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MUSICIAN

INSIDE:

SLOAN • LEAHY

CM

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- Tea Party's Jeff Burrows • Bryan Adams' Mickey Curry

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features & columns departments

November/December 2001, Vol. XXIII No.6

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by Jim Kelly

Vancouver's Matthew Good Band overcame inner-band turbulence late summer to release *The Audio Of Being* this October, which some are calling the band's best recording yet. Dave Genn, Rich "Rock" Priske and Ian Browne of the band, along with producer Warne Livesy, spoke to CM about how they birthed this record.

38 Leahy

by Rod Christie

Nine siblings who sing, dance, and play instruments form the core of Leahy, one of Canada's most successful traditional groups that is keeping their style of music alive and well. Their second release, *Lakefield*, named after their hometown, cements their status as a solid recording and touring act that will be around for a long time to come.

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by Krista Lamb

Chris Murphy walks CM through how Sloan opted for a different approach when readying its *Pretty Together* album, including a more collaborative songwriting process than the band usually takes, and the adoption of digital recording techniques.

49 percussion 2001

by Julian Mainprize

CM brings you advice from some of the world's top drummers, including David Garibaldi, Jeff Burrows of The Tea Party, Bryan Adams' Mickey Curry, Rick Gratton, and Peruvian percussion master Alex Acuña.

DEPARTMENTS

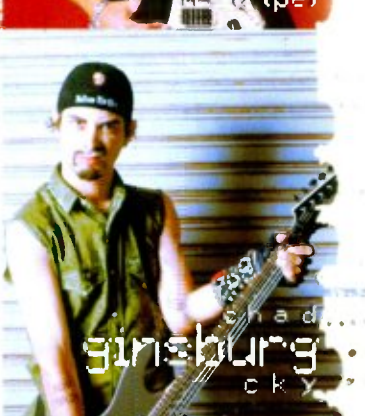
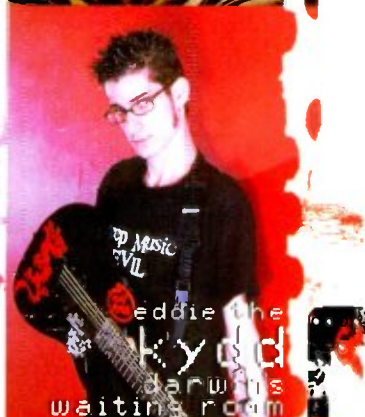
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Louie Palu



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Getting Vocal About Varying Techniques

Dear CM,

As a musician/singer I really enjoy your columns on various instruments, especially the Vocal columns. It's interesting and informative to read how different artists use different Vocal techniques to achieve their sound. There is one columnist however who I strongly disagree with. She's written for the column many times before and professes to teach the best technique for singing. I believe that vocal students should be weary of anyone who states that their technique is the best. In my research both through private lessons, reading books, and viewing videos, I've come to learn that there are many different techniques. Some of them are at odds with each other. For example, one technique states that one should stick their stomach out when singing (called singing from the diaphragm). Another states that one should push their stomach in (called support). There are different physical reasons that both of these techniques are sound, but I won't get into that.

I believe that it's not so much anyone's "proper" technique that will make a good singer, but good health. A singer using any technique will suffer if they lack sleep, lack healthy food, smoke too much, or don't keep their throat moisturized.

Perhaps CM could feature a Vocal columnist who is more open minded with regards to other techniques instead of one who claims to teach the best one.

Wilton Said...
Toronto, ON

**Ed. You'll notice we've been using a variety of Vocal columnists lately, for specifically that point. We want to offer you various opinions, and whichever one works best for you as a vocalist will be the right answer.*

Guitar Tabs Wanted

Dear CM,

I'm a regular reader of your magazine and I think it's great. The other day when I was reading your magazine, I thought of something: Do you guys ever think of adding guitar tabs to your magazine? It would be cool if there were tabs of Canadian artists every month in there. Something to think about...

George from the Pas, MB

**Ed. We've had more tab in the past, and it's something we'll consider for future issues.*

Not Enough Information

Dear CM,

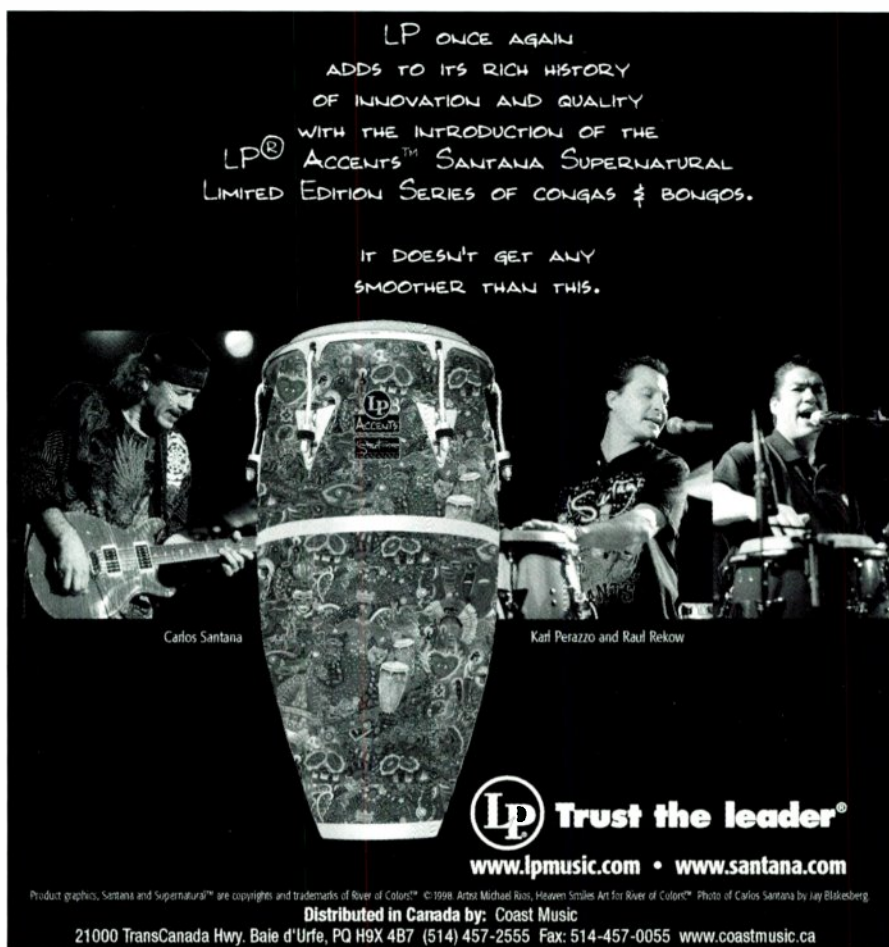
I subscribe to your magazine and find it useful and informative, but since I also subscribe to other music magazines that I enjoy both from the UK and the States I have a couple of gripes. First of all, give the damn retail price of any equipment you're reviewing. This always bugs me. The companies always put a suggested retail price on the merchandise - show it. Secondly, how about putting this magazine out monthly? Seriously, after two months when I receive this thing in the mail, I forget I've even subscribed to it. You can't tell me there is a shortage of musicians, equipment reviews (longer than one page) and other music news in this great country of ours for you guys to write about. I won't buy that crap. Get this thing out monthly like other magazines. Well, I've vented some steam, but after receiving your magazine this week I knew I had to write in as these things have been bugging me for three subscription years.

Don McGillivray
Pembroke, ON

**Ed. Done. We'll add Manufacturer's Suggested Retail Price (MSRP) to any product reviews that we run in the Road Test section. We've experienced some varying opinions on what that price actually is in the past, and have hesitated to use it, but we agree with you. You should know what the product is worth when reading an in-depth review about it.*

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How to Get a Job

in the Music and Recording Industry

Remember all those lessons in high school on how to get a job and how to make a resume? Remember not paying much attention because you wanted to rock on and you were thinking "To hell with the system?" Well, it's time to shape up or ship out! Being a musician in today's industry takes some suave and know-how to land jobs.

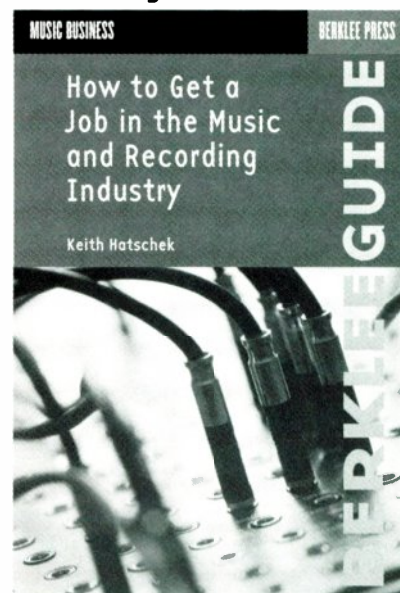
Luckily there is a new book recently released from Berklee Press entitled *How to Get a Job in the Music and Recording Industry* that will fill you in on everything you skipped out on in school, plus some.

Authored by Keith Hatschek, the book offers a ton of highly informative topics, including what jobs are out there, why these jobs aren't advertised and how to effectively schmooze (a.k.a. network). It also includes a good bunch of resources and interviews with industry professionals to give you some real-life applications along with the practical know-how discussed in the book.

"So much of the emphasis in music and recording schools is on mastering an instrument or the technologies, that little, if any time is spent on preparing for the inevitable, and often dreaded, search for employment," explained Hatschek. "Using the methods in this book someone with the necessary determination can develop a successful plan to get started in the business."

So who is Hatschek to claim that he's an expert on the subject? Well, as his mini-biography, also included in the book, explains he has been involved with music since the late '60s. He started first as a musician, then as a student, eventually graduating to a studio engineer and owner, and has for the past six years taught career development classes at San Francisco State University.

How to Get a Job in the Music and Recording Industry adds itself to Berklee's large collection of literature regarding the music industry at large. For a full listing of books published by Berklee Press click on their Web site at www.berkleeypress.com.



Alternative Marketing and thinking

by Tim Sweeney

"Sparking" CD Sales and Buzz About Your Music

It's always interesting when I am giving workshops around the country and artists come to me and tell me about their "new" marketing ideas. The funny part is that when they tell me their "new" idea, it's usually something I have been preaching and using on my developing artists for the last 18 years.

Since I ran across an example of this recently, I thought I would share with you a philosophy I have been teaching indie and major labels artists for years. I call it "Alternative Thinking." Here's how it works.

Most artists' careers become limited or stagnant because they rely too heavily on the commercial or college radio stations to play their music and the press to write about them to gain exposure. The problem for the artists starts when the radio and press either do not have a current interest or no longer have any future interest in them. Without "Alternative Thinking" most artists usually get dropped from their labels and/or get discouraged from putting out more CDs and playing shows.

Here's an example of where you can use "Alternative Thinking" to solve the problem

of commercial radio stations not being interested in playing your CD.

First, identify the station in the market that you believe should be playing your CD. Second, after you have sent in your CD and they rejected you, listen to that station faithfully and review their Web site to find out when and where they will be having their "free events" (i.e. Those events where they are at the mall, the beach or a park, etc., and they are handing out free concert tickets, T-shirts, station junk, etc.). Third, show up with backpacks full of free sample CDs or tapes (with your contact and Web site info on them and when and where you are playing next) and hand them out to everyone there. Tell the people it is an "advance" sample of your new CD and the station will probably be playing it in the next month. Right now, you are there to hand out these free sample copies to let people know about when the CD is coming out or where you will be playing next.

Now let's stop and think for a minute! You want radio airplay to capture the attention of that station's fanatical fans because they buy

CDs, go to shows and spread the word of mouth about a new artist, right? Since the station won't play your songs but they are "kind enough" to gather the fanatical fans for you at an event, why not take advantage of their generosity. Go meet the fans directly, that you wanted the station's airplay to put you in touch with in the first place! After all, don't fanatical fans want to "meet the artists" and "bond" with them?

Think "Alternatively" and you will see that you are selling more CDs with a bigger buzz around town.

Tim Sweeney & Associates is a 19-year-old company bent on building and fueling the careers of new artists. If you want more "Alternative Thoughts" about how to sell more CDs and create more attention for your music, check out a copy of Tim's book The Living Room Sessions. You can also contact him directly at (909) 303-9506 or visit him on the Web at www.tsamusic.com.

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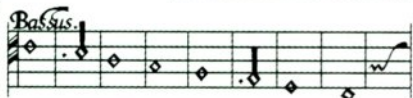
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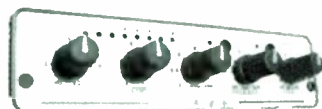


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Getting Financial Aid

Government Grants Revisited

Anyone in the professional world of music knows the pressures and pitfalls of their chosen career. It isn't easy finding money for instruments, recording, travel and the many other expenses that come with being a musician. This is the reason we here at CM have decided to go back and re-examine the phenomenon known as Government Grants.

The key to securing a grant is to know what it is you are looking for, and like most things that deal with the government, this isn't always easy. Basically grant applications are broken down into geographical location and area of eligibility. By geographical location we mean if you live in Vancouver, don't apply for a grant from the Nova Scotia Arts Council, turn to your provincial government for help as most have a council or foundation for this type of thing. Optionally you can turn to the Feds; The Canada Council for the Arts administers grants on a national level.

So you've figured out where you live and who you should be asking for money, now comes the somewhat daunting task of deciding which grant you wish to apply for. There are all different kinds of grants for all different kinds of things. There are grants for popular music, classical music, commissioned music, and many others. See the contact information included with this article for Web pages and telephone numbers that will get you pointed in the right direction of finding out what grants are offered and to whom they are offered to.

This brings us to another very important part of the process, are you eligible? You have to imagine that if the government is giving out grants and *Canadian Musician* is RE-visiting the topic, others may have heard about this. Because grants are a popular thing, there are specific requirements that each type of grant is looking for, such as a certain age group, a particular musical style, etc. It is important that you take a seat and really consider what it is you are looking to do, be focused and approach it like anything else in business; be prepared and be clear. It helps to formulate a business plan of sorts, this will help twofold by keeping straight what you are looking for as well as showing others that you are serious.

An important thing once you are completely set and ready to apply is to be certain that you are not forgetting anything. Carefully go over all areas of the application forms and grant requirements to make sure you have included everything. A safe bet is if you "feel" like it should be included, send it. A good practice as well is to give a call to the person who is in charge of the grant you are applying for. They are trained to answer questions as well as give guidance on the whole process and they can also make sure you haven't overlooked anything.

There are a good number of musical success stories, and many, if not all of them made it with the assistance of others, so it is important to be able to ask for help when you need it. And remember, success is one part talent and two parts persistence, so if it doesn't go your way the first time - try, and try again. Good luck!

Where The Money Is

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www.arts.on.ca

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115 Richmond St.
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(902) 368-4410, FAX (902) 368-4418
artscouncil@pei.aibn.com

Saskatchewan Arts Board

2135 Broad St.
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(306) 787-4056, (306) 787-4199
www.artsbboard.sk.ca

Yukon Arts Branch

Box 2703
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www.artsyukon.com

Guess Who's Inducted into the Canadian Music Industry Hall of Fame?



It has recently been announced that The Guess Who will be inducted into the Canadian Music Industry Hall of Fame, representing the first artists to receive the honour that is more commonly given to senior music industry executives.

The induction will take place during Canadian Music Week, which runs from February 27 to March 3, 2002. The band is also scheduled to play at the Canadian Music Industry Awards on February 28 when they receive the award.

"The Guess Who have been trailblazers for Canada," told Neill Dixon, president of Canadian Music Week. Adding, "They've justly earned their reputation as Canada's greatest band. They truly are rock icons. Their popularity today, almost 40 years after they originally formed as Chad Allen and The Reflections in Winnipeg in 1962, is as deserved as it is remarkable."

The band's career has spanned five decades, spawning such hits as "American Woman", "Undun" and "These Eyes". They were the first Canadian rock band to become famous across North America, and after a long-time hiatus while members built successful solo careers, they are back in full swing currently touring the continent.

Canadian Music Week will be taking place at the Westin Harbour Castle Hotel in Toronto. It includes two conferences, five awards shows and a music festival featuring over 250 bands in 25 venues. For more information, visit www.cmw.net.

Wave Gets #1 Honour from SOCAN



Wave's Paul Gigliotti, Ben Dunk, Wave's Dave Thomson, SOCAN's Irene Zeltway, BMG Music Publishing Canada's Robert Ott and SOCAN's Brad van der Zanden.

The Society of Composers, Authors and Music Publishers of Canada (SOCAN) has presented Dave Thomson and Ben Dunk with a Number 1 plaque in recognition of their song "California" performed by the Niagara Falls duo, Wave.

This award represents the first SOCAN Number 1 plaque for Thomson (guitarist for the band), and the second for Dunk who

was previously honoured for co-writing Adam Gregory's hit, "Horseshoes". The song "California" reached Number 1 on Much Music's Video Countdown on August 10, 2001 and is the band's first single off their debut album.

New Western Prairies CD Manufacturer

Setting up shop in Edmonton, AB, privately-owned MEHco Inc. has brought the Western Prairie Provinces an in-house, state-of-the-art CD reproduction and fulfillment facility to fill the increasing demand for customized CD products, services and duplication in mid-western Canada.

MEHco President, Susan A. Munro, announced that the business will be focusing on the needs of music, video and hi-tech

business in Alberta, Manitoba, Saskatchewan and beyond. Additionally, it will also work at enhancing the competitiveness of Western-based software and gaming developers, multimedia and advertising agencies, Internet and Web service providers, as well as audio, film and video producers.

Munro also stated that she sees MEHco Inc. being built on three fundamentals: a no-nonsense commitment to help meet

the customers' needs, the ability to provide the highest quality reproduction services in the world and also being creative, innovative and reliable.

For more information, contact: MEHco Inc., 17325-105 Ave., Edmonton, AB T5S 1H2 (780) 488-4673, FAX (780) 953-4757, susan.munro@mehco-inc.com, www.mehco-inc.com.

Attomik Finds Support Over Seas

As a legendary Toronto-based indie band, Drop Kick Me Jesus pummeled the country with their music, but even a loyal fan base and collection of solid songs wasn't enough to take them to the level they wanted to be at. Digging deep, the band decided to change their musical focus and set their sites not on Canada, but on the Old World, Europe.

The theory worked; Attomik has been signed to German label Distel Media and their album is being distributed by Sony Music Distribution throughout Germany, Austria and Switzerland. "I want to get my music to as many people as I can around the world. To do that I had to change the plan a little bit. We started thinking 'what kind of bands are successful?' We looked at AC/DC, Metallica, Oasis, Moist, Blur and the list was endless. It became pretty evident that you need a one-word name, something that is palatable to many languages. I started writing songs that were a little more single oriented as opposed to album oriented, we hooked up with Dale Penner [Holly McNarland, Econoline Crush, Matthew Good Band and Nickleback] and we started producing a record," explained Nick Lombardi, the band's lead vocalist and rhythm guitarist.

Shedding some light on why the band felt the need to take a bit of an unconventional route (at least geography-wise) to become a success, Lombardi said, "I'll be honest, Canada has some of the best artists in the world. Some of the best artists in every genre, music, arts, theatre, sculpture, you name it we've got it because of our diverse culture. We also have a very good support system here as far as fans and the government. The only problem is the industry isn't a very trend setting industry, it isn't a leading industry – it's a following industry."

"Unfortunately most of the major labels in Canada make the majority of their business and profit off distributing international acts. The people here are great, but the industry is a little bit behind, so we basically said 'That's no problem.



We can do the Canadian thing forever, but let's get something in other markets that would in turn help us here.' Signing over the stuff in Germany can't hurt me anyway – it can only make my life better here and there. I don't want to slag the Canadian music industry, but I think that there is definitely room for an evolution in it. There is definitely room for risk taking, which they're really not doing."

Further clarifying this point, he continued, "Canadian labels want you to be a hit before they'll sign you, they want you to sell 100,000 records before they'll give you a chance. So we took matters into our own hands and said 'Let's go across the pond and see what we can get.'"

And get something they did. On top of their success in Germany, Austria and Switzerland, Lombardi said the band is looking at moving into the markets of India, France, Italy and the Netherlands. "Foreign markets are great because you can actually sustain a living in those markets without anybody in Canada knowing who the hell you are – I Harem Scarem is proof of that. We would have never heard of the Moffets had they not been signed in Germany first."

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Scholarships for Percussionists

The Percussive Arts Society (PAS) has announced two new PASIC scholarships in memory of Cloyd Duff and Steve Ettleson.

Duff, who died in March of 2000, was timpanist for the Cleveland Orchestra from 1942 until his retirement in 1981. Largely regarded as one of the finest timpanists of the 20th Century, Duff was known for his beautiful tone and his flawless musicianship, this led to his election to the Percussive Arts Society Hall of Fame in 1977.

Steve Ettleson was originally a drummer who worked with Juliet Prowse, Pearl Bailey, Leslie Uggams and Perry Como. In 1982 he began his career in the business side of the industry and spent the next two decades working for Paiste Cymbals, Drum Workshop, Yamaha Corporation, Remo and Evans/D'Addario. Sadly Ettleson was hit and killed by a car in May 2001.

Commenting on the scholarships, PAS President Jim Campbell said, "With these new scholarships PAS will be able to provide more to our future percussionists."

Campbell also wished to thank the founding members of the Cloyd Duff PASIC Scholarship Fund – Mrs. Cloyd Duff, Pearl Corporation and Adams Musical Instruments, as well as the many friends of Steve Ettleson around the world that funded the Steve Ettleson PASIC Scholarship Fund.

To apply for PASIC and other available scholarships a student must submit an application form with the required information and materials by June each year. For applications or additional information, contact: Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507 (580) 535-1455, FAX (580) 353-1456, percarts@pas.org, www.pas.org.

Junos Up For Grabs

The Juno Awards are coming and if you are a Canadian recording artist who has released a record in the past year you could be placing one on your mantel. To see if you qualify get in touch with the Canadian Academy of Recording Arts and Sciences (CARAS) as they are currently soliciting Juno submissions from Canadian artists, hurry though, the cut off date is November 14, 2001.

Some quick facts to prove that awards don't just go to the platinum album sellers, of the 37 categories, 29 have absolutely no sales qualifications. Also, artists don't have to have national distribution to be eligible and a recording doesn't have to meet Cancon regulations – you just have to be Canadian.

Not only that, you can submit your own work; if you are an artist, songwriter, producer, recording engineer or video director you can make a submission and skip on waiting for someone else to notice you.

All submission forms are downloadable from the CARAS Web site, www.juno-awards.ca, or give their offices a call at (888) 440-JUNO and get the forms mailed or FAXed to you.

NXNE Showcase Deadline

That's right, it's already that time of year again – time to get your applications in for North By Northeast (NXNE) 2002 set to hit Toronto June 6-8, 2002. Largely known as Canada's leading new music showcase event, submissions are being accepted between November 1, 2001 and January 18, 2002. Also, the fun doesn't stop with just playing to the masses of people at the NXNE Festival. By submitting an application for the showcase, all Canadian submissions will also be considered eligible for the Edge 102 2002 New Rock Search Showcase as well as the Galaxie Rising Star Award, which features a cash prize of \$3,000.

Plus if you are selected to play the NXNE Showcase you'll immediately be in the running for the prestigious title of Best Canadian Unsigned Band. This is an opportunity that brings with it a prize pack that includes free studio time from umbrella Sound as well as national distribution of your CD by Universal Music and HMV.

