking at their old haunt (see "Yek" sidebar), Mushroom Studios, the band flew everything over to Greenhouse Studios in Burnaby for mix-down. This is where the team leaned heaviest on bandmate Drake.

"Steven and I were talking yesterday," says Northey. "We were

continued on page 75



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Good Gear Feeling

Pat Steward

"Pat played all kinds of things on Nest — including drums," reports guitarist Northey. "His main kit is a brown Ayotte Custom job with wood hoops, mainly using a 7 x 14" Ayotte wooden snare and a 24 x 15" bass drum (w/ Power Stroke Batter head) and a 14 x 11" mounted Tom and a 16 x 16" floor tom (both with Coated Ambassador heads). Sometimes we would substitute toms from three old Ludwig sets — '67 champagne sparkle (Doug's kit), late '60s psychedelic print and early '70s silver sparkle. 'Make You Mad', 'Tears & Laughter' and a couple of other songs featured the house kit toms from the '70s — huge open headed Ludwig 'concert toms'. Cymbals were generally Sabian (21" AAX Ride, 16", 18" and 20" Crashes) with a few trashy old ones thrown in. Snare drums were two Ludwig black beauties, several Ayottes, Gretsch champagne sparkle, Sonar, etc. All the drum dimensions were pretty standard. Steward usually never uses more than one rack or floor tom each. Sometimes two racks OR two floor... but never in the late early morning."

Percussion: Deagan vibes, tambourines, bean shakers, one maraca



Craig Northey

Amps: '64 Vox AC-30 non top boost (almost all the time); late '60s 4x12 Marshall cab with "green back" 25 watt Celestions paired with a '65 Vox AC-50 head; '65 Fender Deluxe Reverb; 2x12 Fender Blues DeVille.

Guitars: '67 Gibson ES-125 (named "Cliff"); '91 Gibson ES-135 signed by Trevor Linden; Epiphone Joe Pass with Gibson P-100 pickups (named "Nate"); '58 Fender Esquire (named "Boog" — Northey's "main squeeze"); '64 Gretsch 6119 Tennessean; '62 Gretsch 6120 Nashville

Effects: "What?"

Steven Drake

Amps: early '70s Hiwatt custom 50 head; late '60s Marshall 4x12 cab with "green back" 25 watt Celestions, 3 watt Masco audio visual amp; '62 Fender Bandmaster head; '58 Fender Tremolux head

Guitars: Two '76 MusicMan Stingray 1s; '76 MusicMan Stingray 2; borrowed '72 Fender thin-line Telecaster; Burns/Baldwin "jazz split sound", old Romanian mandolin

Keys: Yamaha 7' grand, Wurlitzer piano through Leslie 147 (stock), Crumar Organizer B organ through Leslie 147, Solina String Ensemble (on "Night's Embrace")

Effects: "Usually just a cable to the amp, but sometimes a Sovtek Big Muff, Morley Wah, little generic red compressor pedal, plastic bi-distortion pedal" and "some old junky trumpet" (on "Hurt Me")

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Doug Elliot

Amps: Ampeg SVT heads and 8x10 cab, Ampeg V4, Ampeg Portaflex B15, Traynor "Bassmate"

Basses: Hofner re-issue violin bass, borrowed from Dave Reimer (of Barney Bentall and the Legendary Hearts); '62 Fender Jazz (named "Beater"); '61, '63 and '65 Fender Jazz basses; '65 Fender Precision; '60s brown Teisco bass ("the log")

Studio Tools

Vocal miking: Neumann U-47 to United Audio tube mic pre to UA 175 comp/limiter to Studer A80.

Sometimes dbx 902 de-esser used.

Guitar miking: Sennheiser 421s up close, RCA 10001 as distant mic

Bass miking: Avalon DI-5 to Traynor "Bassmate" amp, Sennheiser 421 or RE20

Drum miking: RE20 & AKG D-112 combo on kick, 421s on the toms, 57s (top and bottom) on snare, Neumann U-87 overhead stereo pair (crossed cardioid), 421 on hat (weird, but works), other compressed room mics

Reverbs: All natural, save for a little bit of EMT 240 gold foil plate in mix

Effects: SPX 90, goofy '78 Eventide Harmonizer, tape echo on 1/2 deck

Editing: Roland DM-800 hard disc recorder

saying we know this is our best record, the playing's the best and the feel is the most relaxed. But Steven's the only person who's going to have the, 'I should've done this' or 'I should've done that' feeling." Drake, for his part, is still mixing it in his head, in his dreams, night after night.

"You know that thing when someone loses a limb and they have that 'ghost limb' feeling?" relates Drake, "Well, I've now got the 'ghost fader' feeling... there's this invisible fader I'm reaching for. I won't be able to listen to it for about a year. Then I'll actually be able to hear what it is. You have to sit there for 14 to 16 hours and listen to a mix and make repairs and go for that pastiche of emotion and technicality that is a mix. You might go over the same 10-second section for an hour and a half.

Then you try and listen to it in a new unit of time and go, 'hey, great!'. No, your brain still hears all the little details. Every single flaw or inconsistency is magnified in my mind because that's what I've been taking care of.

There's a certain point where you live for that moment when you can get some perspective on a mix."

"Most of the comments people [in the band] make are generally balance-related," adds Northey. "We generally all wanted the same thing. This is the first record where I don't think I disagreed with anyone. There weren't any disagreements. It's happened before, where someone says, 'if this becomes immortality, I don't want to be part of it' because they may have had a different vision of what it would become. But from day one, we picked songs that everybody got."

Paul Myers is a Toronto-based songwriter, musician and freelance writer.

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this. When he humbly replied that he did, she begged to be a part of it. "It had to be music for no one else but me," she says.

Over the years, she had been stowing away lyrics that weren't suitable for those artists she had been writing for, and now she had found a place for them. As she puts it, "it let me open up to that buried file and admit that the name of that file was Dalbello." They co-wrote three songs in Los Angeles, "Revenge of Sleeping Beauty", "Yippie" and "All That I Want", plus part of "Falling Down", half of the poetry for "Whore" and almost all the lyrics for "Heavy Boots". "What I discovered about Stefano was, although what he brought to the table was a very unique and different perspective from mine — like the middle eastern and melodic influences starting with 'Revenge of Sleeping Beauty' to 'O Lil Boy' — I began to absorb them as well," says Dalbello, "and I found that I would be coming up with a melodic part or a guitar line that would find its way into 'Heavy Boots' or even 'Eleven'.

"I discovered that we both start off writing songs from a very similar place. We write things in a minimal sense. In other words, we will not pick up a guitar and play thick chords; we will not put our hands on the keyboards and play very thick chords; as



a matter of fact, it's reduced very much to the lowest common denominator. We might hear a guitar line or a guitar part that becomes one crucial part of the melody. 'Falling Down' began with one guitar chord and thinking of a way that I could tie a few different bass notes against one chord, so that through one common chord they would strike against it — a few different bass notes. And if I could sing the same melody though these changes of bass notes, even though the chord was the same and even though my melody was the same, the bass is the only thing that makes it different.

"And, in 'Whore', for example, the first thing that came to me was this guitar part, and at that point that's all there was, no chords. I knew that I could hear the bass line going against it, and once you put the bass line against it and then sing the melody, when those three notes arrive at one point, you have a chord, in fact, defined, but you're never really playing it with one particular instrument. And I discovered that he write in the same way." At that point, though, they were simply writing songs for the sheer "passion" of it, not for the express purpose of recording them. That came when she set up a meeting with her ex-manager Roger Davies, a transplanted Brit based in L.A., to see if he could suggest some more writing partners. As she headed out the door, she heard his voice: "Do you ever think of making another record?" And found herself answering, "Yes." He then went to bat on her behalf, knowing how supportive the European market had been to her, talked to EMI Germany and helped her get an international deal.

By then, the end of '94, she had moved back home to Toronto, where she continued to work on the album at home, in her Mac-based studio equipped with ProTools III. "Every song was preproduced in my home studio so that most of the work for

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sound designing — guitar ideas, guitar sounds, how I would hear my vocals, shape-shifting a keyboard sound and putting it through compression, whatever, was done at home,” says Dalbello, who had done that since working with Miek Ronson on 1984’s *whomanfoursays*.

“The reason I do this at home is for two reasons: one, as I’m writing, I’m literally hearing it all and I want to be able to be able to capture it as it’s coming out; and two, I’m not only hearing ideas and melodies, but I am hearing a lot of the *sounds* and, for me, it’s something I’m bound to forget if I wait for two months to get to the studio.” Although there are numerous musicians helping out on the album —

among them Tommy Lee of Motley Crue and guitarist Justin Clayton from Julian Lennon’s band — the core players were Canadians drummer Randy Cooke, bassist Steve Webster and guitarist Kevin Breit, with Dalbello playing everything from guitar and bass to keyboards and clavinet. While “The Revenge of Sleeping Beauty” was recorded at A&M Studios in L.A. (engineered and mixed by Bill Kennedy), and “All That I Want” and “Yippie” were done at The Clubhouse in Burbank, the rest of *Whore* was laid down at Phase One Studios in Scarborough with co-producer Richard Benoit, another Torontonian whom Dalbello met in L.A. Among his credits are European mixes for Red Hot Chili

Peppers and engineering for Aimee Mann. “The most important part of what was done at Phase One was capturing the performances, the instinctive performances and the interaction between the musicians and myself,” says Dalbello. “The time wasn’t robbed trying to figure out if we should add an extra bar here or why that guitar chord doesn’t work. It all works because it was discovered, and I fell and stumbled and found things at home. So for me, the point of the studio for me is to capture the creative performances and not to be thinking, but to be feeling.”

With that in mind, Dalbello didn’t give the musicians copies of her demos. “What I would do is wait for them to come in. I don’t like people to live with things for a long time because it might then change the way they play something. They might fall into the flaws in my own performance. I want them to hear something when they come in and react to it. That’s absolutely vital and that’s the way we did it,” she says.

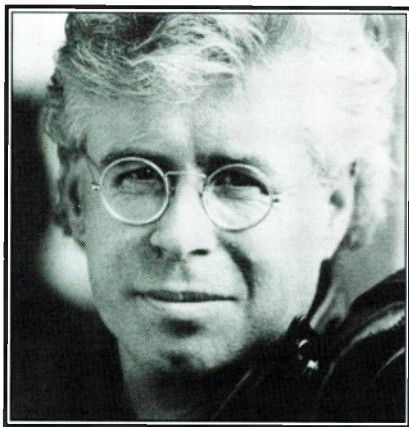
As for her own spontaneity in the studio, Dalbello says she barely did any vocals on the demos. She “la-di-da’ed” through them in search of a melody and waited until she went into the studio to nail it. “Quite honestly, I sang most of the vocals on this record through a really shitting microphone. On top of that, I would actually put my whole hand around the top where the filter was and actually squeeze out all low-end, and I was usually holding this microphone and singing either on the floor in the studio or in the actual control room. Sometimes, like on my old *whomanfoursays* record, I would put my microphone through a guitar amp and pull in some tremolo or use some distortion.”

Dalbello laughs when she remembers how fearful she was, first of untapping all her emotions in song, then actually recording them. The first couple of days, she reveals, actually wanting to turn the wheel of the car and head back home. Will I remember the things that came so naturally, she wondered. Will I be able to express my ideas successfully and have them come to fruition? Of course, it’s very easy to turn around and walk away, she knew, but she had done that for a period of nine years, and enough was enough. “I knew that I would make a difference in the quality of my life because it will allow me to feel balanced,” she says. “I’m not going to go out and live in a bubble anymore. I can do this because I’m not going to let someone else place a value on it.”

Karen Bliss is a Toronto-based freelance writer.

CM

GIGS RECORDINGS HEADLINES RECOGNITION SUCCESS RESPECT



Bruce Cockburn is a member of Ottawa Local 180.

MEMBERSHIP



Call the American Federation of Musicians of the United States and Canada at 1-800-INFO-FED for more information.

A photograph of Johnny Rzeznik of the Goo Goo Dolls performing on stage. He is wearing a dark, long-sleeved shirt and has long, light-colored hair that is blowing in the wind. He is holding a white Epiphone electric guitar and is looking upwards. A microphone on a stand is positioned in front of him. The background is dark with some stage lights.

Johnny Rzeznik of the
Goo Goo Dolls and
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Jump Start Your Career

by Carolyn Heinze

Long and winding roads to knowledge and schools of hard knocks: how to get the musical education that's right for you –

Does this sound familiar?

It's nearing the close of your high school career, and you've just left a session with your Guidance Counsellor, during which you were inundated with university course calendars, college applications and student loan information. You made the appointment in hopes of drawing some sense out of the entire "Post-Secondary Music Education" issue, but instead you've left the Guidance Office more confused than you were an hour ago. "The music industry is a tough and unstable business to break into," were the only words of wisdom the counsellor had to offer. "Few people who take a shot at playing music for a living actually succeed. Why not major in business, or math — something that will allow you to keep your options open for a more secure career choice?"

A sensible suggestion, perhaps, but not the most encouraging piece of advice for someone that envisions a life on the road signing autographs and performing in front of an audience night after night.

Or perhaps you've been out of high school for a number of years, playing professionally in a band, producing albums or mixing live sound, and you want to take the time to improve your skills. The thought of going back to school may not be all that appealing to someone who has been around the block (or on the road) for several years; plus, your regular gig may not allow you the luxury of attending daily classes on a regular basis. Besides, many of the courses that universities and colleges offer may not apply to what you want to learn, and there is no sense in spending the money to enlist in a mandatory course that you have no interest in taking. Is the formal educational route going to be of any benefit for someone in this position?

And finally, you may have been in the music industry for quite a while, perhaps as a promotions rep at a record company, a music journalist, a sound engineer. Where does someone in this situation go to acquire the skills to change career paths within the same industry? Is it necessary to go back to school, or are you in a better position than a university graduate with training specifically directed at the job you are interested in?

IF YOU CAN RELATE TO ANY OF THESE SITUATIONS, READ ON...

Your Options Are Numerous

One general misconception that many people have is that in order to be good at something, or respected in a specific field, one must have a "formal" education. This usually involves spending an average of three to four years enrolled in a college or university program, resulting in a certificate or degree proving that the student was successful in completing a specific program (i.e., Jazz Studies, Sound Engineering, etc.). Beyond flipping through the various course calendars these institutions offer as a guide to their different music programs, many aspiring music students end their research of what is available in music education there. Sure, there is an abundance of colleges and universities that run strong music programs, and many successful musicians and music industry executives in North America have graduated from these schools, but just as many successful people in the music business have opted for other routes through which to learn and develop their craft. Private lessons, apprenticeships, seminars, workshops, clinics, instructional videos, cassettes and CDs, CD-ROMs, the Internet, trade shows, music camps and festivals — all of these are opportunities to hone your skills and expand your knowledge of music and the music industry, and they are all factors that should be taken into consideration if you want to provide yourself with the best education time and money can buy.

Education As a Formality:

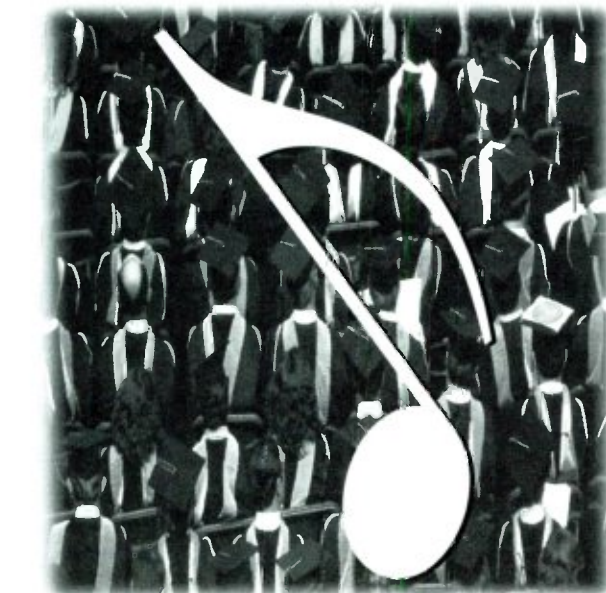
What Colleges and Universities Have to Offer

A traditional approach to post-secondary education, many music students discover that enrollment in a college or university program is best suited to their needs. Most schools with a reputation for running strong music programs also offer other arts courses, giving students the additional option of training in related fields and allowing them to increase career opportunities down the road.

Choosing the college or university program that is most beneficial to you as a student isn't an easy decision, and if you make the wrong choice it could end up costing you a lot of time and money. Before signing the appropriate documents and taking out a student loan, you should outline some very specific goals that you plan on attaining throughout your musical career. The following is a brief list of questions that anyone who plans on enrolling in any type of post-secondary education should ask themselves, regardless of what career path they are pursuing:

1) What is it exactly that I want to learn?

This is probably the most important question you could ask yourself when deciding upon which music program and what educational facility is best for you. If you are interested in learning the rules of coun-



terpoint, analysis, chord and scale/mode study and history, you won't want to sign up for a program aimed at playing an instrument most of the time. If you are a solo artist who wants to enhance their abilities playing in an ensemble situation, you will want to choose a music program which places students in a band/orchestral situation a fair amount of the time. Those who desire an educational approach which allows students to get a feel for every aspect of both the practical and theoretical aspects of music would enroll in a generalized program that exposes the student to a bit of everything, and permits them to specialize into a more focused course schedule when they have discovered their niche in music.

2) Am I enrolling in college/university with the plan of obtaining a job in the music industry after I graduate, or am I signing up for school to better my skills in music for my personal satisfaction?

For many students, the answer to this question is a combination of the two: They are pursuing a career in music AND they desire personal fulfillment out of a college or university program. But, as many road-hardened veteran musicians will tell you, talent and ability are only half the battle. Knowing the ins and outs of music promotion, merchandising, how to handle record labels, managers and booking agents, and how to go about obtaining gigs, planning

tours, etc., requires just as much time and determination as it does to learn "Flight of the Bumblebee". Some schools offer electives in these areas to their students, and the information obtained from classes such as these is invaluable down the road.

3) Am I dedicated enough?

This is a question that anyone who wants to pursue a career in any aspect of the music industry should ask themselves periodically. At Canadian Music Week '96, Henry Rollins was featured as a keynote speaker on the subject of the music industry. Deemed by entertainment industry execs and fans alike as "The Renaissance Man of the '90s", Rollins has done everything from front a band, run a record label, head a book publishing company, author books and star in movies. His dedication to the arts has been questioned by few, if any, critics. In his first few words at the podium during CMW, Rollins addressed the fact that his audience that day consisted mainly of musicians, journalists and various record company executives. "If any of you treat your careers as nine-to-five jobs, where you come in every morning, promote whatever shit your boss has assigned you to promote that week, and go home without thinking about it until the next morning, then get out of the business, because we don't need you. You are dealing with peoples' lives on a day-to-day basis. This is their art."