To get your official showcase application form set your browsers to www.nxne.com or contact NXNE Headquarters at 189 Church St., Lower Level, Toronto, ON M5B 1Y7 (416) 863-NXNE, FAX (416) 863-0828, tbird@nxne.com.

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And The Jeff Beck Fender Strat Goes To...



The Fabulous Jeff Beck *CM* Fender Giveaway winner has been announced much to the happiness of 39-year-old Kemptville, ON resident, Stephen Hibberd. A long time musician, Hibberd plays both guitar and drums and recently released an acoustic CD called *Tales from the Trail* with his brother under the name Radiation Ranch. He won the contest after a mid-September ballot draw.

Entering after reading about the contest in *Canadian Musician*, Hibberd is now the proud owner of a Signature model Jeff Beck Fender Stratocaster complete with hard-shell case (a \$2,399 value). Hibberd was one of thousands of entries that were received by the magazine after a full-page advertisement featuring the contest ran in the May/June, and July/August 2001 issues of *CM*. "Now all you guys need to do is host a contest so I can get a new amp," said Hibberd jokingly.

Nadjiwan Gets Nod From Nammys

Canadian Aboriginal musician Marc Nadjiwan was recently nominated in the category of Best Pop/Rock Recording for his album *Awake* at this year's Native American Music Awards, also known as the Nammys.



The album, Nadjiwan's third, was released in May of 2000 by Heading North Music and was also nominated at the 2000 Canadian Aboriginal Music Awards. For those unfamiliar with 31-year-old Nadjiwan, he was born in Lynn Lake, MB and grew up in Thunder Bay, ON. Picking up guitar when he was 16, he played in a band called Small House Stories before going to Fanshawe College's Music Industry Arts program. In 1994 he began recording and performing under the name Nadjiwan and has since moved to Toronto to further his musical career.

The awards were held October 20th, in Albuquerque, NM, and the results of the awards ceremony were not yet available at time of press.

Jazz i.d. Performers Announced

The Canada Council for the Arts, organizers of Jazz i.d. a nationwide competition of young Canadian jazz musicians, recently announced five winners who will perform their work at Jazz Expo - Canadian International Jazz Convention.

The winners are David Braid Sextet, Bryn Roberts Group, Tom Daniels Trio, The Donny Kennedy Quintet and the Quinsin Nachoff Quartet. The artists were chosen from among 61 submissions through a process of peer evaluation comprised of jazz musicians and members of the Canadian jazz community.

"My congratulations to the winners! These young artists and groups represent the new generation of jazz musicians in Canada," said Council Chairman Jean-Louis Roux. "This collaboration with the Canadian International Jazz Convention will, I am convinced, prove to be fruitful and extremely positive for these young musicians as well as for the jazz industry in Canada."

Musical excerpts of the winners' compositions can be heard at www.canadacouncil.ca/jazzid, and were performed live at the Jazz i.d. Showcase which took place Friday, Nov. 2, 2001 at 7:30 p.m. in the Queen Elizabeth Theatre, Exhibition Place.

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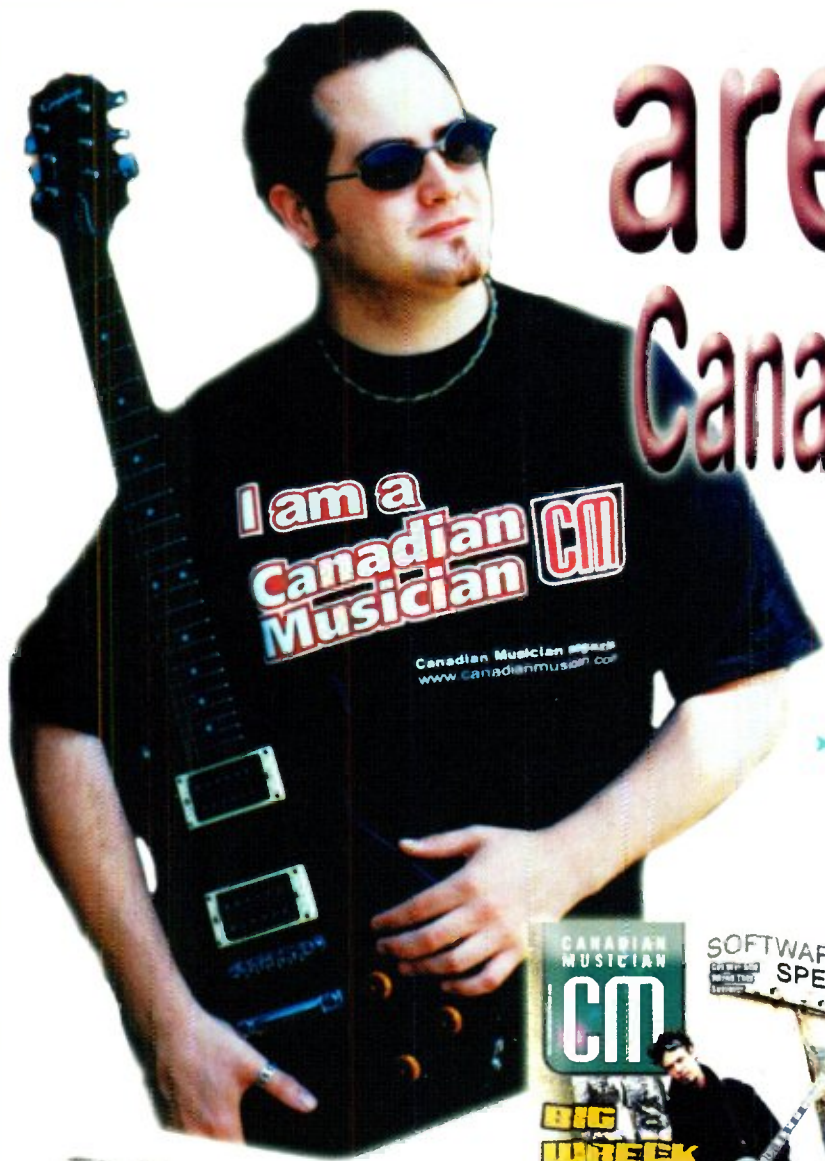
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Events

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Toronto, ON, November 2-4, 2001
(866) 566-JAZZ, (416) 531-2024,
www.jazzexpo.ca

7th Annual Northeast Regional Folk Alliance Conference

Lake Harmony, PA, November 9-11, 2001
(215) 546-7766, FAX (215) 732-7023,
info@nefolk.org, www.nefolk.org

Percussion Arts Society International Convention (PASIC)

Dallas, TX, November 14-17, 2001
(580) 353-1455, FAX (580) 353-1456,
percarts@pas.org, www.pasic.org

Midwest International Band & Orchestra Clinic

Chicago, IL, December 18-22, 2001
(847) 729-4629, FAX (847) 729-4635,
midwestc@wwa.com, www.midwestclinic.com

International Association of Jazz Educators 29th Annual Conference

Long Beach, CA, January 9-12, 2002
(785) 776-8744, FAX (785) 776-6190,
info@iaje.org, www.iaje.org

DJ Expo West - The Club Show
San Francisco, CA, January 29-31, 2002
(516) 767-2500, FAX (516) 767-9335,
www.djtimes.com

East Coast Music Awards and Conference

Saint John, NB, January 31-February 3, 2002
(902) 892-9040, FAX (902) 892-9041,
ecma@ecma.ca,
www.ecma.ca

14th Annual International Folk Alliance Conference

Jacksonville, FL, February 21-24, 2002
(301) 588-8185, FAX (301) 588-8186,
fa@folk.org, www.folk.org

Canadian Music Week 2002

Toronto, ON, March 7-10, 2002
(416) 695-9236, FAX (416) 695-9239,
info@cmw.net,
www.cmw.net

South by Southwest (SXSW) 2002

Austin, TX, March 8-17, 2002
(512) 467-7979, FAX (512) 451-0754,
sxsw@sxsw.com,
www.sxsw.com

25th Annual Dallas Guitar Show and Music Fest 2002

Dallas, TX, March 23-24, 2002
(972) 260-4201, FAX (972) 243-5193,
www.guitarshow.com

31st Annual Juno Awards

St. John's, NF, April 14, 2002
(888) 440-JUNO, www.juno-awards.ca

Missouri Southern International Piano Competition

Joplin, MO, April 22-27, 2002
(417) 625-9755, FAX (417) 625-9798,
msipc@mail.mssc.edu,
www.mssc.edu/msipc

Atlantic Band Festival

Halifax, NS, April 25-27, 2002
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North by Northeast Music Festival and Conference (NXNE)

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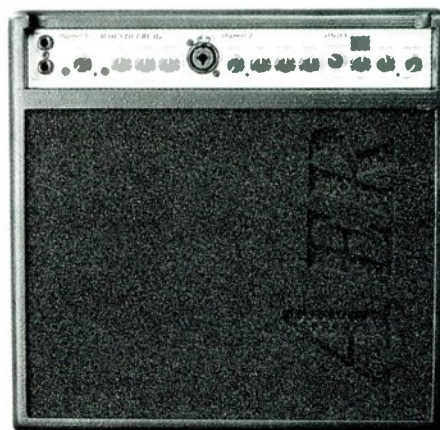
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Get To Know Visitors And Audience



Obtaining an audience and getting visitors are one of the main reasons Web sites are designed. Whether you are attracting visitors to a personal page or business page, the bottom line is that the site should somehow benefit the visitors who access it.

There are two main methods of getting to know your visitors.

1) Sign up for a service, purchase software, or install scripts that gather information and demographics about your visitors and your site. Most of these types of services provide you with daily, monthly and annual information such as:

- Where visitors are coming from.
- The number of visitors your site receives.
- Which pages are visited most often.
- Which pages visitors entering and exiting on.
- What your visitors are looking for.
- The type of browsers your visitors are using.
- Whether or not visitors have JavaScript enabled on their browsers.
- Which operating systems your visitors have ... and much more.

Most services charge a monthly fee, some are free and some allow a free trial period. For services check out Super Stats (www.superstats.com), Site Stats (www.sitestats.com), Right Stats (www.rightstats.com). For software check out WebTrends (www.Webtrends.com) and for scripts visit HotScripts (www.hotscripts.com).

2) Gather information about your visitors directly from your site.

Here are some easy methods of gathering information about your visitors directly from your site by allowing visitors to providing you with the information they want.

- Ask your visitors which pages they enjoyed the most.
- Add a 'Rate Our Site' script to your site.
- Include a form or e-mail address where you ask your visitors what information they are interested in on your site.
- Provide an online form or e-mail address where visitors can submit general comments about your site.

Another suggestion I have is to create a page on your site called "Getting To Know You." This page would contain the information gathering methods suggested above.

What can you do with this information about your visitors?

From all the information that you have gathered about your visitors and audience, you can:

- Send them information, newsletters, flyers etc., via mail or e-mail about your products and services according to their interests
- If you would like to advertise information, products and services on your site, put it on the high traffic pages or the page visitors enjoy the most.
- You can modify and improve your Web site design and content according to the rating of your site, general comments and browser information.

Getting to know your audience will benefit you and your visitors!

Kelly Embleton is Computer Services Coordinator for Norris-Whitney Communications Inc.

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... If you are interested in learning HTML or just looking for a certain piece of HTML code for a Web site, then visit **HTML Goodies**. HTML Goodies provides online tutorials on HTML topics such as backgrounds, images, frames, forms and more. This site also has information for Web masters on tips, reference pieces, discussions, style sheets, Java scripting, Java applets and CGI scripting. If you prefer, you can view all the goodies on this site through the Master List. Drop by HTMLGoodies.com at www.htmlgoodies.com.

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by Paul Lau

Roland VS-2480 Digital Studio Workstation

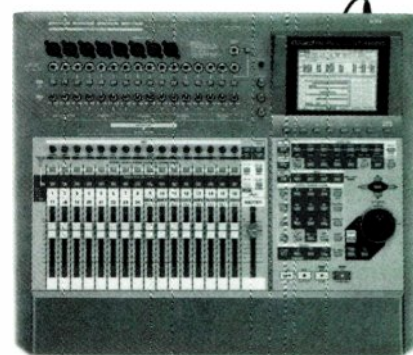
Recently I went to Roland Canada Music to see the new Fantom keyboard workstation, but I was pleasantly surprised by Peter Lafferty of Roland when he gave me a quick overview of the VS-2480! Being a previous owner of a 1680 I was very anxious to get it into my studio and check it out! Roland has always been known for its vision in music technology, and this is no different.

The 2480 looks and feels "confident" – a piece of technology that you can really sink your teeth into. Let's look at the rear of the unit first. The setup was rather quick and easy, a PS2 mouse that came with the unit and ASCII keyboard hookup in the back. There is a VGA out and presto, huge colour monitor display! (It will have a 21" monitor, in this version, software, the movable mouse and editable wave forms are not displayed but will be soon). Since I don't have digital monitors I unfortunately could not utilize the coaxial digital out to check it out. There are also optical outs and wordclock/SMPTE in. There are eight balanced/unbalanced outputs and two RBUS connections.

Now, these RBUS connections allow you to expand up to an additional 16 XLR/TRS (ADA7000) or 16 channels of AES/EBU (AE7000). You do the math – just tons of ins and outs with 24-bit A/D-D/A converters with 56-bit internal processing. Two

accessory items I didn't get to play with are the VE7000, which provides a knob-based control over all channel strip parameters, a surround sound panning joystick, and the MB-24 level meter bridge. (It has MIDI connections for these two).

The 2480 is equipped with a SCSI port that allows one to be hooked up to a CD-RW and external SCSI hard-drive to backup song files. Last but not least, on the rear there is not just one, but two, phonojacks with two separate phonojack volume controls on the top surface of the unit. Now *this* made a lot of sense to me! This leads us to the hardware features on the top surface of the 2480. The 2480 also features a full-blown, 64-channel digital mixer, onboard 48-channel dynamics processing with 4-band EQ and filter per channel. For routing signals, there is EZ routing which is easy! (No pun intended.) The 17 faders can be switched between 1-16 and 17-24, but more interestingly and functionally these are motorized faders that can have their exact positions stored as "scenes" and instantly recalled at a push of a button. With that in mind, there are 24 tracks of digital recording with 384 virtual tracks – what does this all mean? Go crazy and record. Overdub forever. The only problem here is that you could forget what you've done! The 2480 alone can record 16 tracks simultane-



ously, 5.1 Surround Sound is already incorporated in the 2480 using the mouse or VE7000 as I had mentioned earlier.

The 2480 also uses IDE hard-drives which means one can load up the recorder with a lot of storage drives very inexpensively. Included are two stereo effects processors that have the state of the art studio quality reverb, delay, COSM guitar/amp/speaker models as well as mic modeling – there are 36 effects algorithms. The mastering tools include split-frequency compression, enhancers, limiters and parametric EQ. Something that Peter showed me that caught my eye that was quite innovative, and may be trendsetting, was the "Phrase Pads." On the 2480 the phrase pads function with up to 24-note polyphony to trigger single shot samples directly from the disk, this would be really interesting for loop based producers! Laying down my own tracks for a trial demo I found the 2480 extremely intuitive and not too complex to work with.

With all these features, I guess the most relevant factor is how does it sound? I think it sounds stellar and sonically professional. Overall, the Roland VS-2480 is an innovative recording piece of technology, the all in one, compact yet a powerhouse!

Manufacturer's Response: Currently Roland offers eight RBUS compatible products. Paul has mentioned the ADA-7000 8X8 A/D break-out box and the AE-7000 AES / EBU interface. Roland also offers the DIF-AT Lightpipe/T-DIF interface and the RPC-1 RBUS to PCI interface for direct connection to a PC/Mac computer. Other RBUS compliant products include the XV-5080 sample playback/synth module, the VSR-880 rack-mounted V-Studio, the VM-3100Pro and VM-7000 series digital mixers.

The manufacturer's suggested retail price for the VS-2480 is \$6,895, including a mouse and one free effect card.

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

Paul Lau is a Creative Music Digital Audio/MIDI Consultant, Owner of SNC Christian Productions and SoundLab3, and Music Software Consultant for Steve's Music, and PC-Mega Computers, Toronto. You can also hear Paul on his new solo release gospel album Do You Know Jesus?, and is member of the band Scatter17. You can reach him at docaudio@inforamp.net.

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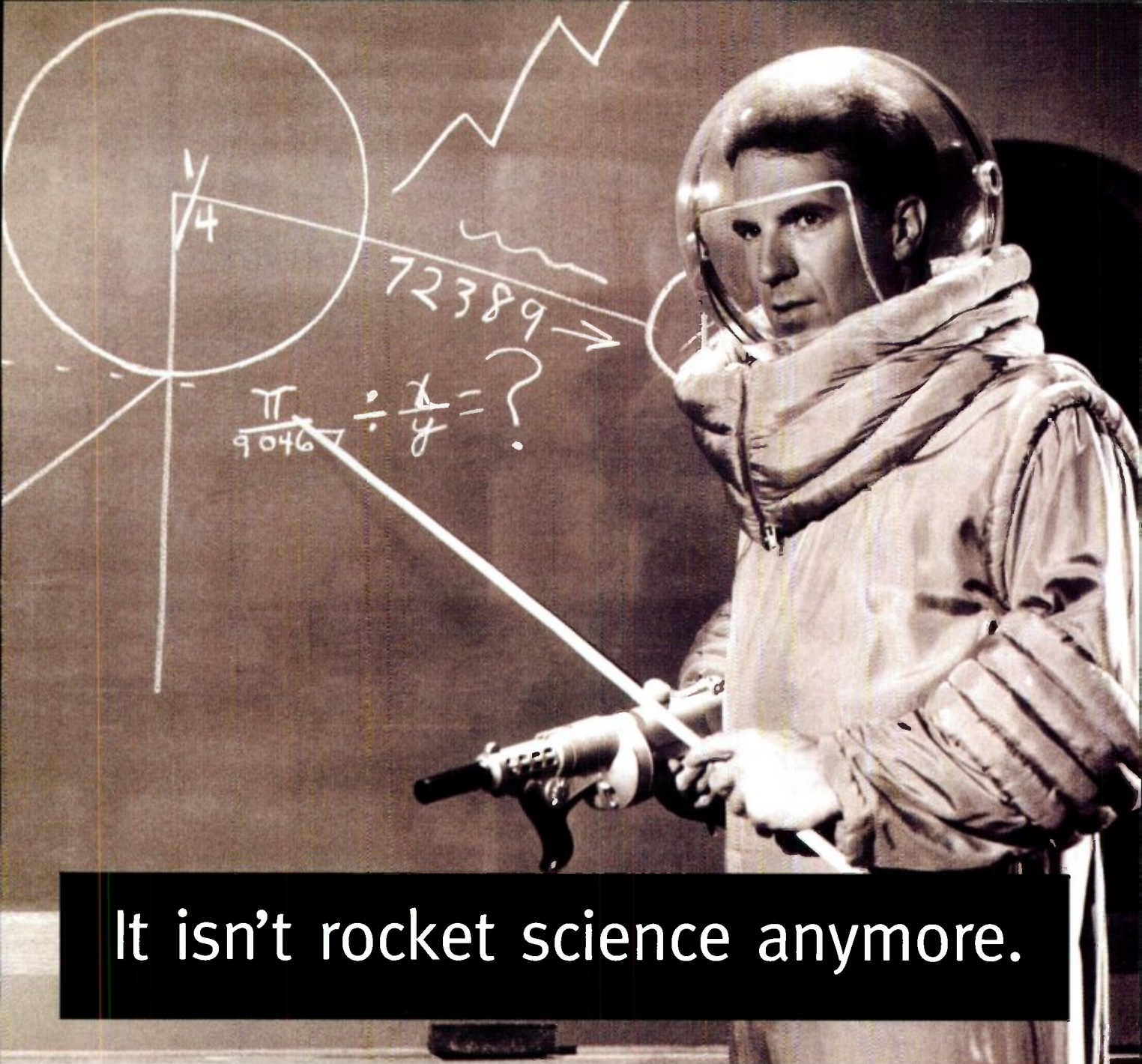
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Making The Connection The Fender Pro Audio Primer

By Tom Butler

Published by the Fender Musical Instrument Company, this text is a basic primer for anyone interested in pro audio. Areas covered include:

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ROAD test

TC Electronic G-Major Guitar Processor and G-Minor MIDI Foot Controller

by Bernie LaBarge



G-Major Guitar Processor



**G-Minor MIDI
Foot Controller**

I had to chuckle at first when *CM* phoned to ask me to review a guitar processor. Anyone who knows me is aware of my aversion to outboard gear (see my "Play Naked" article in *CM* sometime in 1998). But then I figured, "Perfect! I'll start with a completely open mind and a completely unopened owner's manual."

Out came the processor. I plugged it into my blackface Princeton Reverb II. The processor's input and output jacks are on the back. I'd like them better on the front (at least the input jack). I powered it up and started twiddling the knobs. Instant gratification! It was immediately apparent that the G-Major is full of great sounds, with no negative effect on the original guitar tone. That's extremely important to me.

The G-Major contains noise gate, compressor, chorus, flanger, vibrato, resonance filter, phaser, tremolo, panner, delay, pitch, and reverb. Lots of stuff. But why no distortion? I'm from the old school. Give me a fuzz tone and a wah-wah and I'm there, so having no distortion options isn't a good thing as far as I'm concerned.

The G-Major has 100 factory presets (editable), and 100 user presets. I dialed through every factory preset and found the potential for some very beautiful sounds. The reverb, delay, and the octaver particularly impressed me. There is a "tap" button on the front panel so you can match your delay or tremelo to the tempo of your tune. I had very little trouble deciphering the front panel. This unit is very easy to work. For instance, when you use a factory preset, the applicable effects light up on the panel, and you can edit each effect by double-clicking on it. Nice feature to help you get your own sound.

The G-Major has a tuner that is always on. There's a master mute to enable silent tuning (USE IT!). There is a routing feature to organize the effects as you prefer. You can also switch between up to four channels on your Preamp/Combo with the built-in Relay Switching.

All in all, this is a very powerful and versatile piece of outboard gear. TC Electronic makes great stuff, and I would recommend this unit whole-heartedly.

I also tried out the G-Minor MIDI Foot Controller. It enables you to utilize many of the features of the G-Major with great ease. You can "tap in" global tempo, switch effect blocks on and off, select the presets, mute the outputs for silent tuning, switch your amp channels, and lots of other MIDI-related things. The controller features an LED window to display your preset number as well as the progress of your tuning. If you're going to spring for the G-Major, buy the G-Minor too, especially if you play live. Both of these units deserve serious consideration if you're shopping for quality outboard gear. Enjoy.

Manufacturer's Comments: From TC Electronic's Jim Bellamy: "We leave the good distortion and wah to the guys that can do it well – namely good preamp manufacturers (which people are very picky about) and good wah-wah pedal manufacturers."

The manufacturer's suggested retail price for the G-Major is approximately \$1,099 Canadian, and the G-Minor is \$249.

For more product information, contact: Power Group Ltd., 6415 Northwest Dr., #22, Mississauga, ON L4V 1X1 (905) 405-1229. FAX (905) 405-1885. sales@power-music.com, www.power-music.com.

Bernie LaBarge is a 40-something guitarist with numerous recording and live credits, including Fraggie Rock, a Juno nomination, several solo records, Kim Mitchell, Tower of Power, Cassandra Vasik and many others. Bernie currently plays Fridays at The Orbit Room in Toronto with Off The Record, and Saturdays at The Orbit with The Dexters. Bernie's song "Nancy, Nancy" is featured in the documentary about legendary record producer Jack Richardson, to be released in the spring of 2002.