Criticized by some for his opinionated manner, Rollins' energetic

speech was probably dismissed by a few in the room that day as overblown and, perhaps, self-righteous. Whatever the case, this "Renaissance Man" made a valid point: Dedication is of the utmost importance. If you can't be completely convicted to learning, working hard, getting frustrated and handling rejection, music — or any other art form, for that matter — is not for you. Don't even consider spending your education funds on music courses. Enroll in law school. The pay is better.

Private Educational Institutions

Along the same lines as universities and colleges are private schools. Generally, these institutions are considerably smaller than a university or college campus, and tend to provide those enrolled in the various programs with a more favourable teacher/student ratio. Audio Engineering and Record Production are often taught at schools such as these, due to their highly specialized nature and the cost of maintaining up-to-date technology in the school. Some recording studios also offer night courses or apprenticeships in which the student works side-by-side with the studio engineer, learning through hands-on experience. Those students who are seeking employment in the music field upon graduation will find the contacts they make through programs similar to this very useful.

Consumer Trade Shows, Seminars, Clinics & Workshops

Throughout the year, music stores, associations and music festivals organize various seminars and workshops geared toward aspiring musicians. These events usually feature a number of renowned artists, business executives, record producers, etc. who offer their advice and outline their experiences within the industry. Much like a "crash course" on music, these seminars usually last only a day or two, and are also a prime opportunity to network with more established members of the industry.

The following events are held on an annual basis. These events are music festivals, trade shows and seminars all rolled into one:

Canadian Music Week (CMW), Toronto, ON. Held in March annually. For information, call: (416) 695-9236

North By Northeast (NXNE), Toronto, ON. Held in June annually. For information, call: (512) 467-7979

Cracking Open the Books:

Suggested Reading for Musicians & Aspiring Music Industry Executives

The quest for enhancing your knowledge of music should be an ongoing practice. The following is a list of books Canadian Musician suggests for furthering your insight in the fields of music business, record production, musicianship and sound engineering. Happy reading!

For the business-minded:

Power Schmoozing:

The New Etiquette for Social and Business Success by Teri Mandel (McGraw-Hill)

How to Make a Living as a MUSICIAN, So you never have to have a day job again! by Marty Buttwinick (Sonesta)

Some Straight Talk About the Music Business by Mona Coxson (Norris-Whitney Communications)

Breaking Into the Music Business by Alan H. Siegel (Cherry Lane Books)

All You Need to Know About the Music Business, Second Edition by Donald Passman (Schirmer)

Sound Advice:

The Musician's Guide to the Record Industry by Wayne Wadhams (Schirmer)

100 Best Careers in Entertainment by Shelly Field (H.B.Fenn)

Networking in the Music Industry by Jim Clevo & Eric Olsen (Rockpress)

In the Studio

Assistant Engineer's Handbook by Tim Crich (Black Ink)

Recording & Production Techniques for the Recording Musician by Paul White (Sound on Sound)

Practical Recording Techniques by Bruce Bartlett (SAMS)

The Sound Engineer's Pocket Book by Michael Talbot-Smith (Focal Press)

Audio Recording & Reproduction by Michael Talbot-Smith (Focal Press)

Audio Engineer's Reference Book by Michael Talbot-Smith (Focal Press)

The Sound Reinforcement Handbook by Gary Davis & Ralph Jones (Hal Leonard)

Practical Playing Methods and Music Theory

Theory for the Contemporary Guitarist by Capuzzo (Alfred)

The Advancing Guitarist (Hal Leonard)

Complete Scales for All Guitarists (Music Sales)

Essential Bass Technique by Peter Murray (Mel Bay)

Lessons With the Greats (Warner Brothers)

Double Bass Vocabulary by Jeff Salem (MEOW)

For those who aspire to more than just singing in the shower:

Born to Sing:

Complete Voice Training by Elisabeth Howard & Howard Austin (Vocal Power)

The Structure of Singing by Richard Miller (Schirmer)

Electronic Music

The MIDI Manual by David Miles Huber (SAMS)

MIDI for the Professional (Music Sales)

MIDI for Musicians by Craig Anderton (Music Sales)

The MIDI Companion by Jeffrey Roma (Hal Leonard)

Tips and Techniques for Practicing

You Can Teach Yourself About Music by L. Dean Bye (Mel Bay)

Art and Technique of Practice by Richard Provost (Music Sales)

Every Musician's Handbook (Music Sales)



Formal Education vs. The School of Hard Knocks

Whatever educational path you choose, there will be advantages and disadvantages along the way. One thing to remember is to always be open to learning new aspects of the music industry, and to keep your eyes and ears open for events, books, magazines, web sites, CD-ROMs, television programs, radio talk shows, etc., that will keep you up-to-date on the latest news in the music industry. Take the disc jockey from the local radio station out for lunch and pick their brain, engage in a conversation with some of the sales help the next time you go down to the music store to buy guitar strings — all of these people will provide you with valuable information that could possibly give you an edge on your career.

And finally, remember that the moment you stop learning is the moment you should pack it all in. Even the geniuses still take lessons. There's always room for improvement.

An Inside Look at the A&R Department:

Dave Porter from A&M/Island/Motown Tells His Story

The man responsible for signing Big Sugar to the A&M/Island/Motown label, A&R Manager Dave Porter told *Canadian Musician* the story of how he approached his education in music, how he landed a position in the A&R Department. "I started with A&M Records in 1986 on the East Coast, after six years working in record retail. Based out of Halifax, I did promotion, publicity and sales for the entire Atlantic provinces. In 1991, I was transferred to Toronto to head the newly-formed Alternative Department at A&M, where I did everything for bands such as Soundgarden and Doughboys. In January 1996, I transferred to the A&R department (mostly because I spend too much time in bars watching bands, I think) where I signed Big Sugar. I also A&R our other signings — Jann Arden, Ashley MacIsaac and Bass Is Base."

CM: What education path did you choose when you embarked on your career in the music industry?

Dave: Personally, I took the "long road" (see above) and went to work at a local record store after high school, 17 years ago. Today, I believe degrees in marketing are helpful, if not essential, though "real life" experience is still the most important.

CM: What areas of expertise should an aspiring record company executive familiarize themselves with?

Dave: Publicity, promotion, production and marketing. As an A&R person, I spend a LOT of time working my own company on my projects. By understanding the record company's needs, I can give them something they can work and make successful. An understanding of the recording/songwriting process is, of course, essential — I've never taken a course, just "hung around" and asked a lot of questions.

On the other hand, I think ALL record company people should be forced to go on tour with a struggling band across Canada, not wash for a month, break down in the middle of the winter in the Prairies, etc., etc. This usually removes the Ivory Tower syndrome, and gives that person an innate understanding of where it all comes from.

CM: Your area of work isn't always black and white. What training is required to "develop your ear", as well as your knowledge of what type of music will succeed commercially at a certain time? In your opinion, can this be taught, or is it natural instinct?

Dave: It is a combination of both, and can't work without both being "a part of the mix". However, after hearing songs you think are great, and analyzing the "commercial potential", you always go back to your initial "gut" instinct. I don't believe this can be taught, but can always be fine-tuned through experience. And, any experience is good experience.

Training is essentially keeping on top of trends within music — NEVER shut your mind and ears to ANYTHING. What could be construed as unsalable one year often becomes the "next big thing" over time.

Juggling A Professional Touring Schedule With Practicing

With the release of two successful albums under his belt, I Mother Earth guitarist Jagori Tanna addresses the problems he faces when attempting to balance a gruelling North American tour with practicing guitar.

CM: Do you currently study, take lessons, etc.?

Jag: No, it's more of just mental stuff. With all of us, I don't think we're all avid practicers as far as sitting down practicing our scales and this and that. For me, I'd rather think about what I would be trying to do that night during our show rather than sitting down and playing it right away.

CM: What are your opinions on formal training?

Jag: I think it's a great thing. I think on both ends of things — formal training and just playing by ear — you can't really shut off one or the other. One's

continued on page 56

Tales From The Dark Side:

Ex-Skinny Puppy Member cEvin Key Delves Into The World of Electronic Music

Renowned for their dark lyrics and ominous keyboard sounds, Skinny Puppy was a major influence on many of the industrial/goth bands that are gaining exposure today.

Now making up half of the duo Download, keyboardist/programmer cEvin Key briefly explains his take on electronic music and music education.

CM: Describe your set up.

cEvin: My computer programs are Logic 2.5, Sound Designer and Pro Tools; keyboards include a K2500, Nord Lead, an Analog synthesizer collection and a rhythm machine collection.

CM: Electronically-influenced music is often criticized as not possessing a high level of musicianship. What is your response to this line of thinking?

cEvin: It is the people which "control" the machines that make good music.

CM: What educational path did you choose before embarking on your career in music?

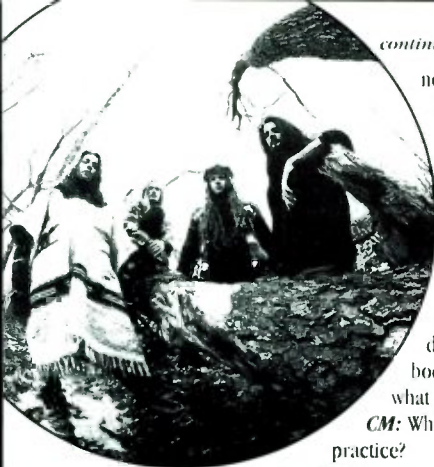
cEvin: I studied Music and Drama in Japan, and was exposed to Electronics there.