ROAD test

RØDE NT1000

Cardioid Condenser Microphone

by John Klepko



Not another large-diaphragm microphone! You probably can't help but notice the recent rash of suave vintage-looking 1" capsule condenser microphones released on the market over the last few years by both established and unknown-upstart manufacturers. Trying to choose the best buy becomes a dumbfounding exercise with so many options for these under-\$1,000 mics. And, they seem to share many of the same characteristics of typically much more expensive models from classic microphone companies like Neumann and AKG. Could these lower cost alternatives really be as good?

Along comes the new NT1000 condenser from RØDE to knock you off your tuffet. RØDE entered the professional studio microphone market in 1990. Despite their name (of Swedish origin), they are based out of Australia. The NT1000 is the latest addition to their product line along with a vacuum tube-based version called the NTK. The NT1000 is a single pattern (cardioid) FET powered model that has an "externally biased" capsule where the condenser backplate is polarized in true condenser fashion through phantom-powering as opposed to some condenser mics that have the backplate permanently pre-polarized at the factory – usually called "electrets."

Visually the microphone has a fine quality to it with a very sturdy and well-tooled construction. The body of the mic is symmetrical all the way around and has a ultra smooth satin nickel finish. It is heavier than

you might expect from a microphone of its size – but this is only testament to its rugged (yet elegant) construction.

The NT1000 comes with a pivotal stand mount that seemed quite maneuverable yet stiff enough to maintain its position especially noteworthy with such a weighty microphone. A shock mount (model SM-2) can be purchased as an extra option.

No inspection of gear would be satisfied until I could get a peak under the hood. Some mics would take a safe-cracking expert to open up and inspect the inside. Not the NT1000. It's probably the most permissible mic I have seen to allow simple and easy access to both the electronics and the capsule areas. Here again, the construction was simple and uncluttered with well-laid out and solidly attached components. The NT1000 does indeed feature a 1" diaphragm that is attached to its mount via four screws that also set its tensioning. An interesting feature here is how the whole capsule and mount sits perched atop a rubber dome-shaped base. This base acts as a shock absorber for the capsule to reduce low frequency structural vibrations from exciting the diaphragm. Atop the capsule, there is an additional rubber guide mount that appears like a hat, but its absorbent spongy texture acts to

terminate the opposite end of the capsule to the top inner side of the microphone's protection grill. The reduction of low frequency mechanical vibrations is at its most effective point here in the signal path (right before the capsule). Relying on electronic filtering to reduce these vibrations would not address the problem of how these longer wavelength disturbances might cause intermodulation distortion of the upper frequencies.

In line with its simple design approach, there are no high-pass filters or pad attenuators on the NT1000. This has the advantage of maintaining a clean and straightforward signal path as well as keeping costs down.

The specifications reveal a very sensitive (high output) mic with an astonishingly low equivalent noise floor rating of 6 dB SPL A-weighted. The resultant strong signal-to-noise ratio seems well suited for a generation of digital 24-bit recording. Other situations that this would be desirable would be for Foley sound effect recording, and distant mic placement as often encountered in classical music. But the NT1000 is certainly ready for the high sound pressure levels of rock music as well with its relatively high maximum SPL rating of 140 dB. This is above normal for a large diaphragm condenser microphone.

I compared the NT1000 to three other similar mics: A Neumann TLM 103, a Neumann U87 (circa 1975), and an Audio-Technica 4033 (1st generation circa 1992). It fared quite well against all of them although the (much more expensive) U87 had a smoother tone with highs (probably due to its age).

The effect veness of the shock-absorbing features of the NT1000 was quite apparent when I tested handling each microphone. The noise was far more suppressed on the NT1000 than any of the other mics. I ended up using it to record a 6-string acoustic guitar and hi-hat overdub. The resultant sounds fit quite well into the mix.

Overall, I find it a good microphone and a pair of these would make a smart addition to any practical microphone collection. Its durable construction and sound reveal a well-thought out design.

The manufacturer's suggested retail price for the RØDE NT1000 is \$595.

For more product information, contact: Audio Distributors International, 1275 Newton St., # 6, Boucherville, PQ J4B 5H2 (450) 449-8177. FAX (450) 449-8180. info@adi-online.net. www.adi-online.net.

Specifications

Capsule: Externally polarized 1" pressure-gradient condenser
Active Electronics: Unity-gain closed-loop impedance converter; JFET input with bipolar buffering
Polar Pattern: Cardioid
Frequency Response: 20 Hz - 20 kHz (+/-6dB)
Output Impedance: 100 ohms (50 ohms per leg)
Sensitivity: -36dB re 1V/Pa (16 mV @ 94dB SPL) +/-1dB
Equivalent Noise: 6dB SPL (A-weighted per IEC268-15) +/-1dB
Maximum Output: +13dBu (@ 1 kHz, 1% THD into 1 K load)
Dynamic Range: > 134dB (A-weighted, per IEC268-15)
Maximum SPL: > 140dB SPL (@ 1 kHz, 1% THD into 1 K load)
Signal/Noise Ratio: > 83dB (A-weighted, per IEC268-15)
Power Requirements: 6 mA @ P48 (35 V - 53 V)
Packed Weight: 882 gm (Mic only 682 gm)

John Klepko Ph.D. is a sound engineer/producer and musician based in Montreal, PQ. He also teaches courses in sound at McGill and Concordia Universities. He can be reached via e-mail at klepko@music.mcgill.ca.

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lenny breau guitar lesson

Lenny Breau developed and pioneered his unique style of playing and many musicians and guitarists today are intrigued with his contributions. There are many aspects of Lenny's playing but the area of study I would like to discuss for this article is Lenny's choice of two-note comping (essential tones) while simultaneously melodies are to be played on top.

I have three ways I would like to explain my interpretation of Lenny Breau's playing and in my humble way explain my insight to help guitarists gain understanding into Lenny's playing.

Lesson #1 will explain in the non-theoretical more intuitive approach.

Lesson #2 will explain it in a more theoretical approach.

Lesson #3 will explain it to open the mind even further and see the endless possibilities that can be explored for a lifetime of work and experimenting. (See next issue for lessons 2 and 3.)

Lesson #1: Two Note Chords and Melody on Top

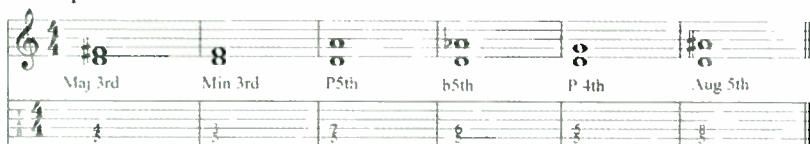
I like to explain Lenny's playing from an intuitive understanding. Imagine you were given a guitar on a small island and the first lesson explained to you was to learn five two-note chord shapes. You were told that these were the chords you would use to make songs, and the other fingers were used to finger melody notes to play along with these chords.

Basically all you were told was to use one or two fingers to finger these two-note chords, and the other fingers were used to play melody or friendly notes in that area of the fret board around those two-note chords. To start all you were given was these two-note chord shapes:

Example #1A

Maj 3rd interval, min 3rd interval, perfect 5th interval, flat five interval (tritone), 4th interval and the augmented interval (see tab examples).

Example #1A



Example #1B



Here in Example #1B is a suggested chord sequence for these two-note chords, and suggested melody notes: learn the examples I have given but be sure to change the melody notes and the rhythm of the melody. Also get used to changing the rhythm of the two-note comping chords. Play them with any rhythm you find pleasing, but remember to play the two-note chord rhythmically independent of the melody notes. The use of syncopation and a slight swing feel will really help you achieve this independence of parts.

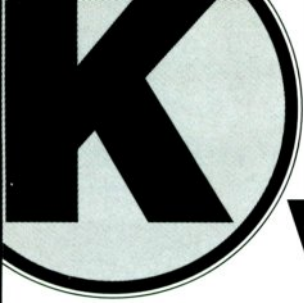
Example #1B

To conclude Lesson #1 now compose as many of these little songs using lesson #1 as your basis.

Rick Washbrook is a Jazz guitarist performer and teacher in Toronto. His Lenny Breau tribute album, A Gypsy's Bed is receiving critical acclaim from the likes of Don Thompson, Terry Clarke, Liana Boyd, Jamey Aebersold, David Foster, Dave Young, Denny Breau and many more. It is obvious Washbrook holds great respect and love for Lenny's contributions, but Washbrook's style is not faceless he is inventive and eclectic with a masterful lyrical delivery. Washbrook is also the author of seven guitar instruction videos entitled The Intuitive Lenny Breau For The Advanced Guitarist. You can hear Washbrook and see his instruction video content on his Web site at www.washbrook.com.



by Rick Washbrook

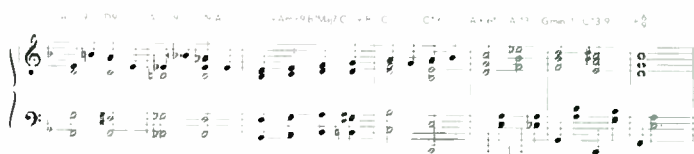


Keyboard

Warm-up and linear sprints

Another Chord Toner

This chord toner is an etude that covers many chords, with a few added surprises. It's shown here in the key of F Major. Once you've mastered it (it need not be too fast), try playing the entire etude in other keys. Most importantly, keep a steady rhythm and a clean sound.



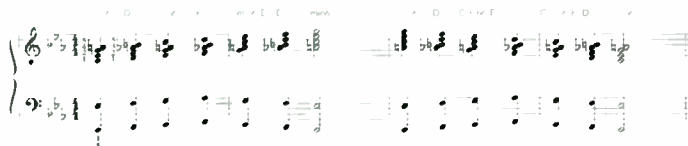
Warm-Ups

These linear sprints help build stamina in two areas: 1) the left hand plays a bass boogie riff that can be quite ferocious at up-tempo; 2) the right hand has an octave trill that lasts as long as you can stand it and then some. The object here is to keep this riff going as long as you can at a decent tempo and with a quality sound.



Chord Toner

Here is an etude featuring alternating minor and diminished chords. The right hand plays a close-position, four-note chord while the left hand moves in blocked 10ths. If the left-hand stretch is too wide for your hand, roll from the bottom note to the top and use the damper pedal to sustain both sounds together. The progression is also given in descending order. If you can, play this in all keys, observing the pitch alterations.



More Warm-Ups

In the above exercises, a crossover is sometimes used to play a line across the span of several octaves. In this linear sprint, the right hand gets a workout on playing rapidly through four octaves on its own. The left holds down an octave trill while the right hand plays a pattern from the minor scale. Play in all keys.



Tom Brislin is a keyboardist, vocalist and songwriter who appears regularly in the New York and New Jersey areas. He has performed and/or recorded with artists in many styles of music including Meat Loaf, Glen Bartnik and Michael Brecker. Currently, he fronts the original modern-rock band, You Were Spiraling, and has produced the band's two CDs: You Were Spiraling and The Hello CD.



by Tom Brislin

think wide for success



When I was asked if I'd be interested in doing another column for this issue, I was for the first time not quite sure. I thought that I've covered everything that I believed in throughout the numerous columns over the past months, so I felt that I had nothing to offer. Then after a show last week a young aspiring bass player came up to me and said that he wanted to be a successful musician

and that I was a role model that he wanted to pattern himself after. I thought to myself "Wow" but all he knows of Orin Isaacs is the musician he sees on TV, there is another Orin Isaacs that he has no clue about. And so I'd like to share my "Think Wide" philosophy with those who care to hear it.

When I decided I wanted to be a professional musician I immediately decided I wanted to be the best I can be, but most of all I wanted to be successful. The word successful can be confusing because it means different things to different people. My interpretation and focus was simple I wanted to do what I loved and get paid well for it.

My big brother went to university on scholarships and has a great career in the Information Technology field. He has a nice house, two cars, his wife is a stay at home mom with three kids, and most of all, he was happy. To me, he was successful and I wanted the same thing. So what did I do? I studied. Not only music, but business. I was never big on going to school so I read books on business like *Think and Grow Rich*, *The E Myth* and *The Power Point*. Then I read industry books like *The Hit Men*, *Off the Charts* and *Moguls and Madmen*. In between I read every single music-related magazine I could get my hands on. This helped me get the full picture of the music business since I was studying every single aspect of it. The message that was clear with the business books was that you had to have a laser focus, passion, will, persistence, and most of all the ability to embrace change. That's how I developed my "Think Wide" approach, in business terms they might call that diversification. The ability to be known for one thing while in fact you have interest in several others. How does this "Think Wide" approach apply to being a bass player?

Well it's simple: my focus was being a professional musician, but most of all a professional. My vehicle was music and my specialty was bass. That doesn't mean that I can't do other things other than play a bass, like produce and compose. I've always been one to try and figure out the complete and full picture of any venture that I've been involved in. Meaning, if I got called for a studio session and was

hired by a music producer, I thought if he's hiring me then someone is hiring him. That someone gave that producer a budget to deliver this product which is being used for something that is bigger than everyone involved who put it together. So in short the lower you are on the totem pole, the less you are involved in the overall project and in turn the less you made. So for me it was simple, I tried to get higher up the ladder. I have a very straightforward approach to the business of music and it goes like this: Music has to be written, then played, then recorded, then distributed, then administered. Ask yourself how many jobs of those five key steps do you have? That is where the "Think Wide" philosophy comes in. The more you are involved with the overall whole of the pie the more pieces of it you get. So the kid that wants to pattern himself after me is really only seeing one aspect of my career. He doesn't know about the other projects I'm involved in, and to what capacity either. I like to have a minimum of three out of five of those jobs covered with other productions that I work on. Actually I don't even think of myself as a bass player when I met with producers of other TV/Films/Stage Shows etc. I wear several hats and the last hat I have to worry about is who is going to play the bass. Whenever someone says to me they want to be this or that in the music or entertainment industry I always asked the question "How many success stories do you *personally* know in the business?" If the answer is none than you know how hard you have to work to be that one. If the answer is one or two than you're one of the lucky ones and you have an opportunity to bleed those people of their knowledge and know how and to further develop a relationship with them. If the answer is several, then you're probably not doing too bad yourself. The reality is that most success stories in this and any business have a lot more going on than you think. They have all learned to "Think Wide." 'Til then, mad love to all my bottom dwellers.

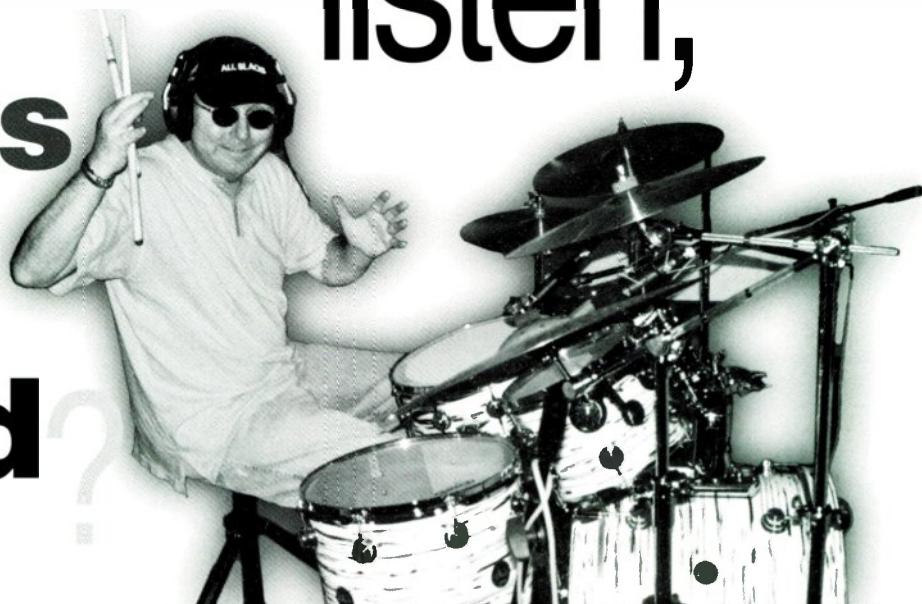
Orin Isaacs is the Bassist/Musical Director of Open Mike with Mike Bullard which can be seen nightly on the Comedy Network and CTV. Check out his album entitled Where I'm From in stores and online. Orin can be reached online at orin@mocamusic.com.



by Orin Isaacs

Pstop, listen,

what's that sound?



by Bruce Aitken

With today's technology often the basic and most important aspects of drumming are overlooked, that being keeping the beat or the groove as it is called now days. Listening to the music, playing for the song. It appears that every day a new and exciting player is discovered, being able to push the envelope even further, having locked themselves away practicing the impossible then dropping the results on an unsuspecting drumming world. I must point out at this stage, though this is not a bad thing, but should be kept in its perspective.

Recently I asked some of my students (majority beginners to intermediate) to play a beat, a simple yet effective 1 and 3 on the bass drum 2 and 4 on snare and eighth notes on the high-hats. Then I got them to play along to a funk groove on "Turn It Up and Lay It Down". Once they had successfully navigated this exercise (the object, which was to make it feel good), I then asked them to make up a beat of their own. So what happened?

Human nature takes over the little guy perched on your left shoulder says "Slow, easy, simple." The little guy on the right says "Fast, complex, chops, yes, yes, YES!" (I do this impersonation *much* better in per-

son). The end result is of course a rush of blood to the head – busy, busy, busy – way too much – a broken flow, no funk, just junk! I know this happens all the time in playing situations – I've done it myself. I've seen others do it (over playing), where they have stopped listening to what the song required and are playing what wasn't needed.

The important thing is the ability to listen, not how many 64th notes can fit into a bar of 3 over 2 while playing the rumba with your foot between the cow bell and hi-hat while simulating double bass between the floor tom and the bass drum while singing a 23/16 rhythm, and reading *Canadian Musician* all at the same time! **WHEW!**

I how I wish I could do just half that stuff! Somebody once remarked to me some years ago that it was so boring playing three chord rock 'n' roll, but I replied "it's not the three chords, but how you play them that counts."

It has been said before, but I'll say it again: If you find yourself being bored by playing simple beats, then you should take a long hard look at why you play drums. Drumming simple beats is *not* boring.

So is there too much information available nowadays? I think not, but what I would suggest though is, it's not for everyone to

play the mind boggling, but it is for everyone to be able to play the simple beats.

Many great drummers have made very successful and long careers playing for the song, a point in case is a comment I often hear about the playing abilities and technical merits of Ringo Starr, or lack of it. So I will try to put it into perspective, "You can guarantee that Ringo, Paul and George are not sitting around a table talking about your abilities." In other words his playing and style has, and continues to influence players all over the world.

Play for the song, enjoy the challenge of being in the groove, steady, tight, uncluttered, for that, in itself can be quite complex.

Bruce Aitken is a drum instructor based in Marion Bridge, Sydney, Cape Breton Island. He teaches approximately 50 students per week, is the founder and organizer of the Cape Breton International Drum Fest (www.cbdrumfest.com) and is endorsed by Paiste cymbals, Pro-Mark sticks, RhythmTech percussion and Otavarian Hearing Protectors. He plays in recording sessions regularly, has two of his own CDs recorded, and is currently creating another.

fun with triads



WOODWINDS

In the last couple of years I've been trying to incorporate a technique called "triad coupling" in my soloing. This is largely due to a few conversations with the great saxophonist and teacher, Pat Labarbera. In explaining the technique he pointed out that he would look for triad relationships within the scales and then use these triads as thematic material in a solo.

A good example of this technique can be found in Sonny Rollins' great solo on his own composition "Blue Seven" from the record *Saxophone Colossus* released in 1956.

There is also a recording of a tune with Miles Davis made a couple of months earlier called "Veird Blues" where you can hear Sonny trying out this technique using the same material.

Sonny creates a B \flat major triad from B \flat , D and F then creates an augmented triad from A \flat , C and E natural. Both triads are found in the chord scale B \flat Lydian $\sharp 7$ (some people call this a Mixolydian $\sharp 4$). An analysis of the solo shows Sonny uses a major triad from the root and an augmented triad created on the $\sharp 7$ degree of the scale on each dominant 7 chord in the blues. He then uses

these triads, in various positions and with accompanying bebop lines as the principal motives he develops through his solo. This I think is an extension of a piano voicing technique. A jazz piano player will sometimes pick triads from the scale and play them on top of a standard left-hand voicing formula (7, 9, 3, 5 or 3, 5, 7, 9).

Another use of this technique is one that I have been working on lately. If you look at the diatonic triads (the triads in the key) of a major scale you can see there are three major triads, the triad on the root and the triads on the IV and V degrees. Keeping in mind what the three major triads are, I try to use them on the modes derived from that major scale. For example D Dorian (the mode from the second degree of a major scale) will have three major triads C triad, F triad and G triad. I then try to incorporate these three triads as material in a solo over a D Dorian mode or over a D minor 7 chord. A couple of good tunes to start with might be "So What" by Miles Davis or "Impressions" by John Coltrane. You'll notice that these triads contain the prettier notes of the mode and is a good way to organize these sounds. These three triads could of course be used over all the modes derived from C major (Mixolydian, Lydian, Locrian etc.).

I've found the following exercise pretty useful and it helps me hear what the triads sound like against a chord. Play the chord you want to try on the piano and hold the sustain pedal down so the chord will ring. Then choose two triads and play them from the lowest part of the horn to the highest part of the horn you can comfortably play using various inversions. This way you can hear what the triads you've chosen will sound like. For example on an A minor 7 $\flat 5$ chord the mode I could play is an A Locrian. Locrian is the seventh mode of a major scale in this case B \flat major. B \flat major has three major triads: B \flat , E \flat and F major. I might pick two triads B \flat and F and work them against the chord to see what melodies they suggest. This of course wouldn't be the only thing I would play in a solo but it could be one of the

sounds I'd try. If you do this over a couple of weeks you'll start to internalize the sounds the triads suggest and start to recognize the sound in other people's playing as well.

So far all I've discussed is major triads because of the bright quality that they have, especially in minor tunes. I've found that the sound of major or augmented triads on minor tunes is a sound I like. However, you can use any type of triad that you can find in the chord-scale. Mark Turner, a Warren Marsh inspired saxophone player, seems to like minor triads a major third apart over dominant 7 chords as opposed to major third a minor third apart which is found in diminished harmony. That however, is for another column.

I hope you find this information useful. If you spend some time trying to hear this technique as well as play it you'll be able to apply it in a musical way and actually hear the melodies it creates. For the first little while it may sound a little forced but if you persevere you'll be able to use it in an intelligent and musical way. As always remember that some days will be better than others.

Reedman Alex Dean has been a mainstay of the Canadian music scene for many years.