CM: In what ways do you continue to educate yourself in the field of music?

cEvin: To connect and to read what people are thinking "now". Always experimenting with my set-up. Ever refining my abilities to hone in my quality of sounds. Closer to determining my ideal goal in a musical direction is omnipresent.

If someone has a desire to create, then the incentive should be there to further the depths of their visions. If a person can be in control of their own custom-designed orchestra at home, to spend as much time or as little time on details that one would ever want, that should be enough for any life to ask.





not better than the other. Everything that I've done has been by ear. But (eventually) you want to know what you're doing. You're playing all these notes, your hands are doing all these groovy things. It's kind of cool to have a base somewhere that you can refer to as far as what the hell are you playing. And plus, you want to be able to talk to other musicians about what you're doing. If you're going to jam with somebody, you've got to be able to scream out what you're doing.

CM: What's the focus when you sit down and practice?

Jag: We've been on the road for so long now that you actually lose that time that you have when you're living at home. Where I can pick up a guitar and practice for as long as I want. Practice nothing in particular, but just spend time with it. Now, that time is all taken up with driving and all this kind of stuff. You really don't have time to sit and practice except for the time that we're actually on stage. So all you can do on the road is think about it and hopefully you'll get an hour in where you can sit down and get it together. But because your schedule isn't so regimented (on the road), you find yourself trying to get back to where you were before you ever went on the road. I think I was a better player before we went on the road, because I needed to spend that time. Sometimes, when I pick up a guitar, it takes me an hour to get both hands working together properly. But I can still play, and I'm doing all right. But really, you're almost a couple steps back from where you were. And I think it's probably the same for everybody.

CM: How can a professional musician balance their "road time" with the time they take for enhancing their knowledge of music?

Jag: Sometimes you have no choice in travelling on the road. It's all part of the game. It's a sacrifice on one end, but it moves your career ahead on the other end. You may feel bad that you're not spending the time with your instrument. (Sometimes you find yourself) spinning your wheels every night — you're playing your own songs really well, but you're not really progressing in some ways. In some ways you are (progressing), but you're only getting really good at playing with one another, not in the big picture of being a musician — Unless you sit and have that quality time to pick apart what you do. To work on something simple. Like right now, I need to work on my vibrato a bit because it's not where it was a while ago. You get lazy when you're always playing live. You cheat a lot. All you can really do when you have a schedule like ours is try and spend that time that you're actually on stage and really go for it in every way. You can push yourself to do that much better than you did the night before.

CM: What is your practice schedule when you're not at the mercy of a rigorous tour schedule?

Jag: I go through cycles of not even looking at the guitar unless we're rehearsing, and then really spending every day when I pick it up and spend a good five or six hours a day. For me, that's what works right now.

CM: During the past few years, much of your focus has been on writing new songs. How do you balance that creative aspect with the disciplinary side of music, i.e., progressing your playing techniques?

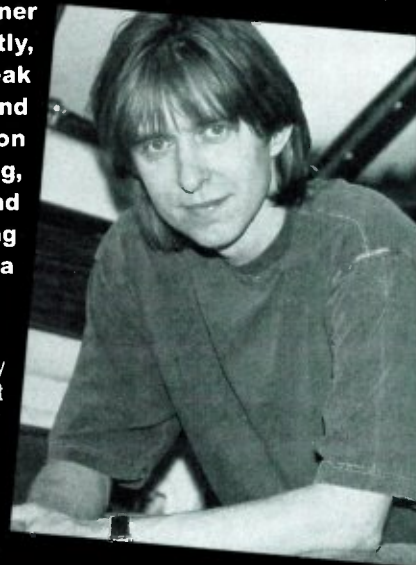
Jag: I don't know, because I have to learn! After these two records, what happens is that we get writing, and I spend so much time writing — like on this record it was a good four months of solid writing and doing production stuff, because that's my turf. So obviously I have to do that as best I can, regardless of what my guitar playing is like, because these songs have to be there for the band's sake. So I found that after doing the record, I'm not even happy with my guitar playing! When the time came for me to do my parts, rhythmically I felt I had it together. But for playing solos I felt like I had nothing left. I spent so much time worrying what everyone else was doing and focusing on it, that I felt that I didn't develop. So, I'm hoping to develop the discipline of the balancing act.

CM: How will you go about doing this?

Jag: I just have to force myself. It's like going on a diet. I'll put on my B.B. King records, my Santana records and stuff like that, and re-experience it. I haven't listened to *Electric Ladyland* for a while. Put it all back on and absorb it as much as I can. Hopefully something will come out of me when I'm done playing and practicing. Something will click.

Eric Johnson on Formal Training

Exploding onto the music scene with his rare ability to obtain clean, round guitar tones, Eric Johnson has jammed with some of the best including Steve Morse, Joe Satriani, Steve Vai and the late Stevie Ray Vaughan. Although some may argue that this is one man who doesn't have to worry about expanding his musical capabilities, this soft-spoken Southerner feels otherwise. Recently, Eric took the time to speak with *Canadian Musician*, and revealed his thoughts on how to approach practising, formalized education, and the advantages of "fooling around and just making a bunch of noise."



Eric: I still maintain that the best way of practicing an instrument is to just practice music, and inadvertently you'll learn technique through the practice of music. As long as you allow yourself to be on some kind of regimen of expanding the vessel. In other words, if you just sit and rehearse the same thing you know over and over for years it doesn't do you any good, but if you try to work on pieces of music, or riffs, or chords, if you stretch the envelope each time, then you can inadvertently work on technique at the same time you're having fun playing music. That's always worked better for me than to sit in a room for two hours and play scales over and over and over.

CM: What are your opinions on formal training?

Eric: I think we all are trained, it's just a different alphabet and different genre of training. It might not be school training, it might be a different mindscapè of training, but albeit the same, I guess it's training.

CM: What is your advice to someone who has received so much formal training that they find it difficult to compose something spontaneous and original?

Eric: Just spend time fooling around, and just make a bunch of noise and try to discerningly put some sense to it.

Then, all of a sudden, you start seeing the sonic mechanics of why a note against another note sounds the way it does. You digest a different type of theory. It's a theory of the ear, rather than the theory of what you learned from books. They're both, of course, wonderful accolades, but the theory of the ear is your ear listening discerningly to the relationship of the notes that you're playing. So that you know a certain chord sounds a certain way, and the progression of certain chords will set up a certain chord sequence so that it will sound a certain way.

CM: You're quoted in several places that you are always trying to improve your playing. Some would find that ironic, since many guitar players attempt to attain your playing status with the knowledge that they may never do so. What is your reaction to this line of thinking?

Eric: Oh, there's tons for me to improve! The sky's the limit. I'd like to learn to write music that is really meaningful. Even if it does have a pop effect to it, but (also) that it does have a lot of gravity to it; a lot of depth. Where I can borrow from all styles of music and put together something that doesn't necessarily sound like a fusion thing, but to pick from a vast library. The bigger the library, the more potential you have for writing some really serious music.

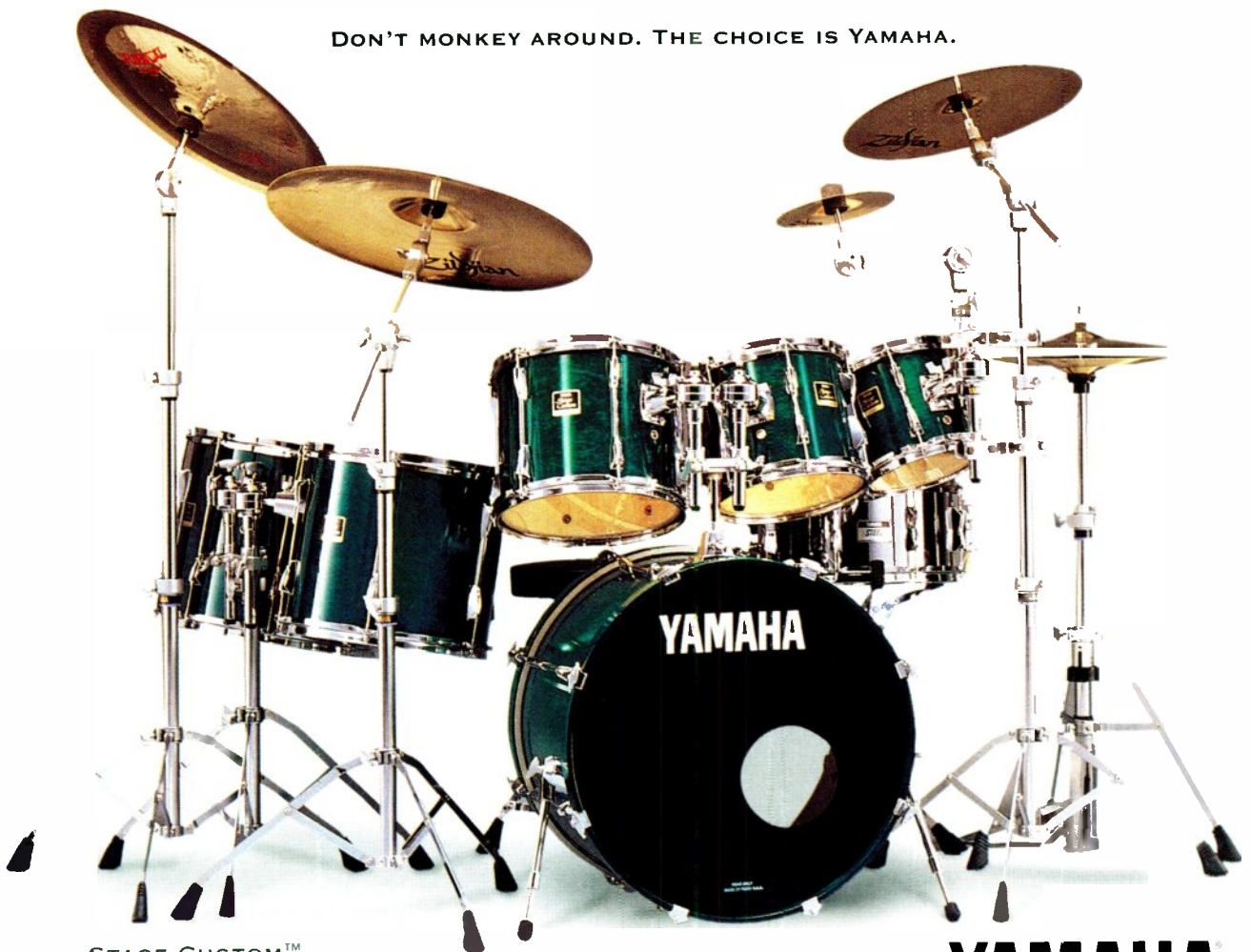
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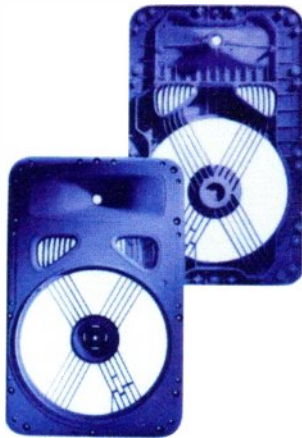
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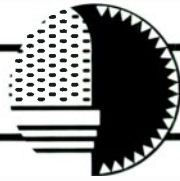
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FINDING (AND KEEPING) YOUR VOICE

CM TALKS TO UNIVERSAL HONEY'S LESLIE STANWYCK

CM: When did you discover that you could sing?

Leslie Stanwyck: I first started singing when I was 12 or 13 — probably discovered that I could sing two years ago (laughs)! For some reason, I just didn't have a lot of confidence in my voice, or didn't think that I was a very good singer. I'm classically trained (in piano), so I always went to the Conservatory of Music; but I had little bands together in high school.

CM: How would you describe your voice back then — what you could and couldn't do?

Stanwyck: I probably didn't have a very good range — just not a lot of versatility, I think, at that time, through not having confidence. It takes a while to get those things.

CM: Did you ever get any formal training, just to learn technique?

Stanwyck: My mom (Franki) taught me some techniques, like singing through the diaphragm, rather than singing with your throat. She was a (professional) singer, so I learned a lot from her.

CM: How many octaves you can sing now?

Stanwyck: Probably two and a half octaves. It's pretty average, but my falsetto I could probably do a good four octaves. I can do really, really high and I can sing pretty low, too. So probably overall three octaves, average.

CM: Did you ever try to emulate any singers?

Stanwyck: For sure. There's a lot of male vocalists that I really love because they had that pop voice with a little bit of raunch behind it. I always wished that I could do that. I don't have that kind of voice. I went through a phase six or seven years ago where I sang with a very 'male' voice and it wasn't natural. But I wanted to sing like this because these are all the singers that I love to listen to — from Bowie all the way to Lou Reed, who doesn't really have to sing on key, but just has this character behind his voice. So I was starting to sing like this and Johnny (Sinclair, bassist with Universal Honey) would say to me, 'Why are you singing with your male voice? Why don't you just sing naturally, 'cause you have a pretty voice?' And that would be the worst thing to say to me.

CM: Because pretty implies wimpy?

Stanwyck: Exactly; not strong. I just learned recently, within the last five years, to sing naturally and appreciate what I've got.

CM: What are you trying to do now with your voice?

Stanwyck: I'm always trying to have as much control over it as possible and sing exactly the way that I want to come off. If I record it, am I going to like it? My big thing, every time I record, is I'll hear things that I could have done differently. I'm definitely a perfectionist.

CM: When did you start feeling comfortable hearing your voice on tape?

Stanwyck: Probably just before the *Magic Basement*. When I was in *The Pursuit of Happiness*, when we recorded back-up stuff and a few lead vocals here and there, I definitely felt comfortable, but not completely, completely happy. So I would say that I really started liking hearing my voice four years ago.

CM: Have you always been able to nail the vocals in a few takes in the studio?

Stanwyck: I've always been able to nail things. I've always been in pitch because of my training. I started to play piano when I was four. My dad (Al) is a trumpet player. That's how he made his living to support the family and my mom was a singer, so it surrounded me constantly and I was constantly practising on piano. I knew how to hit a note with my voice. I knew how to be in tune. I don't like to sing things over and over again in the studio. I like to get a bit of the spirit of it, a little bit of the excitement when I first put the headphones on and hear the band playing. It's inspirational.

CM TALKS TO UNIVERSAL HONEY'S LESLIE STANWYCK CONTINUED

LESLIE STANWYCK, THE LEAD VOCALIST AND GUITARIST OF UNIVERSAL HONEY, AND HER LITTLE BOTTLE OF ENTERTAINER'S SECRET ARE CURRENTLY TOURING NORTH AMERICA IN SUPPORT OF THE BAND'S LATEST ALBUM, EARTH, MOON, TRANSIT (ON ALERT)



CM: Have you ever had problems with your voice?

Stanwyck: I've had a little bit of laryngitis the last couple of days due to a cold. I like to think my voice is pretty strong. We'll do like, six shows a week, and I just have to really take care of myself — sleep as much as possible. If I don't get enough sleep, my vocal chords start drying out. It's the weirdest thing.

CM: What kind of warm-up do you

do before you go onstage?

Stanwyck: It was taught to me by someone who had worked with a vocal coach in California. There's a couple of different things, but the one that really helps me a lot seems a little silly. You stick out your tongue and blow air and do fifths [she makes a gargle-like sound with her lips and tongue]. You're almost sticking your tongue out at somebody and spitting. The more you spit the better, because you're taking the focus off your throat. You're pushing the air from your stomach and you're feeling it completely in your mouth. Your mouth is vibrating and you feel that airpipe from your stomach coming up. It's really helpful. It really relaxes me and it's helped me out tremendously.

CM: You don't do scales?

Stanwyck: Yeah, I'll do stuff like AEIO, AEIO, AEIO, up the scale; and the other one I do, which again makes you think of your mouth a lot, is the 'bumble bee, bumble bee, bumble bee' (laughs), because it puts more emphasis on your lips and your mouth, so you take the focus away from your throat.

you use to warm up your voice?

Stanwyck: There's all kinds of them, but my favourite kind of song to sing to warm up my voice are Patsy Cline songs, like "Crazy".

CM: When you're sick, what would you do differently to help preserve your voice?

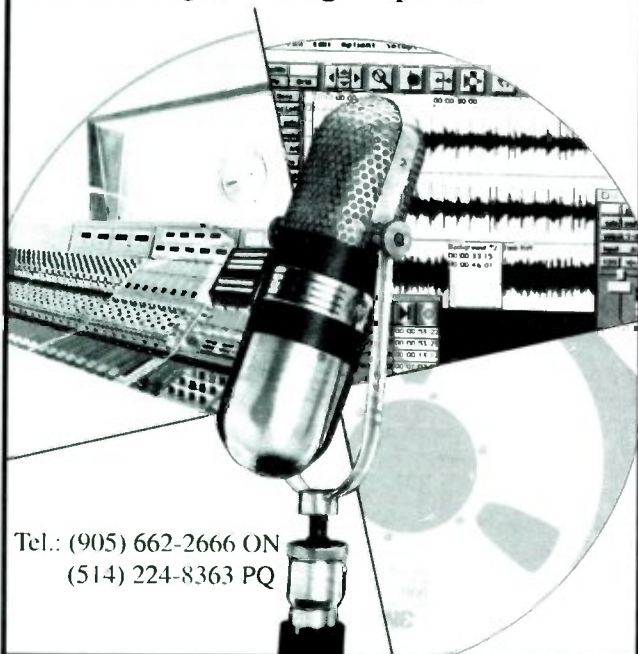
Stanwyck: I use a vaporizer every night. Definitely steam helps. Also, all the old remedies — hot tea, lemon, honey, try and sleep as much as possible when we are travelling. There's also this other amazing little thing. When we were out on tour with the Goo Goo Dolls, Johnny (Reznick), the singer from the band, gets sore throats and he gave me this little spray bottle called Entertainer's Secret to try. It's amazing. It just cuts through all the gunk. It's a life-saver. I use it only when I'm sick, when I have a sore throat. I keep it on stage and I'll spray it on my throat in between songs.

CM: Do you have any favourite songs

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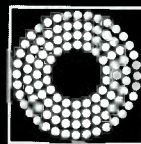
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INTERVIEW BY KAREN BLISS

INSIDE SONGWRITING: CM INTERVIEWS HAYDEN

CM: At what age did you write your first song?

Hayden: The first one I can recall was when I was 16 or 17. It was a song called "Who Do You Think You Are?", and it was a terrible song that I brought to my band at the time to perform... (recites lyrics) 'look out at the sea... something, something, something'. They were ridiculous words about the ocean and stuff that I knew nothing about, 'cause there was no ocean near me (laughs)!

CM: I see, so you were projecting?!