He has played and recorded with: Gil Evans,

Kenny Wheeler, Mel Tormé, Aretha Franklin, Natalie Cole, Harry Connick Jr.,

Ray Charles, Pat Labarbera, Phil Nimmons,

and the Toronto Symphony. Alex is a member of

Rob McConnell's "Tentet," holds the tenor

saxophone chair with McConnell's "Grammy

award winning" BOSS Brass, and has recorded

their last 10 albums with Concord Records. He is

also a member of the group D.E.W. East, who

have released several recordings. He has appeared

on numerous Juno and Grammy award-winning

albums with the BOSS Brass. Alex is the

Canadian Artist Representative for Boney &

Hawkes, promoting Kielzerth Saxophones and

Rico Reeds. Alex is a widely respected clinician/

adjudicator in Canada and the United States. He

is a faculty member of the University of Toronto

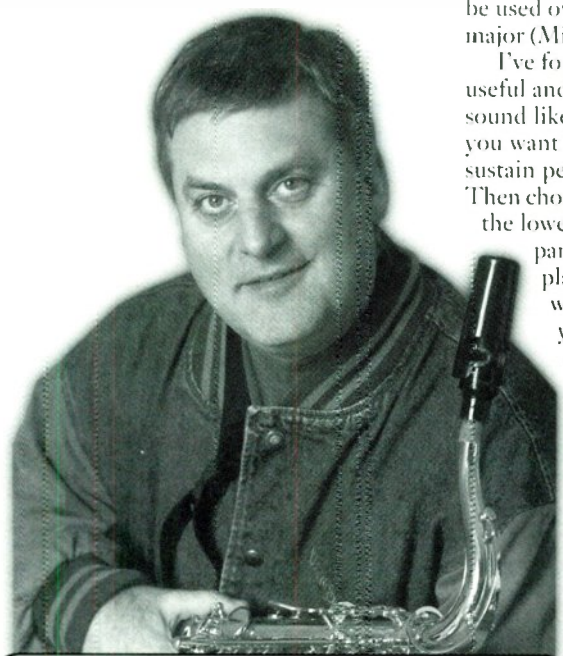
and Humber College Music Departments in

Toronto, Canada, teaching saxophone and

advanced jazz improvisation. And last but not

least, he can be reached online at

www.alexdean.com.



by Alex Dean

music and world events



by Chase Sanborn

I am writing this barely one month after the momentous and tragic events of 9/11/01, and all that has transpired since. I, like the rest of the world, am grappling with the new reality, and am searching for direction and motivation. I find strength in music.

Two weeks after the attacks on the World Trade Center I went to New York City to play with Rob McConnell's Tentet. Even though I grew up just across the river, New York remains an exotic locale. For a jazz musician, arriving in New York is like a child entering Disney World; it takes your breath away. New York is the ultimate city, the centre of the jazz universe. The legacy of all the great New York jazz musicians, past and present, seems to resonate from the building-lined corridors. Riding in a cab through the city streets, every block begs exploration. Throughout the city, there is a palpable feeling of resolute sadness. It is a city broken, but not beaten. At the gig, there is nothing but laughter and high-spirited music. In a scene awash with great music, the crowd was warm and welcoming and seemed genuinely glad that we had come to play. It is always an honour and a privilege to play in New York. I returned home burdened with the reality of what has happened to that great city, yet uplifted by the spirit of its residents, and happy for the opportunity to share a few moments of jazz with them.

This week I played with Aretha Franklin. As always, she killed – singing soul, jazz, even opera with that incredible voice. When the band closed with the Canadian and Ameri-

can national anthems, the mostly-American crowd cheered with appreciation. This was a moment not just of national unity for two close neighbour-nations, but a connection of reasoned, decent people everywhere. We are all together in this. When Aretha sings, she speaks to everyone. Music unites.

As an aside, I am proud of the way the Canadian band faked "The Star Spangled Banner", with the right harmony and everything! As a born-and-raised American (now proudly a dual-citizen), I wouldn't have wanted to fake "O Canada" before becoming a resident of the Great White North. In fact, I did get caught in this very situation over 20 years ago, shortly after arriving in Canada. One of my first gigs was at a retirement home on Remembrance Day (Veteran's Day, in the US). A local politician said a few words and then suggested we all sing "O Canada". It was the first time I'd ever considered the Canadian national anthem. The aging audience had a great deal of difficulty just holding up their heads, let alone singing, and what followed was a tone-deaf politician croaking out the anthem with me about one note behind, trying to figure out the melody. The only blessing was that most of the residents appeared to be quite hard of hearing. I went home feeling a bit sheepish and learned my new national anthem. (Thank goodness he didn't ask me to play "Last Post". I still need the music for that one. "Taps" is so much simpler!)

In regards to my own playing these days, I haven't had a good day since September

11. Despite rigorous daily practice sessions, it just doesn't feel right. Yes, I can get through my gigs, but it seems such a struggle. I guess it is an outward reflection of how I feel inside – flat, uninspired and depressed. I've realized that I've been sucked into what has been described as 'disaster addiction'. "Welcome to the world of all-bad-news, all-the-time! Stay tuned for information on the latest disaster, coming to a location near you!"

My normal daily routine is to exercise for an hour in the morning before practicing my trumpet. Usually I watch a half-hour of TV news, and then listen to a CD to get in the mindset to practice. It finally dawned on me that for the last month, I've only watched the TV, unable to tear myself away from the constant onslaught of bad news. This did not put me in a good mood to practice. Today I turned off the TV and listened to the Russian trumpet virtuoso Timofei Dokshitser Dokshitser while I worked out. The combination of a little physical exercise and an infusion of music delivered directly from the soul of a great artist elevated my mood considerably. My picture tube will be getting a rest in the days to follow. I've realized I need more music. We all could use a little more music.

Chase Sanborn is a trumpet player and teacher in Toronto. The author of Brass Tactics and the Brass Tactics Companion, Chase has just released his second CD entitled Sweet & Low. You can hear a cut from this CD (and others) on his Web site at www.brasstactics.net.

sample this! hardware or software?

part 1

by Paul Lau

In the past couple of years, plug-ins have taken on a vital role in the use of computer technology and musical software. Plug-ins have turned computers into viable and usable musical instruments. In this article we will look at software samplers and what all this fuss is all about! Software samplers either work as plug-ins or standalones, most plug-ins are VST instruments but still can be used in DirectX software using a VST-DX adapter.

Let's look at some of the differences between the advantages and disadvantages of software samplers and dedicated sampling hardware. With software one can install a number of soft samplers, as much as your computer can handle.

Compared to the same number in the physical reality of hardware samplers there is no size and weight other than your actual computer. Of course the cost of software is less expensive when compared to hardware samplers – much less! If one considers the cost of dedicated RAM and hard-drive space, a software sampler program is a fraction of the cost of a loaded hardware sampler.

Even though some hardware samplers have new revisions (like a ROM chip) through their life, software samplers can have entire facelifts and can be improved as one adds memory and processing speed to ones computer. The process of upgrading is rather easy and can be done as simply as downloading a newer version from the developing software company or from a CD-ROM installation. I think that the ability to have a larger display always makes it easier to work and edit data. Most hardware samplers have very small displays, which are

difficult to use, to say the least, compared to an entire colour computer monitor!

A hardware sampler needs its own RAM, hard-disk and CD-ROM (usually via SCSI) but software samplers utilizes what you have on your computer. The amount of RAM and disk space available for samples has a tremendous effect on the size and quality of ones sample library. Even though some maximum RAM in hardware can be up to 128 MB, some software samplers can address up to 1 GB in a computer. As I already mentioned memory storage for hardware is usually more expensive than their computer counterpart but sometimes not. Within software samplers one can share audio files. The loop you record in your sequencer recording program can be opened and edited in the sampler program as well as imported and exported to other virtual samplers which allows the ability to use their editable features and tools.

Some of the problems that one may encounter with software include the ability to always know if performance is consistent. In hardware for example, if a sampler offers a certain number of notes in polyphony, it will deliver that number of notes no matter how you use it. Software samplers are supposed to do the same if you have the fastest CPU and if it is optimized for max performance. If your drive is fragmented for example, and the program flips back and forth checking to see if a disc is in your drive, the software sampler's performance is affected. Then there are the configuration setups, such as the input and output of the actual audio from your computer and soft sampler. Is it a plug-in, VST,

both or a standalone? What plug-in format do you use? A crucial question would also be, is the audiocard supported? What audiocard do you use? How many ins and outs etc. And of course how does MIDI fit in all of this? With hardware, just plug it in and generally it works on all these fronts! Virtual controls do work but aren't always the same as analog controls even using a MIDI control surface for one software sampler. This is especially true for the configuration and setup which is generally cumbersome for first-time users.

When a hardware sampler is discontinued you can keep using it as long as it works and is triggering MIDI. If your computer is updated, more than likely the software must follow, especially if the OS is changed. You may run into a problem that the soft sampler may not run so a software upgrade is needed to retain compatibility. Overall soft samplers seem to be economically sound investments and have a lot of advantages over hardware, but nothing beats having gear. I would suggest you look into the number of new releases of soft samplers and in future articles I will compare different types of software samplers, but for now, have fun!

Paul Lau is a Creative Music Digital Audio/MIDI Consultant Owner of SNC Christian Productions and SoundLab5, Music Software Consultant for Steve's Music, and PC-Mega Computers, Toronto. You can also hear Paul on his new solo release gospel album Do You Know Jesus? You can reach him at docaudio@inforamp.net.



capturing for better lines

vocals

How do you write your vocal lines?

Most times it's a trial and error kind of thing. I find that when you're knocking around with a riff, and you're just sort of humming along, whatever the first thing that pops into your head is usually the template of where you go from there. I guess it's kind of like whatever feels natural will end of being the first

sort of step. I find that you know when you come up with a guitar riff or you come up with a little thing here and there, but it's really going to be about the melody at the end of the day. It's going to be about the hook and the chorus and the lyric that's going to make the difference. So I usually try to follow my gut on what sounds good – follow your gut and follow your ear. I don't think I go against that very often. Usually the melody sort of presents itself. I suppose it's a lot like looking at a hunk of rock and saying 'I'm going to make a beautiful woman out of that.' So a lot of those artists, I suppose, they look at hunks of marble and just sort of release the statue within – the inner beauty. I find that's the same way with me. It's not just myself that's coming up with a guitar riff – it's anybody. I've written with a number of people where it's sort of my role to come up with a vocal line.

What generally comes first for you? This would vary from song to song obviously, but do you usually come up with a vocal line and then the lyrics, or write lyrics and just try to find something that fits them?

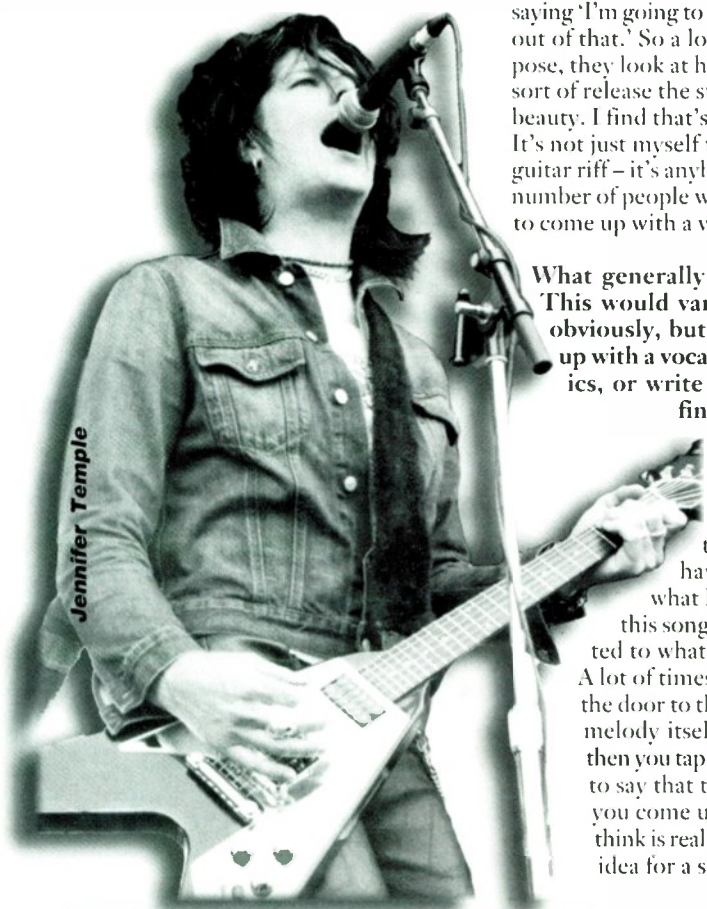
You know generally there's no real rule because there are things, that even today, that we have a very solid idea of what I want for the melody of this song. I just haven't committed to what the *actual* lyric will be. A lot of times I find the music opens the door to the melody, and then the melody itself. It presents itself and then you tap into the lyric. That's not to say that there aren't times when you come up with an idea that you think is really cool for a lyric, or cool idea for a song and then you build

on it from there. But more times than not I find myself coming up with the music melody lyrics kind of thing.

What goes through your mind when you're creating vocal lines? Do you try for clarity, or just whatever fits the song in terms of lyric appropriateness?

That's one of the things about looking at great vocalists like U2's Bono or Queen's Freddie Mercury, or whomever. That was always the thing for me – I'm always sort of striving for as far as range. I feel relatively comfortable with the tool that I have – my voice. At least I know its limitations and I know what I can and cannot do with it. It's more like you are given a script or you have a script and you're supposed to try and draw on the emotion of the song. If you are aggressively singing something that isn't very aggressive, I think you are going to lose something in the translation. I really try and tap into *that*, and I think guys like Bono are amazing at that. I think to myself 'Well, I can sing that,' but somehow he's tapped into something else emotionally that would be hard for another singer to tap into. It's really hard to be objective about your own work, but it's constantly something I'm trying to do. When you know the proper application of emotion to each song, which each song has its own, you perform them much better. My favourite types of records are the ones where bands have that dynamic where they bounce from tempo to tempo and from emotion to emotion. It makes it harder to capture each moment when you're performing, but that's what makes each song interesting. You have to have the emotion behind what you're singing.

Todd Kerns is vocalist/guitarist for Static in Stereo.



Jennifer Temple

by Todd Kerns

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MATTHEW GOOD



For The Record

by Jim Kelly

How far will a band go to push the limits of its abilities, to achieve new heights? Would it play with fire? Would it flirt with the sun like Icarus in his wax-and-feather wings, drawn to the glow of creativity and the thrill of exploration, but heedless of the dangers?

Although they may not have realized it at the outset, these were the questions the Matthew Good Band would have to answer during and after the making of their new album *The Audio Of Being*, which was released on October 30. The Vancouver band's third full-length release follows on the heels of the band's multi-platinum 1999 release, *Beautiful Midnight*. (A limited edition EP of B-sides and rarities called *Loser Anthems* was released earlier in the summer.)

The first thing you notice is that the new album is a heavier affair. We're talking big time guitar riffage here. The lead-off track, "Man Of Action" comes at you like a sonic avalanche, tumbling down guitar necks and crashing off of drums. Listening to the opening chugging riffs of

the first single "Carmelina" makes you wonder if Matt and the boys have been buying up stock in vintage '80s hair spray, trolling the Sally Anne for spandex pants and practising their devil-sign hand gestures. [We already know bassist Rich Priske admits to owning a closet full of spandex.]

That's not to say that the band has morphed into a new millennial Mötley Crüe. You'll still find evocative and spacey Matt Good ballads like "Advertising On Police Cars", a likely candidate for the next single. But the band did try to transform itself during the recording of the new album. And that effort proved to be something of a torturous one for the band, as we shall see as the story unfolds.

Unfortunately, I wasn't able to talk to Good this time around – I suspect he was off somewhere promoting his book – but I did get to talk with the other members of the band, guitarist Dave Genn, drummer Ian Browne and bassist Rich "Rock" Priske. It was they who told me the real story about *The Audio Of Being*.

But first, what's the story behind that title?

"I think he had the title before he had any of the songs, actually," says guitarist Genn, "in typical Matthew Good fashion."

But while he is cautious when it comes to saying too much about Good's lyrics, Genn does have his own theory about the title.

"I think it's reflective of the fact that, lyrically, this is his most personal record," he explains. "It's most about him in the present; whereas *Beautiful Midnight* was a record that was more about his past, and *Underdogs* [MGB's 1997 major-label debut] was more of a record of him observing other people."

For a project that would ultimately result in a certain degree of conflict and turmoil, its beginnings were decidedly idyllic enough, as Genn explained with respect to the writing process.

"Matt had the songs written, and he and I got together in a hotel room in Whistler, BC for a week before the pre-production process," says Genn. "He basically showed the songs to me and

BAND

Record For The Record For The Record

Record For The Record For The Record

Ray Gresham

I worked out most of my initial parts up there in Whistler in between golf games."

Not a bad way to go about business. But from there on in, the band changed its methods of operation in several key ways.

"This record was sort of a double-sided sword," says Genn. "Matthew presented us with

bit more of his vision, initially, than the collective. Once we got in the practice space, however, I think that we were much more experimental. We were much more interested in finding absolutely the right parts for these sort of simple chord progressions. As a result, I think all four of us had much more input on the whole level on this record."

"I would say that making a record with the Matthew Good Band is a lot like taking a painful shit; it kind of hurts when it's coming out, but you feel a lot better when it's done. And it's only a matter of time until you have to do it again."

— Dave Genn,
Guitars/Keyboards

songs that he had written that were quite a bit simpler and stripped down than in the past. I mean, musically simpler in that there were less chords and less sections, generally, than *Beautiful Midnight*. So, as a result, the songs that Matt came in with on this album were a little

Usually, a band will record demo versions of their new songs, and then use those as a reference point — to a greater or lesser degree — when beginning the job of recording the songs proper. However, because they were making their third record with the same producer, Warne Livesey,

and because the band had been doing things pretty much the same way over the six-and-a-half years they've been together, they decided to shake things up a little bit this time.

"We were really trying to make a conscious effort to do things differently," says Genn. "So as a result, we didn't demo the album before we recorded it. Basically, Matt came to us with 12 songs and we learned them very, very quickly over a period of two weeks, and then went into the studio and recorded them right away. We kept things very fresh and we were very open to new ideas and different ways of doing things."

Because they didn't demo the songs or play any of them live before going into the studio, none of the band members was overly attached to his parts.

"So basically we were just throwing caution to the wind," Genn explains. "And although it can be somewhat of a scary process, at the same time, because you're not too attached to your parts, you're very open to quick changes or maybe even throwing a part out entirely and starting fresh."

The band took full advantage of having time on their side, and the luxury of exploring in the studio, trying different things, experimenting. But for his part, drummer Browne has some doubts about this method of recording.

"These days, you can record very cheaply, and I don't think people get the experience of actually spending weeks doing guitars, or weeks doing drums," Browne says. "It was a good experience that way, spending that much time labouring over parts. I'm not convinced that it actually yields better stuff than when you just set up a mic in the room and everybody's playing and you have a vibe or whatever. It's definitely more polished, but whether or not it's better, I don't know."

Both *Underdogs* and *Beautiful Midnight* had been recorded at Greenhouse studios in Vancouver and then mixed with Warne Livesey at his preferred studio, BJG in London, England. But when it came time to begin recording *The Audio Of Being*, the band decided a change of scenery was called for. The album was actually recorded in two sessions. First, they went into the Armoury in Vancouver for an eight-week period last year, from the beginning of October to early December, during which time they laid down tracks for about 14 songs. After a winter hiatus, they moved things over to the city's other prestigious recording facility, the Warehouse, for two weeks in the spring of 2001, where they recorded two more songs, "Anti-Pop" and "Truffle Pigs". They remained at the Warehouse for the mixing of the album. The band found the new venues to be a welcome change.

"We just figured that we needed a change of scenery," says Genn. "Although we wanted to stay in Vancouver so we could be close to our families and our friends and our girlfriends and the comforts of our own beds at night, we did make a conscious effort to change the scenery around us and see if we could come up with a record that was a little different."

"It was a vast improvement," agrees Browne on the change of studios. "These rooms were extremely well equipped. They're really nice rooms. So it was kind of nice to feel like we were one of these very lucky select group of bands that get to go in there and spend the big money and entrench ourselves for months on end to make an album. It's so rare that you get to do it that way."

The new studios also provided the band with access to some pretty nifty gear. The Armoury was the late Bruce Fairbairn's studio, and it seems he was quite a collector.

"He collected cars and guitars and amplifiers and fine wines," explains Genn. "They didn't let us drink the wine and they didn't let us drive the cars, but they let us at most of the guitars and amps, which we were very grateful for."

"It's an absolutely incredible collection," Genn says with discernible awe. "And it's not just great guitars, it's the fact that you've got the finest example of the best year of a particular make, and then it's signed by the guy who made it famous. There's a '59 [Gretsch] Duo Jet signed by Malcolm Young, a '67 Rickenbacker 330 signed by Pete Townshend, there's a '63 SG signed by Angus Young, an original '59 tweed Bassman – I mean the list goes on. I think the best guitar amp I've ever heard in my entire life is at the Armoury. It's a 1971 Hiwatt Custom 50 head and cab. It's just an absolutely amazing amplifier – it sounded so good. I think Matt may have used it on every single one of his tracks, actually, and I think I used on about half of mine. So that is the real perk to working in a studio like that where you have access to basically unlimited amounts of guitars and amps. We were like kids in candy shops."

And having access to all that "candy" proved to be beneficial when it came time to fatten up Good's sonic aspirations.

PRODUCER'S PERSPECTIVE

Warne Livesey, Matthew Good Band's producer [for three albums now] was tracked down in England for a quick e-mail interview. Here's his take on the making of *The Audio Of Being*:

How do you see the sound of the band changing, from *Beautiful Midnight* to the new album?

The new album, *The Audio Of Being*, is a rawer record. More edgy and aggressive, at least in places, but its greater dynamic also affords some very spacious atmospheric moments too. If *Beautiful Midnight* used a dynamic range from 1-10, then this album goes to 11 ... and probably down to 0.5 too.

What new musical direction does this album represent for the band?

Matthew's songwriting has obviously progressed. This new album is, in fact, simpler than *Beautiful Midnight*. Matt is able to say more with less. The chord structures are simpler, more 'straight down the line' rock changes, so the interest and dynamic is created by what happens over the top of that. Instrumentally, this album is more evenly balanced too, giving room for the whole band to shine. The bass has particularly moved on. *Beautiful Midnight* was recorded when Rich had just joined the band. Now he has been in the band for a few years, the dynamic has changed and the bass has a more assertive, driving role on this album.

The band went for a heavier sound on the new record. a) Was that something they came to you with, or did you develop that direction together? And, b) what did that entail from a production standpoint?

Matt certainly came to this album with songs that already demanded a heavier approach and he also wanted to use big rhythm guitar parts in places. We worked extensively on developing a wall-of-sound guitar tone for some of the bigger moments and this also entailed the other instruments being more sonically precise to be able to cut through and work with that.

Sonically, we went for a different approach than *Beautiful Midnight*. The drums are spikier and less roomy and the bass more grindy. This leaves more room for the big saturated guitars, but that is really only part of the story. A large part of this album is very atmospheric with lots of space. There are places where the drum sound is just one ribbon mic going through a few guitar pedals, and other places where it is full on multi-miked sound. We use a full-on wall of guitars one minute, and then quietly play acoustic guitar the next. I tried to create a sonic roller-coaster rather than stick with the same sounds all the way through.

Did you use any interesting or new techniques or approaches in the studio?

I can't really draw attention to anything specifically. I don't think it really works like that. Most of the time it is context that makes something interesting ... not the specific recording technique. I used a lot of weird processing. I had some weird shit going on the drums and vocals sometimes and we had the guitars going through every box under the sun at one stage or another. Let's face it, if I say we used a wah-wah or a whammy pedal, that ain't going to be something new. Using weird combinations of things and using stuff in the wrong way is what makes it interesting. Not unlike sex!

Many of the songs have a little sonic prelude of some sort. How did that come about?