Hayden: Well, there's still no ocean near me.

CM: What did you learn over the years to turn a mediocre song into a great song; besides writing about subjects you didn't know about, what else weren't you grasping about songwriting?

Hayden: I thought writing songs was something that would be fun to do; to add to the band that I was in. I never really thought of writing things down and writing songs as an expression about how I was feeling about something or how to deal with something or learn how to tell a specific story. It was only after going away from music and being in school — I stopped playing guitar for two and a half years — and when I went back at it again, I had a different attitude. My songs were a lot different. I can't exactly put my finger on what made me change.

CM: Do you know what it is, in terms of your own creativity, that you're striving for when you write a song?

Hayden: It's hard to describe. First of all, songs happen differently each time.

CM: Okay, let me ask you this: There must be songs over the years that have meant something to you, other peoples' songs that you deem perfect. What do you think is the essence of a brilliant song?

Hayden: To me, there are a lot of amazing songs with lyrics that don't make me go, 'Wow, that's amazing' or the other way around. There's particular songs by Joni Mitchell that have both for me, where the music — not just the melody but the instrumentation — as well as the lyrics, everything about the song, is amazing. But that doesn't happen all that much for me.

CM: So is that what you're striving for?

Hayden: Yeah, a perfect balance of a recording that sounds honest, if we're talking about something on a record, and music that's nice to hear as well as lyrics that say something.

CM: Are you a perfectionist in that when you start writing something, it's never right,

or is there something that jumps out at you and you know it's complete?

Hayden: Well, sometimes things that I've written in ten minutes have been the best things that I've written, and stuff that I've struggled on for a long time never really happens. It's always different. Sometimes, immediate thoughts that I write down are better than anything, but I can't work well on deadline when it comes to songs, because if I sit down and say, 'okay, I have to write a song today', that doesn't work.

CM: Some artists need a window of time in which to crack down, and others just write constantly. How do you work best?

Hayden: I don't know, I'm too new at this to say. This is the first period of my life where I've been given this time that I'm supposed to write songs in, because the rest of my time is so occupied. That's never happened before. I've always had a part-time job and time to write a song whenever I felt like it. One thing I did learn is, being on the road for the last eight months, I had a lot of trouble writing songs while I was traveling because I was playing music every day; and at night, when I got back to the hotel room, the last thing I felt like doing was picking up my guitar because that's what I was suddenly doing as my job. That was pretty strange.

CM: Obviously you write on guitar. Do you also write on piano?

Hayden: Yeah, I go through stages. If I get a little sick of what the guitar has to offer, I'll write on piano, and the songs that come out of both instruments are so different, too.

CM: Will you notate it?

Hayden: No, I don't write anything down — I don't even label my tapes! I don't know how to read music.

CM: And what do you demo on at home?

Hayden: My good old four-track, which I've been using for a few years now. It's a Yamaha.

CM: Will you play all the parts — drums, bass, guitar, piano — on your demos?

Hayden: The joke is that anything that I've demoed is whatever I've released; but with this next album, I'm making demos and I'm either going to keep them or go into a studio and change some stuff or re-record it in a different way at home. So the next album will probably have a few early versions of songs and some new versions, too. But, yeah, I write everything; and I try to write most of the drums, although I don't have a bass drum — I just have a snare and a hi-hat, so it's difficult to get good-sounding drum parts here (at home). I'll play my drummer what I have in mind and figure it out from there, but everything's on the demos, I guess.

CM: When you take a songwriter like Bryan Adams, his songs don't tell a lot about his personality; and at the other end of the spectrum is Kurt Cobain. What do your songs reveal about you?

Hayden: They say a lot about a part of me, different parts of me, but not about me in particular 'cause often when I write, I'm in a certain mood where, if I was in a different mood, I probably wouldn't write a song — I'd go play hockey (laughs). I don't play hockey, but...

CM: But, if you could, that's what you'd do.

Hayden: That's an interesting point, too. A lot of musicians who write songs, people think are depressing; but they probably just write songs when they feel that way. When they're feeling good, they probably do something else.

CM: You're now working on your next album, with a bigger budget and all the other luxuries that go along with having a record deal (Outpost/Geffen). Listening to your indie material, it's so raw and stark and simple and organic. Production has never masked the song. Are you aware of the danger of losing the song when you go into a fancy studio with a big budget?

Hayden: I'm going to be doing it mostly myself as producer and mixer and all that stuff. Whatever I do, where someone else is involved, I just have to make sure that I like the way it sounds. And it is a bit more produced, but I hope to have that kind of raw sound in parts at least, because I like that kind of natural sound — with no huge echo voice and not so many instruments that you can't tell what's going on.

HAYDEN IS CURRENTLY AT HOME MAKING ROAST POTATOES, KRAUT DINNER AND HIS FIRST ALBUM FOR OUTPOST/GEFFEN, DUE IN LATE SPRING. A NEW 7-SONG EP, MOVING CAREFUL, HAS BEEN RELEASED DOMESTICALLY ON SONIC UNYON. HIS DEBUT RELEASE, EVERYTHING I LONG FOR, HAS TOPPED INDIE CHARTS ACROSS THE COUNTRY.





GETTING YOUR SONG HEARD ON RADIO:

Radio Promoter Anya Wilson Offers Her Insight



Having your song played on the air is, perhaps, the most difficult obstacle an artist will come up against. Even if an artist is signed to, and has the backing of, a record company, the competition is tough. One route many artists and record companies take is to enlist the assistance of a radio promotions person to lobby on the artist's behalf for airplay. CM spoke to radio promoter Anya Wilson to gain insight into this part of the music industry:

"I began in the music industry in London, England in late 1960s, working for several companies; but started my own radio promotion business after a friend, Tony Visconti, had produced an album by a band called T-Rex. The single was 'Ride A White Swan'.

"Visconti, disappointed with the promotion his single was getting from the promotion person who had been 'working' the track, asked me if I would try. I was delighted to. I loved the song. I worked out a strategy for the single at radio, and promoted it so aggressively that it rose to #2 on the U.K. charts. My solo career as a radio promotion 'plugger' was launched. Visconti, and both Marc (Bolan) and his wife June, supplied me invaluable clients, as well as the opportunity to work on all future T-Rex tracks."

Wilson's client base in the 1970s included such headliners as David Bowie, Paul McCartney, The Kinks, and also The Stranglers and The Jam, who were becoming established on Britain's potent pub circuit.

In 1978, long-time client, singer Long John Baldry, asked her to come with him and work in Canada. Wilson, intrigued by a new challenge, took up his offer.

"I found the Canadian music industry to be at least a decade behind Britain," says Wilson. "When I started my own radio promotion company, I found myself to be a pioneer in this field here. My company, Anya Wilson Promotion and Publicity, has enjoyed success in Canada for 20 years representing such acts as Alison Krauss, Philip Sayce, Randy Bachman, Quartette and John McDermott. Let me explain what we do:

"Radio promotion, or *tracking*, is a lobbyist working on behalf of clients to obtain radio airplay. Experienced promo people utilize connections they have built over the years with radio, usually with the station's music director. The first challenge is to get radio people to open the shrink-wrap of a recording, and to *listen*. By strategizing your sales pitch, you describe the music and the artist to the music director. If, on the first listen of the track, they think it may be suitable for the station, they will play it in their weekly music meeting. Some music directors listen alone, some with a group of station personnel — possibly with the program director and with others.

"At this crucial meeting, it is decided what will be added or dropped from the station's playlist. Some stations consult American and Canadian trade charts before they will add a track. Some will give an independent track a chance by assessing the music and agreeing that it will fit their station's sound. This process could take anywhere from two to ten weeks.

"One thing to take note of is that radio is dealing with more releases than ever before. You, as an artist, have to do extensive research and ask yourself what would make you stand out musically and image-wise to a music director. I find, when I ask a potential client what radio station in their locality would they hear their track being played on, some have answered with *all* the stations in town. This tells me

they don't listen to radio. The mainstream formats are: A/C - Adult Contemporary; CHR - Contemporary Hit Radio; CAR - Contemporary Album Rock (sometimes CAR has a mix of Classic Rock oldies); and Country. All of these formats are, of course, quite different in style and approach.

"One basic thing to remember is the configuration of the track. CD is the only form now accepted by radio. Another basic is that, ideally, the length of a single should not exceed 4-1/2 minutes. CAR radio, however, can usually play a track slightly longer than that.

"A decade ago, it might have been possible for an act to represent themselves at radio. That's impossible today. Unless a person is familiar with the politics and the formalities of radio in general — as well as at individual stations, and has a relationship with music directors, phone calls are not usually returned.

"Canadian content regulations may have helped the Canadian music industry develop; however, these same regulations are often an obstacle today. What we all hope to achieve on radio is, of course, airplay. Airplay usually comes in four stages: Feature, which is exactly that — the odd play now and again, maybe even once in a specialized show; Light Rotation; Medium Rotation; and Heavy Rotation.

"Obviously, the ideal situation would be to progress through *all* of these stages. One thing that often happens is that if, on the same station for instance, an American hit is being played in medium rotation and a Canadian track is being played in medium rotation, even though both recordings are at 'medium', Canadian tracks traditionally get less spins than American tracks. So while the American track enjoys maybe 15 spins a week at a station, at the same logged rotation, the Canadian track may get only ten spins a week. This situation makes our job — to get Canadian records heard on Canadian radio — even harder. There is some opinion within the industry that Canadian radio programmers are using Canadian content quotas irresponsibly.