When I was mixing *Losers Anthems* with Matt, we did this little piano interlude thing really quickly, which we really liked. We wanted to do some similarly cinematic pieces for the album. Some were planned, like the start of the album. Matt wanted the airplane announcement to start the record and the atmosphere and the strings were written to work around the picking guitar part, which runs through most of the first song, "Man of Action". It's kind of "Baba O'Riley" meets [world-class, soft-orchestral classical guitarist Luiz] Mantovani on an in-flight audio channel. But some of the other intros and outros developed organically. We pulled in this Optigon keyboard, which plays flexi disks with sounds on them, and it demanded to be used. I think, with songs as intense as this record, it was a natural tendency to create some interludes which introduce you into that intensity, and perhaps give light to the shade. We also wanted the album to be a piece of work in its entirety. All the songs hang together lyrically and the interludes help to bind the whole thing together musically. It's a concept album, but no one wore cheesecloth smocks ... except Ian!

"We were really trying to go for a much bigger, fatter sound for Matt, and I think we achieved that," Genn says. "In the past, he's been using a lot of Fender guitars through Fender amplifiers, which was doing the trick. On this album we were really looking for something that really took up a lot of space for Matt. We did that with Matt playing a lot more [Gibson] 335s and SGs through not only his Fender Pro Sonic rig that he plays live, but also through the Hiwatt Custom 50 that I was telling you about earlier."

Although bassman Piske can lay claim to a whole arsenal of Thunderbirds, he also found some vintage axes to wield. "They had a couple of really nice, old basses there," he says. "A '61 Fender Precision that I used on a couple of tracks, then an old '66 or '67 Jazz bass that basically looked like it just came from the store, it was in just amazing shape. I don't think we ended up using it, but it was fun to play."

Browne, on the other hand, stuck with what was familiar. "They had a nice Ayotte kit there, but there's something about having your own instrument there that's pretty important. You develop a connection to instruments: you know what they can do, you know how they sound, and you know how they're going to react. I always use the Ayotte bass

drums and pretty much always use Gretsch toms, so that's kind of where it's at for me."

Unlike the last two albums that were mixed in London, with Good and Genn flying over to work with producer Warne Livesey, this record was mixed with all four of the band members present at the Warehouse.

"I really had a good time with this one actually, just because we were there for the mix," says Browne. "so we were able to contribute ideas and actually change the way the thing actually ends up sounding."

Priske's take on the mixing is a little bit different. "Mixing is probably the most boring and laborious task of making a record," he laughs. "The way I approach it is to just be the objective third party. I'm sort of the one who steps in when his opinion is needed in order to maintain freshness. I see my role as being able to come in and go 'hey guys, you're worrying too much about the little things. Just worry about whether it rocks or not.'"

"There's definitely a time when you have to know that there are enough cooks in the kitchen," adds Browne. "I wasn't trying to get in the way when they were doing guitars or keyboards or anything like that. Once in a while I definitely felt like I could make a suggestion, but I'm pretty happy to just do my part and also just to try and create a bed track that's exciting and that parts can be added to and it's going to enhance it."

"That's one of the good things about our band," says Browne, "is that we have departments, and we *know* our department."

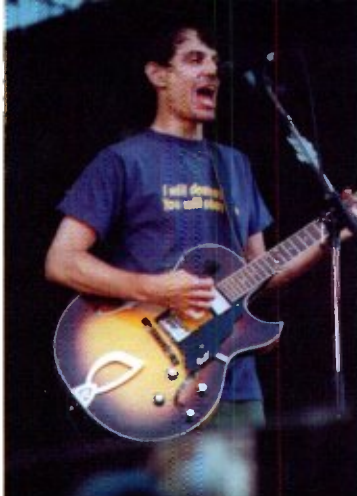
Each of the band members also has his own preferred way of recording his parts, according to Priske.

"Matt likes to set up all the atmospheric stuff with the mood lighting and that kind of thing, the smoke machine and all that," he recounts, "and he generally kicks everyone out of the studio except for Warne, especially when he's singing. Ian obviously has no choice," the bass player says, laughing. "We all have to be there to play along. And I think for Dave and myself, it's the more, the merrier. It almost ends up turning into a bit of a party, with friends dropping by, just sort of keeping the vibe light and the mood up."

"Making a record can be really a lot of fun," continues Priske, "the experimenting and the exploring, and that sort of thing; but it can also be very painful. Trying to get a point across, and if it's not quite coming across right, it can lead to a bit of frustration. Every individual has their own little way of finding that happy space where they can lay down a good track."

What becomes evident in hearing the story of how *The Audio Of Being* was recorded, is that the band decided to purposefully knock themselves off-balance, by trying different recording approaches, new scenery and altered procedures, to see if they could come up with something new and different from their previous recordings. The band seems more or less unanimously pleased with the results. But it also seems clear that the process of recording the album was a painful one. How painful? So painful that it almost destroyed the band.

In late August, in a message posted on the band's official Web site, www.matthewgoodband.com, and on the fan site www.runningforhome.com, Good announced that guitarist Dave Genn and the band had parted ways. A few days later, however, it was announced that Genn was back onboard. And as if that hadn't raised



Matthew Good



Dave Genn



Rich Priske



Ian Browne

World Radio History

enough eyebrows among music biz observers, in late September, Good was saying it hadn't been simply a matter of Genn leaving the band. What had occurred was a complete dissolution of the group — at least for the space of a few days, until cooler heads prevailed.

Maybe we'll never know exactly what happened. But this project has obviously left its mark on the band, in one way or another.

Ian Browne simply chalks up Genn's temporary departure to "the usual band strife."

"It's an unfortunate turn of events, and it doesn't really feel that resolved," Browne admits, "but it's just what happens when you get to know somebody so well. When you spend six years in a band with a guy, it's a closer bond than just being co-workers where you just work nine-to-five and then you can go home and you have your family and your friends or whatever. This is like, you're all wrapped into one; it's your family and your friends and all that stuff. It's a really odd relationship for men to be having in this day and age, so it's only natural that there should be some conflict. It's too bad that it has to be so cliché, that all bands have to have these kind of problems, but it just goes to show you that everybody's the same."

"A band is almost like a family after a point," adds Priske. "You end up being each other's brothers and sisters after a while, and anyone who's got kids or brothers and sisters knows that they're gonna fight once in a while. I don't think it's anything more or less than that. Dave's one of the finest guitar players in the land, and we're just happy to have him along."

As for his part, Genn didn't have anything to say directly about his fleeting exit from the band, except to say that the group was moving forward.

"This record, in a lot of ways, was our most difficult to make," he offers. "The band is growing, and as the band grows we also realized that we have a certain M.O. that we do things. There's a certain M.O. that makes us sound like we do, but at the same time we always want to try and stretch the boundaries. So this record, for us, was an attempt to do things differently, to sort of examine our processes and see if there are different directions that we can take it in, and I think for the most part we succeeded." However, he pulled up short of saying that the strife within the band was as a result of changing the way they do things. "The experience of making this record was a difficult one for all of us," says the guitarist, "and I think once we all realized that, we felt much more united."

"I think we're definitely moving forward," says Browne confidently. "The material's getting better, more interesting. I think it was a good experience overall. There were definitely some tense moments, as there are in any kind of album situation; people fighting and that kind of thing, but it's all just part of being in a band. I don't know any band that gets along in the studio. It's one of the most tense things, but it's for the record."

"It was somewhat painful," Genn allows, pausing briefly, "because change is always painful. But I would say that making a record with the Matthew Good Band is a lot like taking a painful shit; it kind of hurts when it's coming out, but you feel a lot better when it's done. And it's only a matter of time until you have to do it again."

Jim Kelly is a Toronto-based freelance writer.



Photos by Craig Samuel

Leahy

by Rod Christie



Traditional music is everywhere in the contemporary Canadian music scene. The problem is, it tends to disguise itself when it appears on TV and radio. It pokes its head out between verses or during instrumental breaks, but more often than not it plays a supporting role on the charts as part of the scenery of the songs it inhabits. Artists such as kd lang, Ashley MacIsaac and The Mahones have managed to popularize traditional sounds and styles, but usually only when blended with genres more familiar to the urban ear.

Leahy, the nine-piece family act from Lakefield, Ontario is the latest in this line of genre-bending musicians, achieving proper crossover status with the release of their second full length album, *Lakefield*, a refreshing mix of pop and Celtic-styled sounds that reflects their varied musical influences growing up on the family farm.

"We grew up playing traditional instruments in an environment that was non-traditional," explains Donnell Leahy, fiddler extraordinaire and de facto leader of the group. "I didn't listen to a lot of fiddle players or a lot of traditional music growing up. I didn't know who the Chieftains were until university."

This is a startling admission from a man who has been playing the fiddle and performing since he was three years old. Growing up as one child in a family of thirteen meant that Donnell had to learn early how to compromise and get along, themes that crop up often when he talks about creating music with his siblings. Such a large family also meant that Donnell had to develop a voice early on so that he could assert his personality, another factor in the dexterous and often stunning Leahy sound.

"I think we've been playing these traditional instruments in a poppy way all of our lives," he continues. "We play by ear, so we're influenced by what we hear, mainly on the radio." There was also plenty of musical inspiration in the home, as their father is an accomplished fiddler himself, and their mother, a Cape Breton native and champion step-dancer, is a veritable songbook of East Coast folk tunes. Add to that their proximity to both Peterborough and Toronto, with the mix of country and rock radio that is typically broadcast, and the fact that they grew up in the era of MuchMusic and Lollapalooza and it's surprising that the mix of music they play is as clean as it is.

All together now, the nine members of Leahy include Donnell, fiddle; Denise, singer, guitar, piano; Siobheann, bass, piano, fiddle, singer; Maria, guitar, piano, fiddle, singer; Frank, drums, fiddle; Agnes, piano, fiddle, singer; Doug, fiddle; Erin, keyboards, fiddle, singer and Angus, fiddle, piano. All nine dance, and they are joined on the album by sister Julie, who contributes to the writing of two songs.

The self-produced *Lakefield* is a follow up to their independent debut *Leahy*, which was released in 1996 to public and critical acclaim. They managed at the time to capitalize on the Celtic craze sweeping Canada in the wake of Michael Flatley's *Lord of the Dance*. Their naturally fluid and passionate playing combined with their step-dancing stage performances locking in perfectly with the trend and bringing them to the attention of none other than Shania Twain, who saw them at the 1998 Juno Awards and quickly recruited them to play on her upcoming tour.

This was a big step for Leahy, and Donnell keeps coming back to it during our phone conversation. Originally slated to perform a few dates in 1998, the tour kept getting extended and Leahy followed Shania

around the world for 176 shows, playing for thousands of new fans and meeting some key players in the development of *Lakefield*.

"On the Shania tour, we had the opportunity and advantage of being surrounded by a lot of technical people, studio people, musicians and producers," explains Donnell. As a result, the album that they had planned on recording before the tour was postponed indefinitely, but the decision was made to build their own studio and produce it by themselves. "Mr. Lang was on that tour (Mutt Lang, Shania's husband and multi-platinum producer of acts like Def Leppard and Bryan Adams). It was actually a suggestion of Mutt to buy our own gear and do it ourselves. We listened and we talked to Nigel Green and a bunch of others and they told us what we had to buy, and we did it. So yes, we did build the studio specifically for this album."

Unnamed as yet, and temporarily situated in the new home of sister Denise, the studio itself served as more of a rehearsal and demo space during the Shania tour, as the family used whatever breaks in the schedule they were offered to return home and write, practice and otherwise prepare the material, at least when they were not fulfilling their own Leahy commitments. The concept of owning and operating their own studio was one that had never occurred to the family before, although the decision seems now to be a natural progression for a group as singular and tight as this.

"We never thought of having our own studio before," says Donnell. "I'm not a tech guy at all. And the reason I've never thought of having a studio is that I certainly didn't know what type of room was needed, I just didn't know the possibilities. It was actually very exciting, new and challenging, and now that we have a studio and have finished our first project I want a bigger, better studio. I want everything. I'm turned on now, I see the potential and the possibilities and I'm excited."

"The house is amazing in that you could swear it was set up for a studio, but it never was," he continues. "The control room has a natural separation from the recording room. An addition was put on the house at one point, and between the two rooms we have bricks and mortar, what was initially an outside wall, and the control room window was perfectly situated by chance when the addition was built, so we can watch the playing from the control room. When we came home from tour for four or five days we could set up in the studio and rehearse, and it worked so well we just recorded there."

The selection and purchasing of equipment for the studio was taken on the advisement of none other than Mutt Lang and his long time associate Nigel Green. "You're going to realize why I'm not a techie," laughs Donnell. "After Mutt and Nigel had impressed upon me the importance of having our own studio, I asked him to tell me what we needed, so they went away for a couple of days and talked about it with some people, then came back with a list of equipment and I just said 'Great!' and went and bought it. I don't even really know what we have or what it all does, but it works."

The group was aided in this project by engineer Jeff Wolpert, who provided guidance and smoothed over any technical hitches, as well as contributing musical ideas when the group's consensus mechanism reached a standstill. "Jeff was just great. We are new at this, so I think he had to develop a lot of patience with us," says Donnell. "He's a big time engineer and used to

people who know their way around a studio. We produced it ourselves, but it was nice having a guy there who hears things. The hardest thing for us is getting people to hear what we hear, and Jeff really tuned into that quickly. He knew what we were looking for and he could offer a good opinion. It must have been hard for him, because we had delays to feed babies and doctors appointments and other things."

The album begins with two barnstorming instrumentals showcasing the speed and fire of the bands multiple fiddle attack. Of 12 tracks on the album, 10 are original compositions, and vocals are featured for the first time on several tracks on record, beginning with leadoff single "Down That Road". The family, immersed as it is in music, has always been a family of singers, but it wasn't until the recording of *Lakefield* that they had time to develop their vocal arrangements, or even write original material.

"Our first album was made in two weekends, recorded off the floor, all instrumental and recorded mainly to reflect what we were doing at the time, as a business calling card if you will, to enable us to get more gigs," he says. This album went on to sell over 400,000 copies worldwide and earned them Juno Awards, not

bad for a first attempt recorded quickly and on the cheap. "This time, when we went to record, the singing faction of the group was back and more involved. Because of family and kids, we can't all be on the road together, participating equally at the same time. The girls were back and they were singing during the shows, so we wanted to reflect that on this album."

"We also had a lot of time to write on tour, a lot of us for the first time. So although we never sat down and said we were going to sing on this album, we wanted to reflect what was going on with us at the time."

Because of the size and closeness of the Leahy family, trying to separate the music from the family is not possible, and developments such as marriage and the birth of children are taken in stride. Songs are created out of jam sessions, and after a lifetime of playing together, much of the musical communication is unspoken and instinctive, which makes the whole process sound intuitive and fluid. Sure, there are arguments and disagreements, but the word consensus

crops up regularly in Donnell's speech, shedding light on the dynamic that leads to the Leahy sound.

"I think with a large family, there is no choice but to get along and compromise," he explains. "We're from a farm background, so there was Mom and Dad and the rest of us, so everything had to be a compromise, eating was a compromise, even going to the bathroom was a compromise. All of a sudden, everything is not so much a compromise but a consensus. You learn to express your opinion or musical influence, and these things will develop and evolve and influence somebody else."

"Siobheann will play something on the bass that will spur me to do something on the fiddle, and it's not often that we say no to anything. Working together is just an extension of growing up. One bathroom and 13 people – you work it out."

The selection of the two cover songs was also left to consensus. "One song is from Cape Breton ('G Minor Medley'). Mom is from Cape Breton, and we play the music of Cape Breton in all of our shows. We're still very traditional at times. The other selection ('Seamus') is an Irish piece that we started doing onstage and people just loved it. Once again, this came out of throwing songs

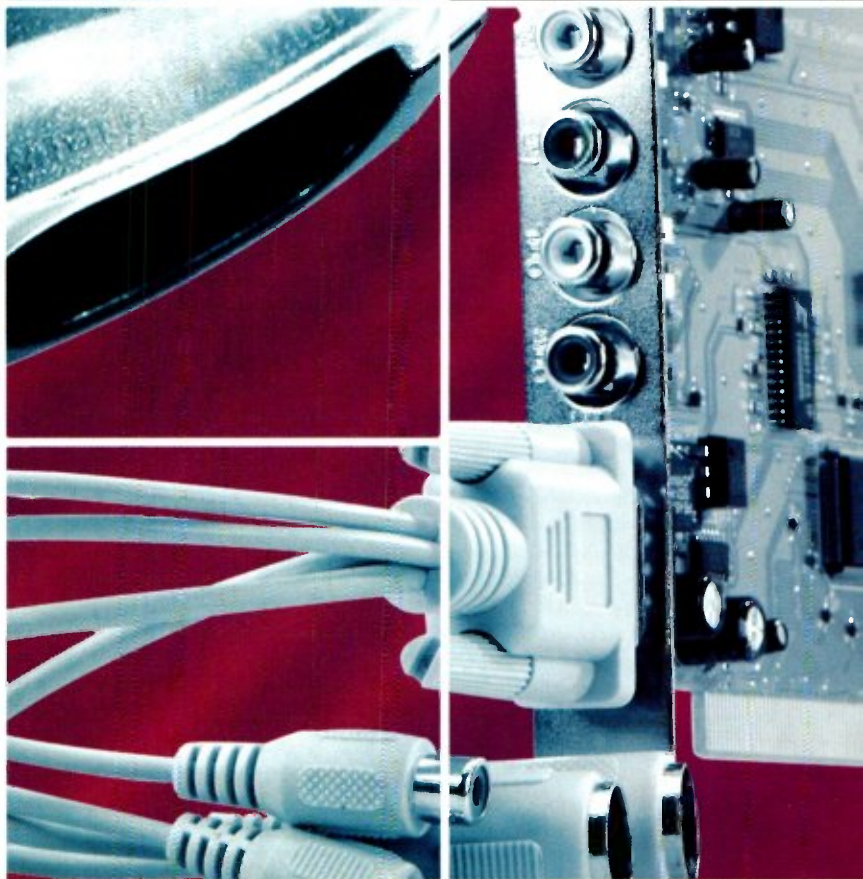




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back and forth and arriving at a consensus. The writing is always a very open, happy, experimental, fun thing to do, and you have to be able to accept when someone says 'I hate that', or 'That sucks.'

Leahy were seasoned performers long before the Shania tour, having played at countless dances and festivals and regular club gigs since they were children, touring as The Leahy Family. While the lines between family and business often blur, they always exist, and Donnell insists that one side is distinct from the other.

"We've naturally separated what is family time and what isn't," he says. "There's a difference between touring time and Christmas time, there's a totally different thing happening there. Another thing is that because we are from a farm, we're very rooted here in the land, the cattle and the horses. It doesn't take five minutes to get grounded when you get back here and there is a horse having a foal or something like that."

Due to the rigorous show put on by Leahy, there is a considerable amount of preparation involved before a tour. Playing every night on stage is hard enough, but when you add step-dancing and multi-instrumentalism into the equation, physical conditioning becomes very important. "It's like a sport now," explains Donnell. "The Shania tour wasn't that bad for us as it was only half an hour, and things were pretty set up for us. There was a tight schedule and you just had to plug in and go, there wasn't a lot of thought involved. For our own Leahy dates, we have to go out and do almost

50 shows between October 1 and December 10, so we have to be in shape."

"I have to be careful with my arm, being a fiddle player, and I have to be in shape, so I start slowly and work up and take care of myself on the road. Eating is of course so important, I can't stress enough that the main thing on the road is proper food."

Leahy also enjoys the benefit of using a bus for tours because of the large size of the band and the other family members that accompany a tour. "We also take children out with us, so we need a couple of nannies. The kids just love it. Our challenge now is that one of our nieces is of school age, so Denise will not be at every show – that's just a reality. Siobheann has a child who is not walking yet, so that's easy to look after, but Agnes has two little ones that are walking, so there is a challenge when they're confined to a bus. It's great for the band because no matter what is happening, you see the little ones and it changes your perspective."

The band has completed tours of Québec, some of the longest and most comprehensive tour schedules of the province mounted by a band, and they love every minute of it. "Québec audiences are our favourite, they're unbelievable. They not only have a rich culture, as you know, but also a rich fiddle culture and a lot of fiddle history. They are aggressive and spontaneous and very alive, so our thing goes over very well. I love playing Québec."

Inspiration for Donnell comes from his home, and his family. As he mentioned earlier,

he doesn't really listen to other players and most of the music they heard growing up came from other members of the family. All of the Leahy children were taught how to play the fiddle by their father. Donnell learned a couple of key lessons at an early age.

"They taught me to play, and the key for me is holding the instrument properly, which helped me develop my own style," he explains. "For people who want to reach a high level, if you do not hold the instrument properly, you can never advance and be a great fiddler. The other key for me was living in an area that didn't have a predominant style. If I was from Ireland, for example, I would play with the Irish style and sound like an Irish fiddle player, likewise if I came from Cape Breton."

"In Lakefield, which is near Peterborough, there isn't a prevalent musical style. The town is very touristy, as well as having outlying farming communities, so there is a vibrant community that includes cottage country in the summer. We grew up on a farm without a dominant musical style, which allowed me to learn to play from the inside out, and I developed myself and my own style. By the time I was eight or nine, I began hearing other fiddle players, but by then I had a sense of Donnell Leahy. I had my own style. So I could then hear other styles and integrate them into my playing as opposed to being subjected to one and becoming set in my ways."

Rod Christie is a Toronto-based freelance writer.

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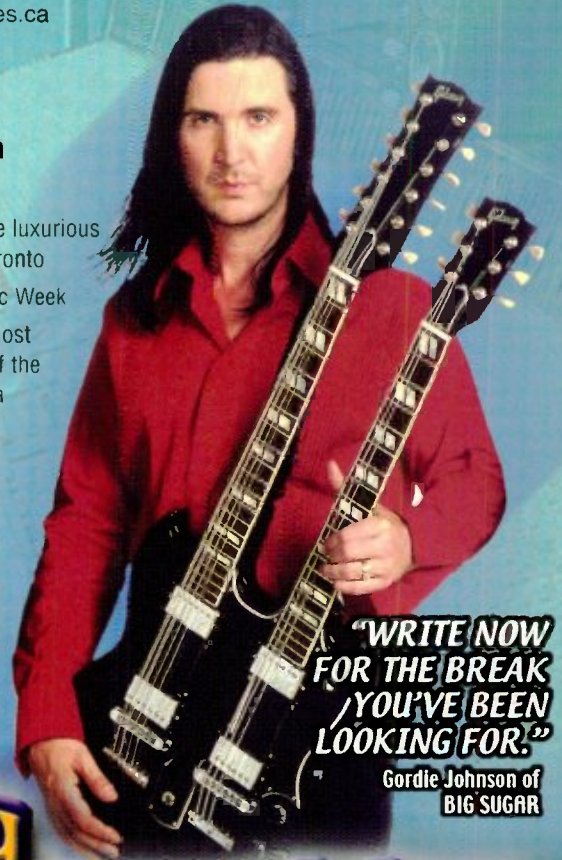
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Murphy, Patrick Pentland (with Mosrite
guitar) and Jay Ferguson.

SLOAN



by Krista Lamb

The darlings of Canada's indie-rock scene, Sloan has spent the last 10 years churning out records that have had critics cooing and fans clamoring. While the band has never reached the mainstream sales success of fellow Canadian rock artists like Our Lady Peace or The Tea Party, they have managed to cultivate a dedicated following who are well-schooled on Sloan's tumultuous history and harmony-soaked hits. With the new record, *Pretty Together*, Sloan looks to continue its reign as masters of hooky rock anthems, but any previous formulas have been set aside as the veteran band decided to try new techniques for writing, recording and producing their sixth record.