"My company works a three month campaign on a single track. There are many things that the artist can do as well to assist our promotion including interviews, doing station ID's, etc. When an agreed-upon strategy is followed, and if the track gets airplay and eventually charted, we are again proud to prove that Canadian talent is world-class."

ANYA WILSON CELEBRATES HER 30TH YEAR IN THE MUSIC INDUSTRY WITH A CAREER THAT HAS SPANNED MOST ASPECTS OF THE ENTERTAINMENT BUSINESS, RANGING FROM HEADING UP A PUBLISHING COMPANY TO WORKING AS A SONG PLUGGER, AN A&R ASSISTANT, AS PART OF AN ARTIST MANAGEMENT TEAM, A JOURNALIST, A TELEVISION HOST AND INTERVIEWER, AND A RADIO REPORTER. FOR THE MOST PART, HOWEVER, HER CAREER HAS INVOLVED RADIO PROMOTION AND PUBLICITY. YOU CAN CONTACT ANYA WILSON PROMOTION AND PUBLICITY AT (416) 977-7701, FAX (416) 977-7719.

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BY KEVIN DOYLE

MONOXIDE MIXING

This recent fall, I had the opportunity of mixing the music of an exciting new band from Moncton, New Brunswick called The Monoxides. The band consists of Ken Kelley on drums, P.J. Dunphie on bass, Steve Hickox on guitar and lead vocals and, finally, Derek Robichaud on lead guitars.

The music was arranged and very well produced under the direction of one of Canada's seasoned music veterans, Moe Berg (TPOH).

The tracks were engineered by Jeff Mc-Merk and recorded 24-track analog, on an old Neve console at Scarborough, Ontario's Phase One Studios.

Chris Wardman of BMG Music approached me with the concept of mixing the album with a straight-ahead, simple rock attitude.

I then conversed with Moe, and agreed to mix the songs with the idea of doing them quickly so that they would stay fresh, and keep the processing to a minimum.

Moe informed me that the basic concept was drums, bass, two rhythm guitar parts, one solo and one lead vocal. The goal was to get the mixes sounding full and energetic, without sounding over-produced.

The drums were recorded with a very natural liveliness. The only problem was that occasionally, the snare drum wouldn't speak; so to alleviate this problem, I would enhance the snare with a sample of the same snare somewhere during the song where it did sound even. The sampler I used was the TC-2290. For the kick drum and snare, I used two old Neve EQs. I also put the whole kit through a UREI 1128 stereo compressor with very fast attack and release time and settings. I brought the stereo compressor up on two more inputs and blended it in with the original drum kit. It added fullness to the sound of the drums, without sacrificing the dynamics of the performance.

When a song was approaching its completion, Moe "More Bass" Berg would always remind me that it was very important to hear the bass harmonically. A lot of mixes these days have great bottom end, but you can never hear what the bass player is playing. So Moe would always encourage me to do whatever needs to be done. So, for the bass, I used only the amp, and not any of the direct signal. Even though you can get a great bass sound with a mixture of both, you tend to always have phase problems in the 200 - 800 Hz range. I think the phase problem is somewhat caused by the fact that the amp signal is always behind in time, from the D signal, so they are never always perfectly synchronized.

Just using the amp, I put the signal through a Neve 1073 EQ strip and added a lot in the 300-700 Hz range, and compressed it a lot with a medium attack time, and a fast release time that was just bordering on half cycle distortion. By treating the bass like this, Moe

showed me how lots of bass in a mix can really add a lot of drive and energy. Thanks for reminding me, Moe.

When I added the guitars to the mix, I discovered at times during the performance, that the guitar would have a lot of low frequency bumps happening randomly. I tried compressing the guitar with a conventional compressor, but all that did was control level — but at a great cost to the higher harmonic sounds of the guitar. I rectified this problem by inserting a BSS-901 Dynamic Equalizer in the chain. I set it so that when a low frequency surge would occur, it would just compress the 60-150 Hz range by 3-6dB. This was a great cure, because it allowed the G, B and E strings to always be heard. After that process, I put the rhythm guitars through a Summit Equalizer and Compressor for a little mid-range bite. I left the rhythm guitars totally dry, to give you that "in your face" sound.

For lead vocals, I used the Drawmer 1960 Compressor, which has that great tube sound, along with the ability to control attack and release times. I also used a GML, which I think is the best-sounding equalizer for lead vocals.

When the mix was finally coming together, I would add a little mid range and high end with a pair of original API 550 A Equalizers. They're great equalizers to get if you can find them.

For compression, I managed to get a custom Manley Stereo Compressor, that sounds amazing on a mix. Its tube has variable attack and release times, a stereo link, and a very expensive price tag. If you are into a lot of mixing, and you win the lottery, I highly recommend you buy at least one of these.

Mixing was a lot of fun and productive, and the band really enjoyed it — which to me was really important. Mixing should not be a long and tedious job of analyzing and salvaging. I've heard songs that took over 100 hours to mix, and I am dumbfounded as to why, because in the end they sure didn't sound that great. Some of the best-sounding records were mixed in the '60s and '70s and took 2-3 days to completely mix an entire record.

One of my best theories about mixing, is to try and finish a mix before you start to hate the song. If tracks are recorded half decently, and everyone involved is getting along and are into it, you're pretty well guaranteed to mix a really good record.

I would like to thank Moe Berg (TPOH), Hot Karl and the Monoxides for a great time mixing this record.

KEVIN DOYLE, CURRENTLY HEAD ENGINEER AT D.A.V.E. (FORMERLY SOUNDS INTERCHANGE), HAS ALSO RECENTLY MIXED PROJECTS FOR MARC JORDAN, HAREM SCAREM, AND IS PRESENTLY WORKING ON A FILM PROJECT FOR YO-YO-MA.

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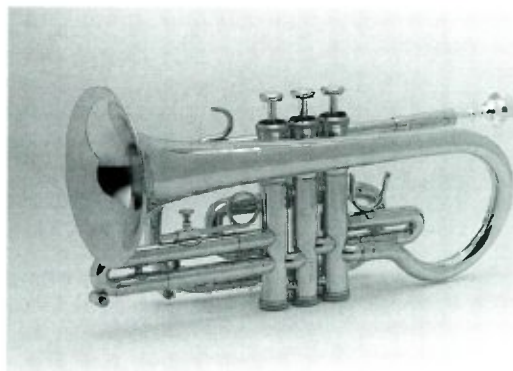
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As part of its on-going 25th Anniversary celebration, Drum Workshop has announced the limited availability of DW Collector's Series Bass Drums, Snare Drums and Tom-Toms in a choice of three "Book-Matched" Fiddleback Maple Lacquer finishes: Anniversary Amber, Natural and Light Tobacco. Along with a deluxe, commemorative wood inlay, the drums feature DW's legendary Timbre-Matched, proportionate-ply, all-Maple shells with graduated reinforcing hoops and precision bearing edges.

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The new PL-Tuner Power Conditioner/Monitor provides all the power conditioning protection and the same pull-out rack lights as Furman's extremely popular PL-Plus, with the addition of an ultra stable, precision instrument tuner. The combination of power protection, rack lights and the tuner make the PL-Tuner a perfect complement to any guitar or bass player's equipment rack.

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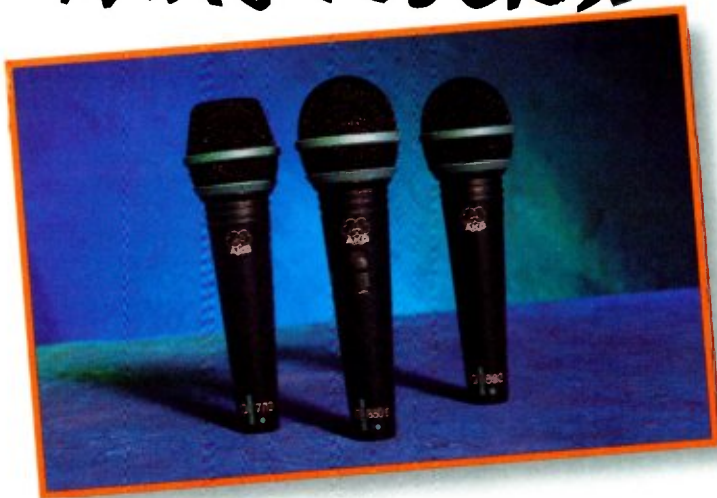


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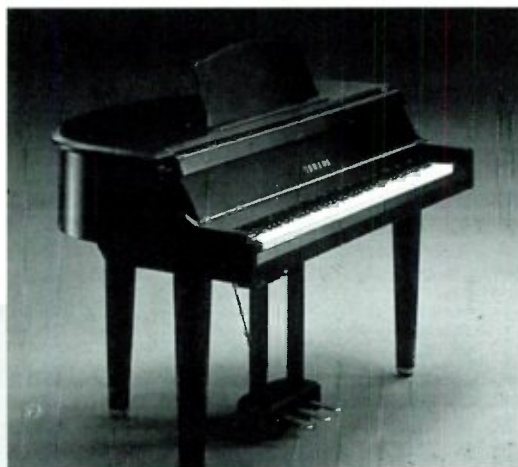
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The GranTouch is available in a polished ebony finish.

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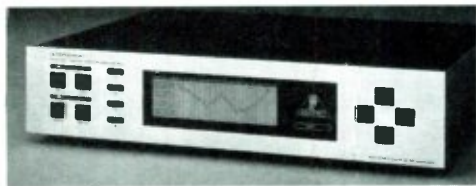
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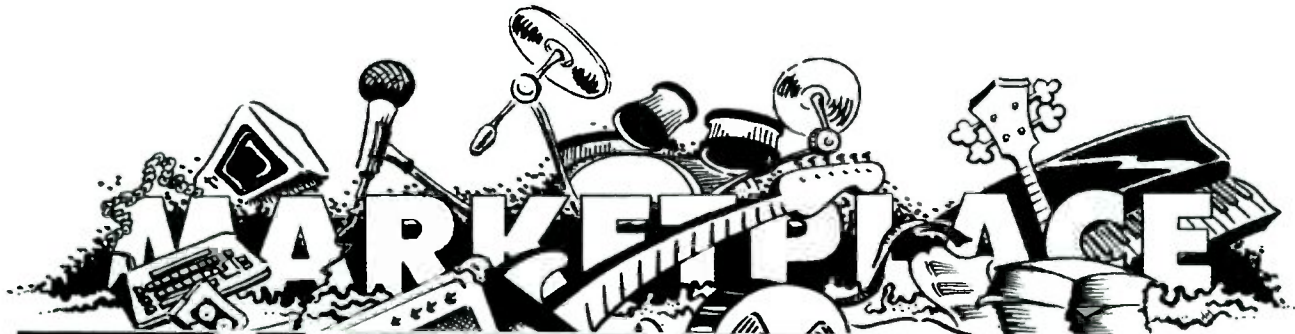
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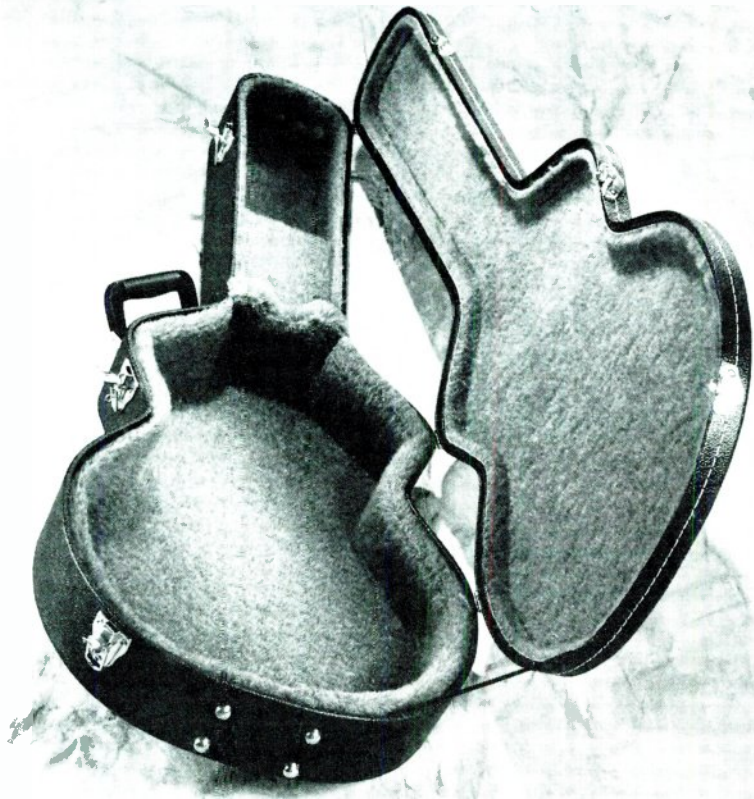
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SugarPush

Style: Seductive Pop

Line-up: Catalin Calinescu (voice, guitar); Robert Varga (guitar); Pete Williams (bass); Georg Feil (keyboards); Jonathan Agensky (drums, percussion)

Contact: (416) 481-7375, FAX (416) 481-6121, E-mail: sugarpush@sgl.ists.ca, Web Page: <http://www.sgl.ists.ca/sugarpush>

Glib, the debut album from the newly-named SugarPush, is one sexy mofo. Getting past the Billy Idol-ish vocal of "Spring Day", the song has a twangy pop cool. But it's the sexy pain of the next cut, "Collide", that really sends shivers up your spine. It's all in the voice — Catalin Calinescu's voice. Damn sexy it is. It's that whole pleasure from pain thing. The song is a hit if ever there was one. "Chickie"'s vibe is quite different, though; a thicker, funky, nasty number with a rap vibe and raw melodic rock chorus. "Babies", on the other hand, begins with a gorgeous soft acoustic guitar and faint atmosonics, which rises to a glorious organic rock 'n' roll chorus, then settles again to the soft, plaintive beauty. "The Wait" rumbles and twangs underneath its recitation, while "STG" is a sexy, slow meander. In all, it seems that the Toronto band's history together — seven years under the name Beggar's Choir — enables the guys to subtly and they intuitively sit behind Calinescu's enticing vocal delivery, while adding their own cool soundscape. The album (including a hidden track, likely called "Sister Moon") was mainly produced by Peter Cardinali (The Boomers, Rick James) and Juno-Award winning engineer Lenny De Rose (Crash Vegas, Philosopher Kings) at Highland Studios in Hamilton and assisted by Dan Koetsier. It was mixed at McClear Pathe Studios, assisted by Dennis Tougas.



knockout pill

Style: mischievous pop

Line-up: Shannon K. Fitzgerald (lead vocals, guitar); Kirk Hudson (drums); Mark Gabriel (bass, vocals); Debbie Lillico (lead guitar, backing vocals)

Contact: PO Box 68523, Walmer Postal Outlet/Shoppers Drug Mart, 360A Bloor St. W., Toronto, ON M5S 3J2. Info line: (416) 280-6219, Mgt: (416) 967-1067; E-mail: lillico@socan.ca

Toronto's knockout pill, a gender-even split between two guys and two gals, takes the restrictive pop format and floats it into space, chucks it off a cliff and, generally, gives it a chip on its shoulder. Vocalist Shannon K. Fitzgerald is no embarrassment to the female species, not like those icky girlie pop leaders who play it all coy and cute. No, there's something just a little mischievous about *Can I Open The Big Present First?* like the kid who fries up ants with a magnifying glass. On the first track, "Jane Twists The Road", the sweet and floaty vocals glide over a gentle 1940 Gibson acoustic and "chugging" brushes, while "Tinker Boy" is a totally cool track with its rumby, dirgy rhythm and Brit-style spoken delivery that breaks into a buoyant pop chorus. "Navy, Brown and Bottle Green", on the other hand, is a steamy slow cut with a vibe of walking away into the hot desert sun.

Mark Gabriel talk-sings the lead on two tracks, including the acceptance-seeking "Hopscotch" and the gals handle the chorus. The album was produced by musician/journalist Paul Myers, who mixed it along with Neil Exall at Umbrella Sound, except for a few tracks which Myers mixed with Daryl Smith at Chemical Sound.

elycium

Style: black t-shirt rock

Line-up: Alex Roque (vocals, guitar); Gordon Andersen (drums); Chris Ayotte (bass); Steve Coombe (guitars)

Contact: Robert D'Eith Management, 880 Calverhall St., North Vancouver, BC V7L 1X9 (604) 984-2111, FAX (604) 984-2042 or (800) 307-INFO, E-mail: rdeith@direct.ca

So Vince Neil and David Lee Roth may be out in cold, so what? Rush is still going strong; Metallica is secure on the charts and classic rock bands are still reuniting at every op for their time-warped fans. Doesn't take a genius to figure so-called alternative rock might have to nudge over a fraction to let some straightforward heavy stuff in — new stuff, from new hard rockers, to satisfying all those black t-shirt-wearing youth who have been dying to punch their fists in the air, instead of mosh. And when they do, four young lads from Vancouver might be on the receiving end of those fists. elycium, as they're called, put out its debut indie CD two years ago, and for its sophomore effort, *sink* (distributed by Page), brought in San Francisco's Mark Hensley (Four Non-Blondes, Pure) to produce, engineer and mix it (with assistance from Paul D'eath, Paul Schmidt and Joe Varkey). It was recorded at Greenhouse and Camelot, mixed at Hipposonic and mas-



tered at Camelot Studios. Some of the cuts have an industrial-strength, like the lead cut "Simple Thoughts" and menacing "Never Free", like a less adventurous Soundgarden or Alice In Chains. Other songs, like "Recollection" and "Day Alone", are more suitable to classic rock radio. But whether elycium is playing the furious "Skybound" or sweeping ballad "Three For", it's all basic hard rock for basic black t-shirt owners.

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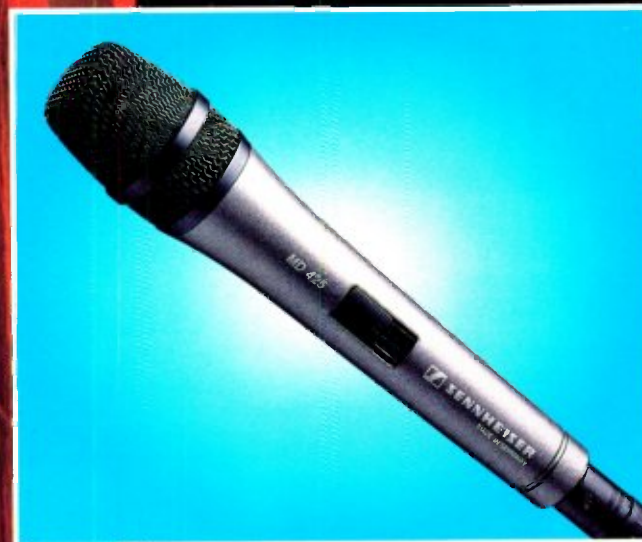
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