Always a band willing to experiment, Sloan has gone through many musical changes over the years. Signed to Geffen Records in the early '90s, the band recorded what many music critics consider to be one of the best Canadian rock records ever, *Smeared*. The record, which was highly influenced by British rock artists, was followed by the very different *Twice Removed*, a record that had many scratching their heads over Sloan's new direction. The band's "comeback" album followed, with *One Chord to Another* solidifying the more melodic rock touches that have since become Sloan's hallmark. Since then, the band has released *Navy Blues*, which added the bombastic romp of AC/DC style guitar riffs to the Sloan sound and *Between the Bridges*, both critically successful and commercially popular, though never matching the band's earlier successes.

Photos by Louie Palu

SLOAN

GEAR

Chris Murphy

Ampeg SVT head
Ampeg 8 x 10 Cabinet
Short Scale Fender
Mustang Bass

Patrick Pentland

Mesa Boogie Dual Rectifier
Marshall JCM 900
Marshall 4 x 12 Cabinet
1975 Gretsch Rock Jet
Les Paul Jr.

Jay Ferguson

Hiwatt Custom 50
Hiwatt 4 x 12 Cabinet
1967 Rickenbacker 330

Andrew Scott

Vox AC30 Reverb
1963 Gretsch 6120 Chet Atkins
4-piece vintage Ludwig drum kit

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Given more time to write and record *Pretty Together* after the frantic six-week recording session that birthed *Between the Bridges*, Sloan undertook this project with a willingness and a conviction to this time do things differently. Co-producer Brennand McGuire took a much more hands on role with the record, a huge departure from the band's other – largely self-produced – releases. Abandoning their analog roots, Sloan even decided to go digital, eschewing a recording studio for their rehearsal space. And though much of the record was still the product of the individual members writing processes, the band even tried writing songs together this time. Sloan began working on demos for the album in March of 2000, after several months spent in writing mode. A deluge of material remained left over from tracks that hadn't made it on to either their *Navy Blues* or *Between the Bridges* records, but singer/bassist Chris Murphy reveals that lots of new material came out of the band's writing sessions. "Originally, I had this idea that everyone would play any riff they've got, not any real songs yet, to just stockpile a library of about a hundred parts," says Murphy. "Then we could just start putting them together at random. Sort of get some cross-collaboration going. We have a song called 'The Other Man' and that was Patrick [Pentland]'s chord progression and then I wrote the song with that and the middle part and then I took Andrew [Scott]'s guitar part from something else and I just modulated it. Jay [Ferguson] was really championing the song and he did the demo for it, so we were all sort of involved in the song."

Even though this new process did create some successes, Murphy admits that their ideal of writing together was never fully realized. Though he tried to work with everyone on their individual songs and to encourage cross-pollination, the end result on the album is still that each individual member has three of his songs on the record with "The Other Man", which features Murphy's lyrics and melodies, technically being his fourth. This is a fact that Murphy admits is somewhat political, in that the band very much believes that all things should be equal between them, but it also comes down to simply being the way Sloan likes to write. "I've heard it said that we're like a boy band," says Murphy, "everybody has a turn." In Sloan each band member writes his own songs and all four share vocal duties, so there is some truth in the comparison. Still, Murphy seems pleased with the increased collaboration between his bandmates, something that was no doubt affected by the decision to record the new album in their rehearsal space.

Using the Logic program, Sloan was able to record *Pretty Together* digitally, allowing them to avoid the typical recording studio scenario. This freed the band up financially to take its time and experiment. "We did demos and tracked this for over a year," says Murphy, "if we had been in the studio that whole time I'd have been freaking out. We would have spent millions of dollars."

Murphy, who enjoyed working with Logic, admits that the process was not perfect. "We had this big idea, we all got Logic for our home computers and we were going to try and do a lot of the nit picky, trying out stuff at home and then go off and record it properly at our rehearsal space," he explains. "But I never really learned to use it. I'm sort of a technophobe. Patrick and Jay used it extensively and I don't think Andrew even bothered getting it," he laughs.

"I thought there would be a lot more dialogue like that and maybe more e-mailing 'Here's what I've done' kind of thing, but the files were just getting so ridiculously big. It was getting to the point where we didn't have the interface to play the whole song all the way through with all of the tracks on. We would turn all the tracks on and listen to it for five seconds and it would crash or we would just listen to selected tracks all the way through. So when we got to the mixing stage there were a lot of surprises. We didn't know what we were up against," says Murphy.

Having the recording sessions structured around a computer in some ways increased the distance between the band's members, as they rarely came together to record, something that Murphy admits he misses. "We've really gotten pretty far away from the idea of just getting together and playing live. We've never really been that type of band and it doesn't really make me sad, just sometimes I wish that, just for the romance of it, we could do a couple [of songs] like that. Everything's quite meticulous right now."

Still, he found that his bandmates loved Logic as a tool for trying things out and experimenting. "Patrick was really into the happenstance aspects of it where you could just loop three bars and go 'oh my God that sounds great' and you could just start constructing like that," says Murphy.

Because of this process, he believes that *Pretty Together* has more effects than any Sloan recording since their debut, *Smeared*, came out in 1992. That record is also the only other Sloan release mixed by Dave "Rave" Ogilvie (NIN), whose presence is certainly felt. The band, who flew to Vancouver to mix at The Warehouse were happy to be working with Ogilvie again, willing to make the trek across the country to the studio where Ogilvie felt most comfortable working in order to have his unique flavour colour the mix.

Sloan then ventured to New York City's Sterling Sound to have the album mastered by George Marino, who has mastered all of the band's records (with the exception of their second disc, *Twice Removed*). "It is really expensive," says Murphy, "but if we had X amount of dollars I would save enough to master there and I would want to mix it really high end, so in our case there was really none left for recording, so we had to do it at home."

Finances were something that came into play a lot for the band, who felt that recording on their own was a smarter decision than spending a large amount of money in a studio. They knew that they were technologically savvy enough and that they had acquired the necessary equipment over the years, but actually making the decision to record in their rehearsal space was a big adjustment. In the end, they realized it was a smart choice. "We made our first record in somebody's house in 1992 and then we went to studios to mostly beef up production, I guess, and also because we were dealing with record labels who require you to spend a certain amount on your record," says Murphy. "I usually like to keep it cheap. I can't stand having money flying out the window. People might disagree, but my philosophy was, for the type of music we make, we could record almost anything, you could record hitting cardboard boxes, and then fix everything in a mixing situation."

Along with the decision to record outside a studio, Sloan decided that they wanted to bring in a producer. For a band that tends to be very hands-on

with their production this was another very dramatic change. Granted, the man they chose to bring in, Brendan McGuire, is also their soundman, but even that decision was very carefully weighed. "I prefer to do it ourselves," says Murphy. "My fear of getting a name producer, or someone that doesn't know us, is that three of us will like him and one of us will hate him and that person will be miserable."

"We've been self-produced for years now," he continues. "We've used people we've known to record us and we usually end up sharing a production credit, at least partly out of courtesy and partly because everyone's ideas get used somehow, but I would say that ultimately we make all of the musical decisions."

Choosing McGuire, who also produced By Divine Right's *All Hail Discordia*, helped alleviate some of the band's fears and allowed them to give up some of that control. "We actually used him last time [on *Between the Bridges*], but we made him bite his tongue a lot because we needed to get a record out fast. We were nervous to use him because he's been our live soundman since 1992 and we thought that if we got into a situation where we were fighting so bad that we wanted to fire him that we would also blow our live situation. But he was adamant that he'd recorded a lot of bands and he has always wanted to do our record," says Murphy.

This time, the band allowed McGuire to come to the table with a lot of his own musical ideas and they were able to incorporate them into the overall feel of the recording. The result being that, while *Pretty Together* is certainly a Sloan record through and through, it is arguably stronger than their most recent work because of its consistency of tone.

Murphy admits that it was a nice change to have McGuire come in and make musical choices, as well as to have him contribute to various tracks. McGuire provided bass, keyboards and even vocals to the record, taking on a larger role than any Sloan producer before him and altering the recording dynamic. "The way we make records, all four of us write and so all four of us aren't necessarily recording at the same time, being each other's back up musicians," explains Murphy. "Andrew especially does a lot of it himself. He does almost all of it himself, but this time he was good enough to let me play some bass. We usually agree that everyone has to play on each other's songs to make it somewhat cohesive, but Brendan did a lot. I would say this is the first time we had someone making musical decisions that way."

Sloan is a band that has always had difficulty translating their records live, something that has often surprised and occasionally disappointed its fans. Murphy, however, maintains that choosing McGuire was not a way of trying to bridge the gap between the two formats. "I don't know if because he knows our live sound he'd make a record accordingly," says



Murphy. "We're not the type of band that goes in and jams for months and jams out ideas. We're real structure-heads, and the record doesn't have to be reflective of us live. We'll come up with our live rendition, even if it's different."

Choosing McGuire he explains, was more about finding a producer that the band felt they could trust. Sloan has had several negative experiences working with people in the past and the band wanted to avoid getting into one of those situations again. McGuire, who had the experience to tackle their first digital recording foray as well as a long-standing friendship with the band, fit the bill perfectly.

Pretty Together is a record that reflects another transition for the band – this is their first release that is being distributed in Canada by BMG. Murderecords, the indie label that the band founded prior to the release of its first record, will be the official label, but the jump to BMG from Universal is a big one. The band had found a home at Universal after being dropped by Geffen Records following its second record and there was no real turmoil reported prior to the split. In fact, Murphy has nothing but nice things to say about the company itself, the band simply felt that it was time to move on.

"A lot of people we started with at Universal 10 years ago, when it was MCA, are gone now, and it has become sort of a different company post-merger with Polygram," he explains. "Polygram has a stronger domestic A&R, which put us out in the cold a little bit, even though Universal has a lot of clout. We were willing to trade that for some enthusiasm."

That enthusiasm, alongside a new contract that allows for some breathing room financially, was the deciding factor in the band's choosing BMG. Sloan themselves have financed their last six videos, along with shouldering much of the recording and other costs. They were looking for a deal that would allow them more freedom in that regard and BMG made the best offer. The band remains staunchly independent though, choosing to remain with murderecords primarily rather than search for a full deal with a major. "I would definitely take a record deal if it came my way," says Murphy, "but you're not going to get a very good record deal if you go out and ask for one."

For Sloan there seems to be a happy medium, recording for its own label, but having a major back them up. This will hopefully allow the band to continue churning out their melodic radio hits and those videos that always seem to become staples on MuchMusic. Whether fans will take to *Pretty Together* in the way that they have the five records that precede it remains to be seen, but even the casual Sloan listener will realize that the changes to the recording process have translated into a very different type of record.

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The Beat Goes On

by Julian Mainprize

Although we've heard countless jokes told at our expense, few that tell these jokes would disagree that a good drummer is invaluable. Forget about how good the lead player is, how solid the bass player, or how powerful your singer's voice is, if the drummer isn't happening, neither is the band.

First and foremost, a drummer must be able to play consistent, solid time. It doesn't matter how impressive the decoration, without a foundation to hold the band together, the structure will fall. Many top drummers have made very successful careers from simply providing a solid foundation. There are those who go as far as refusing to play solos; there are also those who have built their craft well beyond its base.

Below is a broad collection of drummers. They each play different styles of music and all have different strengths. Some are technicians, some groove disciples, and some musical geniuses. What they all share though is a profound dedication to their instrument. Ignore your own stylistic preferences and take the time to read what each of these professionals has to say. Take the time to also listen to some of their recordings and go see them play live. All of these drummers will tell you that listening to as many different drummers from as many different styles is essential in the development of your own sound. The whole categorization of musical styles is a marketing scheme developed by record labels. Ignore it. From Jazz to Death Metal, good drumming is good drumming. It should all inspire us or at least educate us.

Drum Summit 2001



David Garibaldi



David Garibaldi

At what point did you know, "This is what I want to do?"

David Garibaldi: When I was 17.

What was the turning point?

DG: The first time I heard James Brown, for one. That was in 1965. That was the turning point, seeing him, plus the Bay area was a great music scene. You just come to that type of awareness and just follow it.

At what point did you dedicate yourself to drumming?

DG: Well, I didn't get really serious until I was about 25. I was always playing, and I had a lot of natural ability so I could get through a lot of stuff. Then at 25 I decided to make a commitment to it. I knew it was my life's work but I hadn't really made the commitment to myself. I began studying privately, really becoming a student of the instrument – developing discipline about practicing.

Was that hard at first?

DG: Not really, no. I'm the kind of person that when I start doing something motivation is not a question. I love doing it – it's exciting. I love all the challenges of it. I enjoy the process of the work and the reward.

What kind of obstacles did you face?

DG: The big obstacle is that you are 25! That's the biggest obstacle. But you stay with it. You just keep building your vision for yourself. Keep working at what it is you want to do.

Tell me about your teacher at that point.

DG: I was studying with a guy out in the San Francisco Bay area named Chuck Brown. I'd studied in school before that, in high school and elementary school, but he was the first guy who taught me about the discipline of learning. I totally bought into it.

What type of technical things was he teaching you?

DG: A lot of hand technique, and just learning how to discipline myself to practice slowly. We did a lot of exercises to develop smoothness and to get both hands even. Over a period of time I noticed that the rawness and the rough edges were coming off of my playing. I was becoming more polished and more sophisticated sounding.

At what point did you start playing with Tower of Power?

DG: 1970. I was 23.

So you had already started playing with them before taking lessons with Chuck?

DG: Yeah. I had a friend who had been taking lessons with Chuck and he was telling me, 'You got to check this guy out. He's really great, he can really help you.' I said, 'Please. I've got this great gig. I don't need to have the aggravation of studying.' So he just kept getting better and better. I watched him improve over a period of a couple of years. That made me start to inwardly question myself, you see your friends moving and you're not doing anything.

What do you do nowadays to inspire yourself during downtime?

DG: Well there is not a lot of downtime. I do about 150 shows with Tower of Power a year – minimum. I do clinics, stuff with Talking Drums, plus there are other people that I do gigs with occasionally. It's kind of consuming. You dream of doing this stuff, then it's here so you don't want to not do it.

Do you still practice a lot these days?

DG: Yeah, I practice often. I still practice grooves, sometimes hand technique. I'm really into Afro-Cuban stuff so I love studying that.

When did you first start to get into that?

DG: Years ago. But I really started studying it seriously 1990.

Was that a hard transition for you, taking up a completely different style?

DG: Well it's not that far removed from funk. There's syncopation with the clave in it. You do have to understand certain rules and really study Afro-Cuban folkloric music, which is the basis for all of that music.

So you listen to a lot of music from that genre?

DG: Absolutely, I still do, listening and playing. With Talking Drums, we're busy playing, writing books. We have a new play-along book/CD coming out this month. I'm still actively building it. Listen, I have no illusions of being the baddest guy on the block with that type of music. It's something I'm still learning and studying. I'm very comfortable with the funk music, but this is another passion.

How important do you think it is to play, listen to, and get inspiration from other styles of music. How much has it helped your playing?

DG: I've always been interested in all types of music: classical, symphonic band, marching band, jazz, country and western, world music – everything. I love it all.

All good sources to draw from.

DG: Absolutely.

What are you listening to for inspiration these days?

DG: I love the old Blue Note recordings, especially that Wayne Shorter album *Speak No Evil*. I have that going in the house a lot. I'm also listening to Larry Young, the organ player, Afro-Cuban music, dance music – all kinds of stuff.

When you were younger, how did you keep inspired? There must have been times when you doubted yourself at certain points.

DG: Well that might happen like every other week. But the thing is that I just have this love for it. I have this vision for myself that I'm trying to realize. It's elusive in a way, but at the same time it's very inspiring. I love the challenge, the chase.

So it's just as fun as it was early on?

DG: Oh yeah. More so.

These drummers all agree that if your interest is becoming a successful professional drummer, having the necessary dedication and desire is essential. There will be people that will discourage you. Don't let them. You will likely encounter a lot of personal frustration and disappointment. Overcome it. There can be huge rewards – like spending your life doing something you love doing and do well. Perseverance is key. There are many people that have the misconception that being a musician is an easy ride. It's not. It's a profession like any other, you have to put in the hours. Yes, you can get lucky breaks, but when you do, you'd better have your craft together. None of the drummers listed below arrived where they are at today by pure chance. Hear them play and you'll know right away that they all worked very hard at something that they are obviously passionate about.

You'd think that with such a variety of different drummers there would be a corresponding variety of answers. While all of these drummers have different drumming backgrounds – some started in pre-school, others in high school – and have taken different paths to arrive where they are now, their answers show that they still share many things in common. Take for instance the fact that the majority of these drummers, despite the fact that they are seasoned pros, still get frustrated with their playing and need external inspiration to help overcome this. This is not just something that young drummers go through. Mickey Curry talks of having wanted to "give up" at times, but then finding himself even more driven. Doubt is a natural part of anyone's development, but knowing that even the pros go through it should help reassure us and keep us moving towards our goals. Embrace your flaws, isolate them and do whatever it takes and however long it takes to overcome them.

One thing that each one of these drummers recommends is practicing with a click track. This makes so much sense. If you practice with a click both passively, listening to it as simply a reference, and actively, actually making a point of locking in with every note, your sense of time will improve. When it comes time to play with the rest of the band, your drumming will still breathe naturally, but noticeable tempo fluctuations will be eliminated. It's just a guide, not a dictator. Let it lead you in the right direction. If you want a solid time foundation in your playing – believe me, all the players in your band want you to have this – then practice with a click. Not only will it improve your time, if you plan to do any studio recording, knowing how to play with a click will save you time and money, and will make your engineer/producer very happy.

Another widely shared opinion amongst these drummers is that a good knowledge of melody and harmony can really help your drumming. Knowing how to play another instrument is the best way to accumulate this knowledge. Get yourself a cheap guitar, keyboard, bass, whatever and start lifting lines off your favourite recordings. Take some piano or theory lessons. The more you know about what the other musicians in your group are

playing, the better you'll be able to compliment it.

Odd time signatures are becoming more and more commonplace in all styles of contemporary music from metal to pop to jazz. Being able to play odd time signatures comfortably will help get you gigs. Plus they are a great challenge and in the end mastering them will open up the door to so many more ideas when playing in standard 4/4 or 3/4. There goes the excuse that you'll never use them. Like learning anything, learning odd time signatures takes time. Be patient, use a drum machine pattern as a reference and explore. Listen to recordings that incorporate odd time signatures. Pretty soon you'll be just as comfortable playing in 7/4 as you are in 4/4. Plus they are fun!

One topic all these drummers agreed on unanimously had to do with discipline and practice. There are no short cuts when it comes to practice, in fact, the slower and more patient you are, the faster you will improve. Mastering the drums is a long and involved process. Set realistic goals for yourself. Practice what needs to be practiced. Don't pump your ego by repeating things you can already play. Above all don't rush your chops. If you can't play something relaxed, it will not sound relaxed and you will likely end up hurting yourself, which will just slow down the whole development process.

Besides hard work, there is no one method, no secret that will reveal all. But each of these drummers has an insight into the art of drumming. Listen to what they have to say and have an unbiased listen to their recordings. The appeal of their music and their style will of course depend on personal taste but their drumming achievements should be apparent. Above all, check them out live, recordings are no substitute for the real thing.

CM has gathered together five drummers for advice on their successful habits, tricks, secrets, and pitfalls so you can learn from what hindered them, and skip that problem step in your own career. David Garibaldi, drummer from Tower of Power was interviewed at a separate time, and the questions vary somewhat, so his advice stands on its own. The rest of the group, consisting of Peruvian percussionist Alex Acuña, session drummer/educator Rick Gratton, The Tea Party's Jeff Burrows, and last, but by no means least, is long-time drummer for Bryan Adams, Mickey Curry.

Why did you start playing the drums?

Alex Acuña: I was four years of age when I started playing the drums. I come from a very musical family and was always around the music environment. My father was a music teacher and all my brothers, all six of them, play various musical instruments.

Rick Gratton: It just felt like the right thing to do!

Jeff Burrows: Because I was playing piano, but as a youngster I was involved with sports and piano didn't seem like much of a team sport. My father played the drums so it seemed like the perfect alternative.

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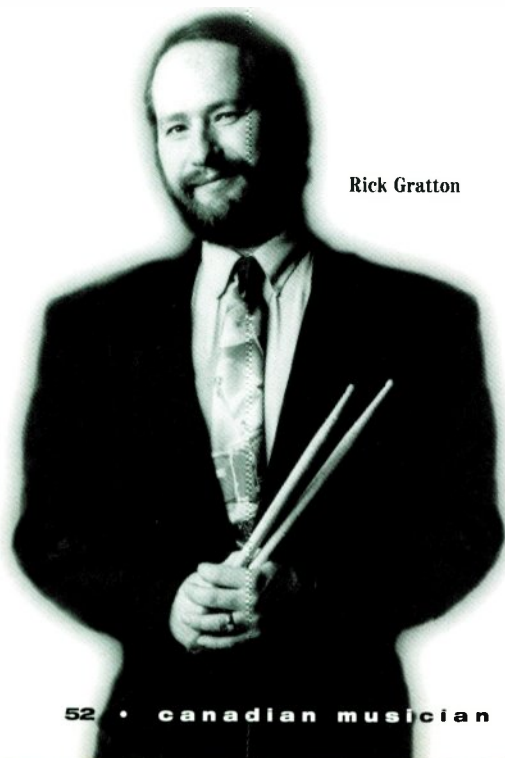
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The Beat Goes On



Rick Gratton

Mickey Curry: I started playing drums at the age of 11. There was a music program at my school, and drum lessons were part of that. I thought it was very cool to carry around a practice pad and a pair of sticks.

When did you first decide to get serious about playing the drums and why?

Alex Acuña: I always had a deep love for the drums. I decided to get serious when I was 10 years old because I needed to help my family with the expenses of having a big family so I started playing with my father and brothers and gigging around the coast of Peru.

Rick Gratton: When I was six years old, which is when I started and I was dictated to by instinct.

Jeff Burrows: I've always been serious – I had my first band when I was 11.

Mickey Curry: I think I got serious about drumming when I realized that I was fairly good at it during high school – and I could play songs with other musicians.

Did you have a lot of encouragement from others about choosing to be a professional drummer?

Alex Acuña: Yes, the encouragement was initially from my family, and basically, I joined the family business. My brothers were very accomplished musicians in Lima and when I turned 16, they began recommending me for studio work.

Rick Gratton: Mainly from my family. They were very supportive.

Jeff Burrows: No, not particularly.

Mickey Curry: I was always encouraged to play, even at an early age. My first teacher, Ned Tarrantino (the school music teacher) told my parents that I had some natural ability, and they should get me a drum kit, which they did. They were very supportive of me, and still are.

Did you have any negative reactions and how did you deal with these?

Alex Acuña: No, I never had any negative reaction from anybody. If there was, I was never aware of it.

Rick Gratton: Yes and no – my reaction to any negativity at that young age didn't register because I was so young and just really into it.

Jeff Burrows: Yes, I had some negative reactions but I chose to ignore them and continue on my path.

Mickey Curry: I never really had any negative reaction to my wanting to play drums, but I do remember an English teacher of mine telling me that it was a silly idea to think I could actually play drums for a living, and that I should seriously reconsider my options. I've never forgotten that.

What drummers/music did you listen to in the early years of your development? What/who do you listen to now?

Alex Acuña: I have always listened to great music – Classical composers, Cuban Music, Jazz and the music of my heritage. I'm still listening to the great musicians of this world, not just drummers and not just one style.

Rick Gratton: Everyone from Buddy Rich to

Tony Williams, Billy Cobham, etc. I listened to a lot of jazz and fusion. Pretty much all kinds of music. I still learn more when listening to fusion though.

Jeff Burrows: Stewart Copeland, John Bonham, Neil Peart (of course), and big band drummers such as Gene Krupa, Buddy Rich and Max Roach. I really enjoy and still listen to all of the big band drummers and of the modern vein it would have to be Carter Beauford, Chad Smith and Taylor Hawkins.

Mickey Curry: When I was a kid, the only drummer I truly idolized was Danny Seraphine, in Chicago. He was absolutely my favourite guy, but as I got into playing more, I listened to everything I could. I loved John Bonham, Ian Paice, Ginger Baker and Keith Moon. I also studied the session guys; Roger Hawkins, Bernard Purdie, Jim Gordon, Jim Keltner, Steve Gadd, and a bunch more, too many to list. The older I got, the more I took in; Jeff Porcaro, Benny Benjamin, Kenny Buttrey and John Guerin.

How important is it to listen to drummers in other musical styles, and just other styles of music from the one(s) you play?

Alex Acuña: It is very important to listen to other drummers and all musical styles because that is how to grow technically and gain a wider understanding of different rhythms. I still listen to Cuban drummers/percussionists, etc. Also, I listen to all the music that touches my heart, with good melodies, harmonies and rhythms.

Rick Gratton: It's where you get a good part of your education.

Jeff Burrows: Being in The Tea Party it's obvious that we listen to various kinds of music (drummers). I feel it is very important for not only musicians, but also listeners in general to surround themselves with musical styles from around the world.

Mickey Curry: I've always been a fan of music in general. I don't really have a favourite style. It's important I think to listen to everything. Even if you don't like something in particular, there is surely something to appreciate about it.

How did you develop your own approach to drumming?

Alex Acuña: I'm constantly developing my own voice by playing from my heart and playing very musically, with good time and feel – always with the goal of good teamwork with my fellow musicians (just having fun)! Also, every time I see or hear something new and fresh, I grasp the essence of it, and in some way, incorporate it into my own drumming.

Jeff Burrows: My approach to drumming was largely influenced by the bandmates I've played with throughout my life – especially Jeff Martin and Stuart Chatwood, as well as being so very influenced by the world beat scene.

Mickey Curry: I've always been a believer in "less is more." My approach has always been simple; keep great time, with lots of feel, and let the guitarist take all the solos! This "keep it simple" thing I think comes from my love of early Motown and R&B records; they were the ones I could play along with and work on feel.

How important do you think it is to be able to play a second instrument in addition to the drums?

Alex Acuña: It is very important to play another instrument because it will give you more understanding of the different concepts of music and forms. It helps you to develop your ear training and pitch, especially when you start playing serious music like jazz, classical and Latin-jazz – to be an all around musician. It's important to improve your sight-reading of music (not just rhythms) and to become a more melodic player.

Rick Gratton: Very important because most gigs you play, you're not playing with three or four other drummers so it helps to hear melodic changes in tunes to help guide you through the piece.

Jeff Burrows: I don't think it's very important, but it never hurts to be able to play a tonal instrument.

Mickey Curry: I think it's good for a drummer to be able to play another instrument, even if it's just a little. It's good to be able to relate to melody as well as time and rhythm.

How important a factor is discipline in becoming a professional drummer?

Alex Acuña: Discipline in general is very good – to practice regularly, to schedule our time and to be able to develop as a professional, responsible and reliable musician.

Rick Gratton: Depends on what kind of discipline – I think you have to have it all together from practicing to having your business chops together etc.



Bryan Adams

Mickey Curry

Jeff Burrows: Obviously discipline is very important. There is so much more involved in being a professional drummer than I playing alone.

Mickey Curry: To be good at anything, you need a certain amount of discipline. You've got to practice, and you have to be able to apply what you know in a given situation.

What sort of practice regiment do you have currently? How does it compare to when you were first getting serious about drumming?

Alex Acuña: Every season of my life has been very different and I like to practice what works for me at that particular time and place. I have never had any specific regiment. I always like practicing something new, and I practice all the time – not necessarily with the 'instruments' – but playing on anything available wherever I am. I practice new techniques and new musical concepts, finding that

the more I learn, the more I see that I know very little.

Rick Gratton: Pretty much the same as before – I really work on things that challenge me rather than the same old same old stuff!

Jeff Burrows: My practice regiment has slowed compared to when I first began. But writing in general has increased dramatically.

Mickey Curry: I don't practice like I used to. If there is something I need to work out (maybe a difficult part or pattern) I practice that, but I think by just playing a lot, it keeps the chops up. I used to practice for hours, either rudiments or books, or by just playing along to records.

What are some of the things you spent a lot of time practicing during your development?


Alex Acuña: I like to practice various independence techniques with good feel and time. I spend a lot of time developing an overall concept of the styles I will be playing, which in my case, is very variable because I play in a lot of movie soundtracks, and assorted genres like Latin jazz, pop, rock etc. So again, I keep up listening to all kinds of music, especially cutting edge music of today.

Rick Gratton: Time and taste!

Jeff Burrows: Rudiments, rudiments, and rudiments!

Mickey Curry: I had a few great books to study when I was learning. *Buddy Rich's Drum Rudiments*, *Jim Chapin's Art of Modern Drumming*, which I still work with. I also would put an album on the turntable and crank the headphones and go!

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The Beat Goes On

What do you practice now?

Alex Acuña: I practice to maintain my endurance and my position as a voice in this industry. I practice various combinations of techniques with my four limbs, especially my South American rhythms that are in 3/4 (Peruvian waltzes), 5/8 (Venezuelan Joropo), 6/8 (Peruvian festejos), 9/8 (African Lando) and 12/8 (Spanish Bulerias – flamenco).

Rick Gratton: Not to really plug it but it is truly a great book: *Marco Minnemann's Extreme Interdependence* – it involves four limb independence and it covers the gamut! Great stuff!

Jeff Burrows: Rudiments, rudiments, and rudiments!

How often did/do you find yourself frustrated with your playing and in need of inspiration?

Alex Acuña: I've never felt such a thing about my playing.

Rick Gratton: Most of the time!

Jeff Burrows: I am constantly frustrated and in search of inspiration – if I weren't, I would be out of ideas!

Mickey Curry: Frustration plays a huge role in development, I think. I've been frustrated so many times, just wanting to give up, but something always gets me to pick the sticks back up and try again.

What do you do when you need inspiration?

Alex Acuña: I've always had some sort of inspiration. When I was younger my inspiration was music and my Peruvian family. When I became a father and got more serious being a professional musician my inspiration became also my wife and children. Now my inspiration to play music is my Lord Jesus Christ plus all the above.

Rick Gratton: Talk to other players and find out their going through the same deal so it's kind of like I'm not alone!

Jeff Burrows: Jam with my best friends.

Mickey Curry: I think hearing a great performance or solo, or groove is quite inspiring. Listen to Jimmy Cobb on Kind of Blue (Miles Davis) and the rivets cymbal work; that's inspiring.

What sort of non-drumming activities do you that help your drumming?

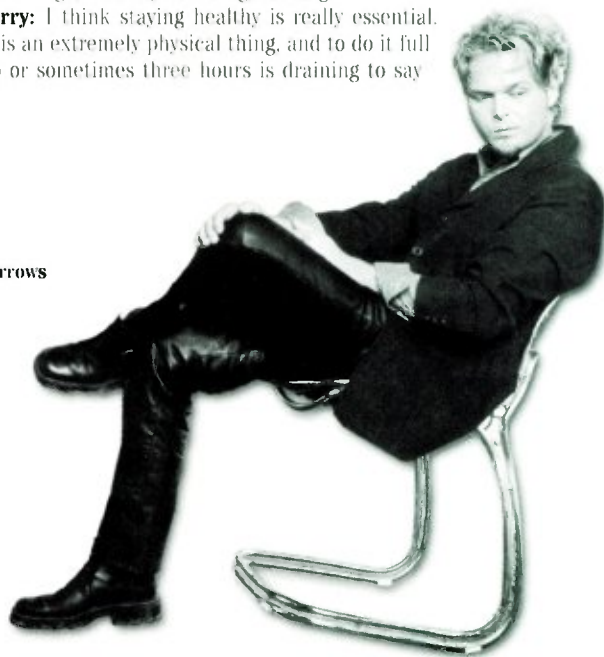
Alex Acuña: I pray a lot, play piano, workout in the gym, do Tai-Bo, go to church and play soccer every Sunday.

Rick Gratton: I love golf for the patience and I'm really into graphic stuff which is like meditation for me – a quiet mind sometimes is a good thing!

Jeff Burrows: Yoga, motorcycle riding, reading.

Mickey Curry: I think staying healthy is really essential. Drumming is an extremely physical thing, and to do it full out for two or sometimes three hours is draining to say

Jeff Burrows



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THE VERY BEST OF The Recent Years

1991

- January/February - Alias, Sneaky James, Bob's Your Uncle, Making Your Own Video, Music Education
- March/April - The Tragically Hip, Barney Bentall, Keyboards, Spotlight on Vancouver
- May/June - Neil Young: The Power And The Glory, Annihilator, Bootsauce, Home Recording
- July/August - Sue Medley, Roch Voisine, Wild T & The Spirit, Vintage Guitar Collecting, Canadian Guitarists

1992

- May/June - Rik Emmett, Sass Jordan, Spirit Of The West, Guitar And Bass Spotlight
- September/October - Bryan Adams, Prairie Oyster, Bourne & MacLeod, Focus on Live Sound
- November/December - Jeff Healey Band, Sloan, Leslie Spit Trio, Future Beat

1993

- May/June - Pure, Guitarmania, Montreal Jazz, The Pursuit Of Happiness
- September/October - Home - Recording, Holly Cole Trio, Cassandra Vasik, The Boomers
- November/December - Bruce Cockburn, Doughboys, Charlie Major, Focus on Percussion

1994

- January/February - Rush, Careers in Music, Joan Kennedy, I Mother Earth
- March/April - 15th Anniversary Issue, 15 Years of Great Music
- May/June - West Coast Music, Guitar Mania, Loreena McKennitt, Maestro Fresh-Wes
- July/August - Barenaked Ladies, The Celine Dion Band, Ben Mink, Focus on Bass
- September/October - Creative Recording, Rheostatics, The Musician's Guide to Nashville, Industrial Music

1995

- March/April - How To Make & Sell Your Own Record, Sebastian Bach, Susan Aglukark, The Waltons
- May/June - 54•40, The Tea Party, Odds, Guitarmania
- July/August - The Care & Feeding of Your Manager, Devin Townsend, Bourbon Tabernacle Choir, Music Software Roundup
- September/October - Home Recording, Tom Cochrane, Barney Bentall, Alanis Morissette, Canadian Blues
- November/December - Jane Siberry, Alannah Myles, Bass is Bass, Drum Explosion '95

1996

- January/February - Junkhouse, Ashley MacIsaac, Alex Lifeson, Music Education
- March/April - Blue Rodeo, Cowboy Junkies, Jazz in Canada, Bass Solos '96
- May/June - Alanis Morissette, The Sattalites, Megan Metcalfe, Focus On Guitar
- September/October - Moist, Sloan, AMPS De-Mystified!, Tom Wilson, Colin Linden, Stephen Fearing, Salute Willie P. Bennett
- November/December - Rush, I Mother Earth, Crash Test Dummies, World Percussion

1997

- January/February - The Tragically Hip, Odds, Dalbello, Hayden on Songwriting, Music Education
- July/August - Daniel Lanois, k.d. lang, Big Sugar, Producing & Marketing Your Own Record
- November/December - Loreena McKennitt, Jann Arden, Econoline Crush, Percussion

1998

- January/February - Crashing The Border, Terri Clark, the gandharvas, Music Education
- March/April - The Killjoys, Shania Twain, Songwriting, Recording Studio Guide
- May/June - Keeping Your Band Together, Wide Mouth Mason, Holly McNarland, The Future of Guitar
- July/August - How To Survive A Tour, Sloan, The Wild Strawberries, How To Break Into Nashville
- September/October - 54•40, The Rankins, How To Get Your Music To The Right People, Live Sound - Everything You Need To Know
- November/December - Alanis Morissette, Julian Austin, Building Your Team, Percussion

1999

- January/February - The Tragically Hip, BTK, Media 101, Music Education
- March/April - 20th Anniversary Issue
- May/June - Wide Mouth Mason, Sky, Kim Stockwood, Guitar '99
- July/August - I Mother Earth, Amanda Marshall, Open Mike's House Band, Software Review
- September/October - Cirque du Soleil, Moist, Jim Witter, The Realities of Home Recording
- November/December - Our Lady Peace, Scratching Post, Renee Rosnes, Focus on Percussion '99

2000

- January/February - Matthew Good Band, Chantal Kreviazuk, Rascalz, Music Education
- March/April - Jane Siberry, See Spot Run, Finger Eleven, Recording Studio Guide
- May/June - Headstones, Damhnait Doyle, Limblifter, Guitar Summit 2000
- July/August - Wide Mouth Mason, Danko Jones, Natalie MacMaster, Software Review 2000
- September/October - Geddy Lee, Lara Fabian, Nickelback, Bass 2000
- November/December - Songwriting, treble charger, Kittie, Percussion - Advice from the Pros

2001

- January/February - Our Lady Peace, gob, Nelly Furtado, Music Education

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the least. Running is a helpful thing because it increases stamina. I also meditate, which just helps keep the stress down and clears the mind a bit.

How important is it to learn to play to a click track?

Alex Acuña: It is very important as it will help you to develop a peripheral hearing. Your time will also improve tremendously. I recommend it very highly.

Rick Gratton: It's a necessity in today's music. Plus the side benefit is that it helps get your timing together in general.

Jeff Burrows: It has become very important because, more often than not your music is used in re-mixes and producers often get very testy if they have to adjust tempos.

Mickey Curry: You have to be able to play to a click track. A lot of sessions call for you to put

drums over a song already recorded, probably to a click or a sequencer of some kind. I practiced a lot over the years to a click. It's essential.

How did you become comfortable playing 'odd' time signatures?

Alex Acuña: By playing my own music in 3, 5, 7, 9, and 11. I also mix them together – like playing three with one limb, four with another limb and five with the other limb all at the same time, etc.

Rick Gratton: Like anything else, the more you hear the stuff the more ingrained it becomes so I would practice all different odd time signatures more than the regular 4/4 time – familiarity is a good thing.

Jeff Burrows: Rehearsing odd time signatures is one of the most implicating things you can do as a drummer (especially when it becomes second nature).

Mickey Curry: I've never been comfortable with odd time signatures, but I've learned to adapt. If it's something complicated, I will write myself a chart, and just count bars. If it's simpler, I just try to feel it, get a pattern going, and try to groove.

What words of advice can you give to young drummers with professional aspirations?

Alex Acuña: Just to persevere in your vision or dream and to believe in what they can become with conviction.

Rick Gratton: Stay motivated and hang in!

Jeff Burrows: Stick with your game plan, write other drummers for advice, don't get your hopes up and be realistic.

Mickey Curry: My only real advice to young drummers is to listen to everything, and try to appreciate what it is you're hearing. Don't be a musical snob. All kinds of music are important, as is every kind of drumming style.

What is your current kit set-up, please name products you use; and what would you recommend in particular to another drummer as a piece of equipment you simply can't live without?

Alex Acuña: I play the Birch custom Yamaha drum DTX electronic kit, a combination of AZUKA, As, Ks, and Constantinople Zildjian cymbals. My signature Vic Firth sticks, signature Yamaha timbales, signature Toca Cajon, Shure mics, Evans drumheads. I don't want to offend anyone but I can't live without the Bible – it is my very best weapon and piece of equipment, truly.

Rick Gratton: Sabian cymbals, Pearl drums, Regal drumsticks and Attack drumheads – anyone of these products and their various models and sizes work for me. Couldn't live without my DRUMSTICKS!

Jeff Burrows: DW drums, kick, snare, 1 rack tom, 2 floor toms, Sabian cymbals (many), Remo drumheads and Pro-mark drum sticks. For tonal quality and road-worthiness I would recommend DW Drums, and for the best tonal resonance and craziest cymbal sounds I recommend anything by Sabian.

Mickey Curry: My current set-up: 26" kick; 14" & 16" floor toms; 10" rack; 14 x 7" birch shell snare; 13 x 8" side snare; 17", 18", 19" A custom crash cymbals; 21" sweet ride; 15" new beat hi-hats; 20" rivets; 18" rivets; I play Yamaha maple custom drums; Zildjian cymbals; Evans drumheads; and Regal Tip sticks. The one piece of equipment I can't live without is my stick bag. I bought it in New York in 1969, and have had it with me since. I'd be lost without it.

Julian Mainprize is a Toronto-based freelance writer, who has temporarily halted his drumming to pursue a career in audio engineering. His last stint as a drummer was for two years with the France-based hardcore outfit Scorch. Julian also spent several years playing in a variety of Jazz combos in Montréal in the mid-90s. He can be reached by e-mail at jmainprize@hotmail.com.



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- ☐ September/October - Domenic Troiano, Prism, Irish Rovers, Moe Koffman, Canadian Recording Studio Guide, Keyboard Combinations

1980

- ☐ January/February - Trooper, Segarini, Ronnie Prophet, Andrew Davis, Managers, Vintage Organs
- ☐ March/April - Triumph, Jerry Doucette, Ginette Reno, Tom Mawhinny, Show Playing for Guitar - Part I, Record Piracy
- ☐ July/August - Dan Hill, FM, Henry Cuesta, Powder Blues, Radio Airplay, Show Playing for Guitar - Part III
- ☐ September/October - David Clayton-Thomas, Downchild Blues Band, Nash the Slash, Hearing Loss, Canadian Recording Studio Guide, Jazz Clubs
- ☐ November/December - April Wine, Dianne Heatherington, Buffy Sainte-Marie, Bobby Edwards Troubleshooting Your Gear - Part I, Bass Players' Choice

1982

- ☐ May/June - Chilliwack, Shari Ulrich, Daniel Lavoie, Performing Rights - Part I, Songwriters' Market Guide
- ☐ September/October - Diane Tell, Doug Bennett, David Wilcox, Linda Manzer, Anvil
- ☐ November/December - Loverboy, Andrew Hermant, Wayne Rostad, V.E.J.J., Canadian Recording Studio Guide

1983

- ☐ March/April - Rough Trade, Rob McConnell and the Boss Brass, Dick Damron, Terry Crawford, Sam Moon, Do it Yourself Percussion - Part I
- ☐ May/June - Liona Boyd, The Spoons, Raffi, Do it Yourself Percussion - Part II
- ☐ September/October - Bruce Cockburn, Ian Thomas, Lydia Taylor, Image - Part I
- ☐ November/December - Oscar Peterson, The Lincolns, Wildroot Orchestra, Jarvis Benoit Quartet, Image - Part II

1984

- ☐ July/August - Triumph, Aldo Nova, Uzeb, Chilliwack, Grokking Electronics

1985

- ☐ May/June - Corey Hart, Murray McLauchlan, L'Etranger, The Electronic Drum Jungle, The Canadian Musician Lighting Guide Part I
- ☐ September/October - M - M, CM Lighting Guide Part III, Electronic Percussion Accessories, Spotlight on Vancouver: Vancouver from the Air, Bruce Allen Idle Eyes, Nettwerk Records, Headpins, DOA

1986

- ☐ January/February - Joni Mitchell, Loverboy, Creating That Buzz, The New Music, Focus on Pro Keyboards
- ☐ July/August - Luba, 54-40, Musicians' Money, Cover Bands, Computer Music Revolution

1987

- ☐ July/August - Bryan Adams, Gowan, How to work Overseas Markets, Focus on Recording

1988

- ☐ September/October - Red Rider, Art Bergman, Jeff Healey, The State of the Guitar
- ☐ November/December - Disaster Proofing your Band Part I: On the Road, Anne Murray, k.d. lang, Live Sound

1989

- ☐ March/April - 10th Anniversary Edition, The Artists, The Business, Selected Artist Index, The Equipment
- ☐ November/December - David Wilcox, 54/40, Kevin MacMichael, How to avoid getting ripped off, Putting a sound system together

1990

- ☐ January/February - Jane Siberry, Daniel Lanois, The Scramblers, A&R Directors: What are they looking for?, Life after Music Education
- ☐ March/April - Rush, George Fox, Oliver Jones, Booking Agents: What makes them tick?, Keyboards in the Nineties
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by Amin Bhatia

what is and what isn't

Film Scoring is not getting to sit in a room and play music all day. It isn't about melody, harmony, rhythm, orchestration, the Lydian mode or tritones. It is not about your gear, the number of modules you have, the amount of RAM, sample libraries or plug-ins.

It is not about your chops, or your schooling or your awards. It is not about hearing your stuff played by an orchestra or being an entire orchestra all by yourself. It is not about your demo reel, or your logo or your artwork or your Web site.

Film scoring is not about schmoozing, or networking or being able to tell jokes. It is not about winning over someone else's client, or befriending someone you hate in order to get connections. It is not about how many soundtracks you own, or famous people you've actually met, or styles that you can rip off.

It is not about coffee (well, okay sometimes...) or being your own boss, or setting your own hours. It is not about getting residuals, renovating your house, or having a space in the happenin' part of town.

Film Scoring is by no means cool. It is not about getting discounts, or getting free stuff, or getting laid.

Film scoring is about the pursuit of that intangible musical entity, that when fused with the picture becomes an unconscious part of the whole. It is about being thrown into a musical situation you've never done before and emerging with something that you never thought you could do.

It is about always improving yourself, not only musically, but personally and being open to new situations daily. It is about listening to what's out there, not only on the screen but on the street, absorbing it all and giving it back in a way that is only you.

Film scoring is about balancing your career time with the time for yourself and your loved ones. It is about missing another vacation, in the pursuit of your career. It is also about declining a gig to give time to yourself and to others who need you.

It is about struggling for hours or days on the simplest of passages just so that when it's done, you know it works, but if the client doesn't share your opinion you throw it out and start over. It is about the music and sound that you can give to the director to help his or her vision. It is about being a part of a team, knowing when to contribute and knowing when to shut up.

Film Scoring is not about the perfect music cue...

...it is about a music cue that makes the picture perfect.

Amin Bhatia is a film composer. Send all rebuttals to amin@bhatiamusic.com.

recording tips

An Interview with Stone Temple Pilots



Canadian Musician had the opportunity to sit down with STP's rhythm section, Robert DeLeo (bass) and Eric Kretz (drummer), for a chat about how they function as a rhythm section, and how they recorded the latest album *Shangri-La Dee Da*. Breaking from tradition, the band chose to move into a Malibu villa to record the album's sessions, a process that allowed the band to unify and reach new levels after a somewhat shaky period in their history.

Robert: "It was amazing, it was a really wonderful opportunity of not only connecting with each other but being able to musically touch areas that we haven't touched in the past. [The making of *Shangri-La Dee Da*.] Not because we weren't able to, but just because I think it was the right time for that. Basically what you do when you rent a house you make home recordings. You're not in a studio that's sonically set up for making a record, you literally do home recording. Bringing equipment into an empty house and recording is an interesting way to go about it. I can't say it's the most desirable way for our producer (Brendan O'Brien) to do, but I think it's more than just the sonic part of the record. I think it's more of an overall feel of what we're trying to create."

Eric: "It kind of in a way makes it more personal in a sense. Even though you move into a house for three months we said 'no don't put anything here because we like the way that looks, it might ruin the sound, but we like the way it looks and makes us feel better.' So we kind of customized the room. After 10 years we bring in fucking loads of equipment, shakers, organs, pianos, numerous basses and guitars. There's just candy everywhere. Being in a house really lent to more creativity because you don't have to drive to a studio. You don't sit at your house trying to go to sleep thinking 'I have to be there at noon' it's not as finite as that, you just wake up and two guys are jamming on a song so you just run downstairs and start working on it."

Robert: "We're just big fans of the way that records used to sound, so I think we have a tendency of steering towards more vintage gear. There are some really wonderful tones you can pull out of a '54 Strat through a '64 VOX AC30 that you don't really get

out of today's gear. And it has proven true about drums or bass too – there's nothing like a '66 P-Bass, it just has a certain quality to it that you can't beat. I think there's a good healthy balance from each member of the band. Scott, his interest in music doesn't really lie in vintage gear, it's more on a technical aspect. Having that side and having this side is really a good balance between the old and the new, and I think we really exemplified that on this record. Take a song like "Black Again" ... to me it really comes across modern but with a lot of jazz influence in it. It's in ¾, I'm using a bass micro-synthesizer pedal on the bass and it cuts into an acoustic with a nice waltz to it."

Eric: "I got to use a big kit, a small kit and a third kit which was in a live room. I used to get jealous of these guys [Scott, Robert, Dean] because they got to record all their guitar overdubs and bass overdubs using big guitars with little amps, and then little guitars, and I was just like 'Why the fuck can't I do that?' I did it a bit on the *Purple* record and on *Tiny Music* but on this record, on as many songs as I could I wanted to use a

different kit in the verse and a different kit in the chorus. What's amazing is how much you really can't notice a difference; just sonically there's an overall thing that changes. You always think it would be really noticeable and it wouldn't work, but it works."

Robert: "I think the worst downfall that you can ever fall into, from an artist's standpoint, is repeating yourself and writing the same song. I think there is a certain aspect of the business that goes along with the music and the business wants you to keep writing "Plush". It's been 10 years and we've kind of outlived the genre that we were attached to and we've moved on. People ask what keeps us together and it's really an interest in contributing something to music and giving back to music. There are so many different influences [in the band] but I think the bottom line is we're all really big fans of music. That's what gets me off in writing music is giving back something that I've taken from music no matter where it be from."



by Stone Temple Pilots

Sample Licensing

The views and opinions expressed in this article are not meant to substitute for skilled legal advice which should be sought in each particular instance.

This article will discuss some of the basic "ins" and "outs" of sample licensing.

We will use Jurassic-5's album, *Quality Control* as an example for our purposes. On track #2, "The Influence" (the "New Song" and "New Recording" respectively) J5 use an excerpt from the song, "Some Minor Changes" (the "Old Song" and "Old Recording" respectively) which was written by Marty Paich and published by Hudmar Music (ASCAP) as it was performed by "The Hi Lols" courtesy of Sony Music Entertainment.

When someone samples a portion of an Old Song/Old Recording and includes it as part of their New Song/New Recording they require the following two licenses to lawfully use the sample: 1. Master License; and, 2. Composition License.

I. Licenses Required

1. Master License

You require a master license because you have taken copyrighted material from the actual recording i.e., CD or vinyl that you are sampling from. In this case you would need to track down the actual master owner of the Old Recording and secure a Master Sample License for your intended use. In our J5 example, J5 secured a license to use the master of the Old Recording through Sony Music Entertainment who is the owner or authorized administrator of the Old Recording.

2. Composition License

You also require a composition license with respect to the Old Song itself which appears on the Old Recording which was sampled.

Marty Paich wrote the Old Song which was sampled but it is likely that his music publisher, Hudmar Music administers and negotiates the license that J5 would require to use Paich's song on the New Song. J5 would need to track down Hudmar Music and secure a written agreement from Hudmar Music in order to have 100% assurance to go forward with the New Song that incorporates portions of the Old Song.

II. License Terms

Every master and composition license varies, however there are basic terms and conditions that present themselves in every standard license.

a) Master

Fees

Typically the master owner of the Old Recording will require you to pay an up front fee (or advance) with respect to your proposed use. These fees will typically vary between \$1,000 to \$10,000 depending on a variety of factors, including: i) how prominently the sample is used in the New Song; and, ii) the profile of the artist that is being sampled (James Brown will likely charge more than a lesser known artist).

Some master owners will consider a complete one-time buyout for the use of a sample while others will require an advance/fee payment in addition to a royalty for each copy of the New Song which is sold. In a worst case scenario the owner of the Old Recording may absolutely refuse to allow you to use the Old Recording at all.

Royalties

The initial fee/advance payable is typically expressed as an advance payment of royalties. The royalty will typically range between \$.03 cents to \$.08 cents for every copy of the New Recording sold. When the initial fee/advance is recouped, further advances or at least further royalty rates, are paid to the Old Recording owner.

Miscellaneous

Other items must also be considered such as AFM payments and the issue of licensing the master for new uses such as for use in film or TV. Often the master sample license only includes the right to reproduce the New Recording on typical configurations such as CD, cassette or vinyl.

b) Composition Fees/Royalties

Typically the license with respect to the composition is a hybrid of an up front fee and a percentage of the New Song. Again, these fees and royalties will range in accordance with the factors listed above. Publishers who negotiate these fees will request anywhere in the range of \$1,000 to \$5000 as an advance fee along with a percentage of the New Song. The percentage can range from 0% to 100%. Once the agreement is completed the songwriter of the Old Song becomes an actual co-author on the New Song and the new division of copyright ownership is registered with the applicable performing rights society and other applicable organisations.

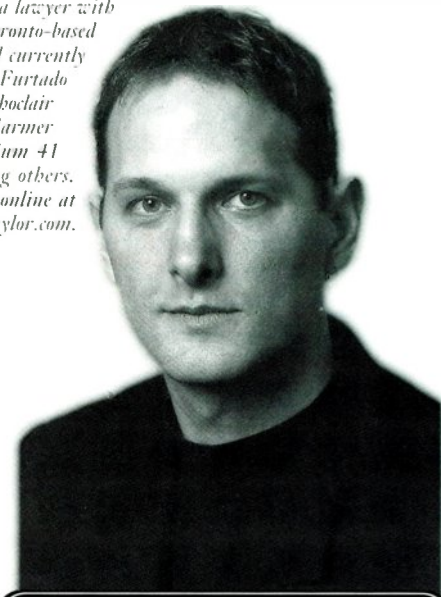
Miscellaneous

Note that your rights to do whatever you want with the New Song at this point will be restricted by the fact that there is now a new songwriter/publisher in the equation who have rights. In order to license the New Song for film and TV or for a computer game, all the copyright owners, including copyrights owners for the Old Song, need to give their approval.

Perhaps the most frustrating aspect of using and clearing samples is the bargaining power you, the original New Song owner, have. The larger master owners (i.e. major record companies) and the larger composition owners (i.e. major music publishers) deal with thousands of sample clearances every year. Industry standards have been established leaving little flexibility to secure better deals for unique circumstances. Often the only alternative is to remove the sample from the Old Song and Old Recording from the New Song entirely. If you are not prepared to meet with the Old Song or Old Recording owner's demands or perform the part yourself thereby removing the requirement to secure a master license.

The process to locate Old Song and Old Recording owners and secure these licenses can be simplified by enlisting the services of a reputable sample clearance company. Many of these companies are based in Los Angeles or New York. I have personally found them to be tremendously helpful and cost effective for clients wishing to clear licenses efficiently and cost effectively.

Chris Taylor is a lawyer with Sanderson Taylor, a Toronto-based music law firm and currently works with Nelly Furtado (Dreamworks), Chocair (Virgin), Sarah Harmer (Universal) and Sum 41 (Island/Def Jam) among others. Find Chris online at www.sandersontaylor.com.



by Chris Taylor



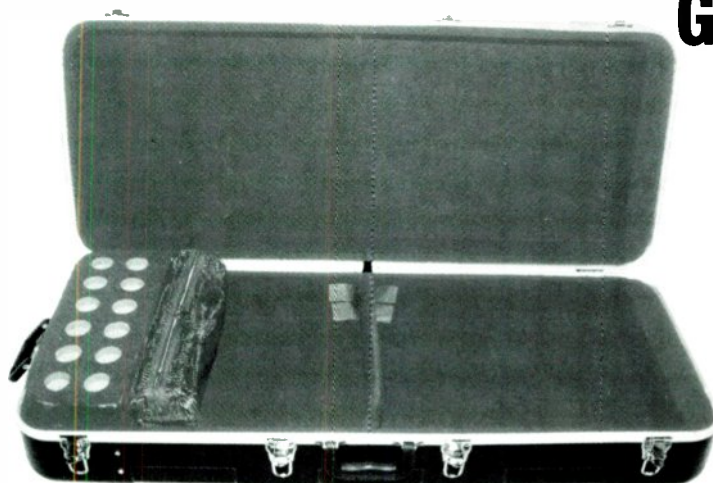
DW Steel Piccolo Toms

Drum Workshop has recently released its new line of chrome-plated steel Piccolo Toms, available in 8", 10" and 12" sizes.

Developed in conjunction with master-drummer Terry Bozzio, the drums can be used individually or in groups for extending the tonal and pitch spectrum of a conventional drumkit. Additionally, they

can be used as mini-timbales and effects in percussion sets and all instruments include a mounting bracket that accommodates the 1/2" arm found on DW's tom-tom as well as multi-use stands, accessory clamps and DogBones.

For more information, contact: Direct Music Supply, 4500 Queen St., Box 341, Niagara Falls, ON L2E 6T8 (800) 828-1601, FAX (716) 285-8760, dmsnf@yahoo.com.



Gator GX-40 Utility Case

Recently released by Gator Cases, Inc. is the new GX-40 Utility Case for storing any type of gear you can imagine while taking the abuse of touring to boot.

Made from ABS Plastic the rugged case easily adapts to whatever you need to transport. It features two movable Velcro dividers as well as a Velcro nylon pouch that can be placed wherever you like inside the case; perfect for anything from snare stands to loose cables.

Also offered with the GX-40 are 12 mic drops to protect your mics with soft foam. The case is easily moved from place to place, even at maximum capacity, thanks to its built-in handles and roller blade style wheels.

For more information, contact: Erikson Music, 21000 TransCanada Hwy, Baie D'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-0055, info@eriksonmusic.com, www.eriksonmusic.com.

Technics Digital Pianos



Technics has recently introduced three new models of digital pianos designed to meld the sound of a traditional acoustic concert grand with the technology of the 21st Century.

Faithfully reproducing an array of tones, timbres and acoustic nuances in realistic fashion, the new instruments offer a full 88-key console and 64-note polyphony. The SX-PX665, SX-PX664 and SX-PX662 have been designed to recreate the distinctive sound and feel of an acoustic grand piano with the features and flexibility made possible by Technics advanced digital technology. The instruments offer authentic key response and a richly

crafted cabinet all combining to produce a sound and feel that quite closely mimics that of its traditional cousin.

The SX-PX665 has a powerful 120-watt two-speaker system, the SX-PX664 contains a 100-watt (50 x 2) system and the SX-PX662 offers 80-watts (40 x 2) of power. All three models incorporate a standard three-pedal design for soft, sostenuto and sustain. Also included with the instruments are digital reverb, key touch sensitivity,

five-step brilliance control ranging from mellow to bright, an easy-to-read LCD display, built-in demonstration performances and compatibility with General MIDI and Standard MIDI files.

For more information, contact: Technics Music Canada, 3331 Jacombs Rd., Richmond, BC V6V 1Z6 (604) 273-4976, FAX (604) 273-5931, gwmusic@technics.com, www.technics.com.



Steve Vai's Bad Horsie 2 Contour Wah

Pedal and switch maker, Morley, has teamed up with Steve Vai to bring a new generation of wah pedals to the market. The Bad Horsie 2 Contour wah is designed for players who like the Bad Horsie sound but want the ability to change the wah frequency.

The pedal's Contour Control allows you to adjust the wah from low bassy moans to piercing high squeals (as well as anywhere in between). Some of the unit's other features include a wah level control to adjust the output level of the wah mode as well as special Clear-Tone buffer circuitry to prevent signal loading and to drive long cables.

As with its predecessor, the Bad Horsie 2 is completely switchless, instead using Morley's Electro-Optical circuitry for switch and sweep control. The pedal is incased in a heavy-duty metal chassis and is equipped with dual LED indication and easy battery compartment access.

For more information, contact: Elkay Music Group, 2165 46th Ave., Lachine, PQ H8T 2P1 (514) 633-8877, FAX (514) 633-8872, www.elkaymusic.com.

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Over 90% efficient as opposed to conventional designs, the powerful new LT series amplifiers from Crest Audio is the pinnacle of innovative engineering.

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Because they generate far less heat than conventional designs, the LT series flawlessly delivers continuous RMS power into any load, even under the most strenuous demands. Remarkably, this is accomplished with just two-thirds of the A/C mains current draw typical of conventional amplifiers – a huge benefit for those looking to minimize both AC power and cabling requirements.

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model	8 Ω stereo	4 Ω stereo	2 Ω stereo	8 Ω bridged	4 Ω bridged	current draw @ 4 Ω , 1/3 power	weight
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LT 1500	400 W	750 W	900 W	1500 W	1800 W	5.5 A	32.5 lbs.
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Mia 24/96 Multitrack System

New from Echo Digital Audio is the solution for anyone who is looking at creating a digital audio workstation out of their PC. The Mia 24/96 Multitrack System is a professional audio interface that offers a pair of balanced analog inputs and outputs and operates at the +4dBu levels (used by pro audio gear).

With 24-bit/96 kHz converters and 106dB of dynamic range for high-quality recording, the Mia also comes complete with S/PDIF digital audio interface for connecting to other digital audio equipment.

A unique feature of Mia is the use of virtual outputs. Mia appears to software as if it has eight separate outputs, which are digitally mixed down to the physical outputs using Mia's console software and its on-board DSP. This makes Mia compatible with all popular multi-track software.

Additionally, Mia comes packaged with Syntrillium's Cool Edit Pro SE to help get you started recording on your PC right away. And an added bonus with this unit is that by using Echo's multi-client drivers, more than one application (such as an editor and software synth) can be playing back through Mia at the same time.

For more information, contact: Echo Digital Audio Corporation, 6460 Via Real, Carpinteria, CA 93013 (805) 684-4593, FAX (805) 684-6628, info@echoaudio.com, www.echoaudio.com.

Graph Tech TUSQ Bridge Pins



Graph Tech recently released its Martin-style guitar bridge pins made from revolutionary man-made ivory. The TUSQ Bridge Pins have the crystal clear tone of ivory without the soft or dead spots inherent within the natural grains found in ivory or bone. TUSQ is consistently manufactured piece to piece, so it can be a valuable addition to your instrument.

It is also now 20 to 25% harder with the exclusive GT heat-treating method, which is employed to manufacture nuts, saddles and bridge pins in over 500 different sizes. Some of the companies who use the Graph-Tech ivory include Taylor, Larrivee, Gibson Acoustic Guitars, Tacoma, Ovation, Rick Turner, Breedlove, Manuel Rodriguez, Rainsong, Carving and Landola.

For more information, contact: Graph Tech Guitar Labs, #5-7551 Vantage Way, Delta, BC V7T 1C3 (800) 388-7011, www.graph-tech.bc.ca.

Toneworks Pandora PXR4 Pocket Studio



Toneworks has recently introduced its PXR4 Pocket Studio, an ultra-compact, fully equipped 4-track digital recorder for musicians on the go. Compact and portable, it allows musicians to quickly and easily record, mix and even edit complete, professional sounding songs from start to finish, or simply capture musical ideas on the go. The PXR4 features a full four tracks of high-quality, MPEG format recording onto SmartMedia cards, plus eight virtual tracks or "takes" per channel. Three recording modes (Economy, Standard, High-Quality), 99 songs per Card, and up to 270 minutes of recording time allow complete flexibility when recording.

A unique array of full track editing functions such as Copy, Insert, Erase, Delete, Time Compression/Expansion, and Virtual Track Copy/Delete bring a new level of control to ultra-portable studios. Designed for absolute sonic integrity, the PXR4 is equipped with 77 different types of studio-quality modeling effects featuring Korg's proprietary Resonant Electronic Modeling System (REMS) technology,

and a 32 kHz sampling rate for ultra-realistic guitar, bass, drums, amp and mic simulations. One hundred factory programs are included, with room for 100 user programs as well. The PXR4 also provides 55 high-quality PCM rhythm patterns covering all modern styles including BigBeat, House, Reggae, Rock, Funk, Hip-Hop and more.

A wide range of additional onboard features include: a large, easy-to-read LCD display; a built-in mic; a metronome with 32 patterns for practice; three selectable audio inputs (guitar, mic, line); two audio outputs, and a USB serial port for transferring songs to a PC or for MP3 encoding.

The PXR4 comes with a 16MB Smart-Media card, and supports a wide range of additional cards (from 8 MB through 128 MB). Two AA batteries or a supplied AC adapter power the unit.

For more information, contact: Korg Canada, 21000 TransCanada Hwy, Baie d'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-0055, www.korgcanada.com.

The Piano Bar



Buchla & Associates has recently introduced the Piano Bar, adding MIDI capabilities to an acoustic piano without modifying the instrument in anyway. And with the unit's ability to accommodate a variety of sizes and key spacings, installation is a snap.

Used in conjunction with a synthesizer, the Piano Bar can augment the sound of the piano, creating various effects from a simple layered sound to an elaborate percussion ensemble triggered from user-selected keys. Additionally, the unit can be connected to a computer for creation of sequences and scores that can be refined and played back on a synthesizer, a great way to document a performance for referencing or editing at a later date.

The Piano Bar uses infrared light to sense key activity so no parts actually touch the piano keys, allowing the instrument to produce its natural sound and feel. Equipped with an LED over each key, the unit offers interactive learning opportunities by simply lighting up keys to display sequences, parts, scales, modes, chords and fingerings.

It also comes complete with its own sound source; an internal 32 voice General MIDI synthesizer containing over 500 instruments, an impressive array of drums and numerous effects. Additionally, you can get started quickly with 25 built-in presets, then, with the ability to store up to 100 presets, begin designing your own using the user-friendly editor.

For more information, contact: Buchla and Associates, PO Box 10205, Berkeley, CA 94709 (510) 528-4446, pbar@buchla.com, www.buchla.com.

Halion VST Sampler

Steinberg has recently introduced Halion, the VST Sampler. The sampler features a new drag and drop navigation system that makes working with samples faster and easier than ever. Sound quality is achieved through 32-bit support and various filter types with a cutoff slope of up to 24dB. Sample accurate timing and seamless integration with Cubase VST make Halion the perfect sampler for optimizing your workflow within the VST system.

Halion features a "navigation ball," which is a user interface that allows users to scroll both vertically and horizontally, as well as diagonally. The "navigation ball" can also be used for zooming. One click allows users to scroll and zoom at the same time. Users can create complete programs and layers quickly and easily in the Keyzone Window. Other features include a virtual keyboard; sample control including pitch, modulation, reverse; and 32-bit support among many other features.

For more information, contact: Steinberg Canada, 580 Marlee Ave., North York, ON M6B 3J5 (416) 789-7100, FAX (416) 789-1667, info@ca.steinberg.net, www.ca.steinberg.net.



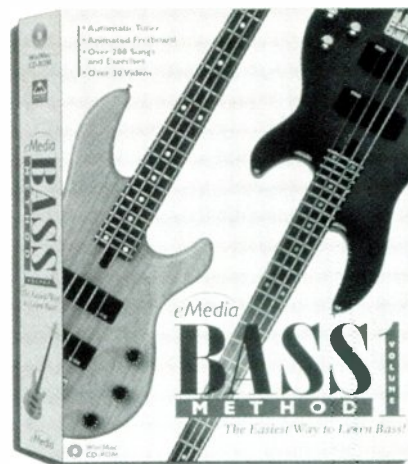
eMedia Bass Method CD-ROM

EMedia Music Corp. has recently released the counterpart to their popular *Guitar Method* CD-ROM series, the *eMedia Bass Method Vol. 1*, suited for the beginner who as never played bass to advanced players just looking to improve their bass line building abilities.

Some of the CD-ROM tutorial's many features include an animated fretboard, recorded audio, variable-speed MIDI audio and over 100 step-by-step lessons. The disc also offers over 30 full-motion videos of bass instructor John Arbo demonstrating techniques, as well as an automatic tuner, recorder and metronome.

The CD uses over 200 songs and exercises, including songs by Bob Dylan, the Grateful Dead, Steve Miller Band and many more. A number of the songs are multi-track recordings giving the student the ability to play along with the full-band recording, a bass-only version or a version of the song excluding the bass.

For more information, contact: eMedia Music Corp., 664 NE Northlake Way, Seattle, WA 98105 (206) 329-5657, FAX (206) 329-0235, www.emediamusic.com.



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Kinal MK21 Bass



Kinal, makers of hand-built guitars and basses, has recently introduced the newest addition to their bass line, the MK21.

The 21-fret bass guitar's standard electronics include two pick-ups (Soaps or Js) and a two- or three-band active preamp. The instrument's body is constructed of high quality Alder, Swamp Ash or Korina with the neck made of Maple, inlaid with exotic wood and is graphite reinforced.

The fretboard is pau ferro and available in three scale lengths of 34", 34.5" and 35". Some options available for the MK21 are exotic hardwood tops, coloured hardware and fretboard inlays.

For more information, contact: Kinal Guitars and Basses, 3239 East 52nd Ave., Vancouver, BC V5S 1T9 (604) 433-6544, www.kinal.com.

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ToneWorks AX1500G Multi-Effects Processor

ToneWorks has recently released the new AX1500G multi-effects modeling signal processor. Featuring Korg's REMS* technology for improved sound quality, the AX1500G contains new channel and effects switching options, plus a multitude of performance and practice features.

With chicken head style knobs and a reverse backlit illuminated (red-on-black) LCD display, the unit has greater visibility and more precise tailoring of sounds. Also offering 96 effects programs (48 user/48 preset) and 56 effect types, the unit can produce a wide variety of custom sounds for any style of music. Such popular effects as distortion, chorus, flanger and phaser are included, with the addition of more offbeat effects such as the Ring Modulator.



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The AX1500G's Sample & Play function allows users to record up to eight seconds of audio, then loop or reverse loop the audio for producing special scratching effects. Also, the Phrase Trainer lets the user record up to 16 seconds of external audio (CD, cassette or guitar playing) and reduce the speed by up to 75% without changing pitch, making it extremely easy to learn riffs.

Housed in a heavy-duty metal casing, the unit comes complete with a 1/4" phone jack Guitar input and an AUX IN stereo mini jack. For outputs it has two 1/4" phone jacks and a stereo mini jack for headphones. The AX1500G also contains a built-in Korg metronome and auto chromatic tuner.

For more information, contact: Korg Canada, 21000 TransCanada Hwy, Baie D'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-0055, korgcanada@jam-ind.com, www.jam-ind.com.

Samplitude v6.0

Magix Entertainment has recently announced the release of version 6.0 of their Samplitude recording software. The new version, coupled with its 24-bit (32-bit float) and 192 kHz sound capabilities, now offers pro media, video and Internet features.

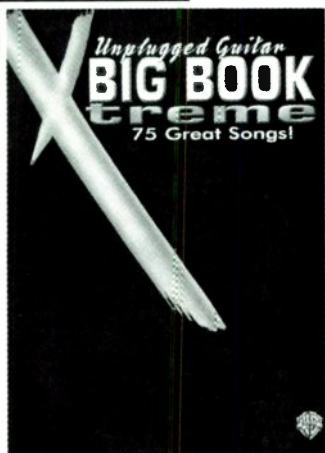
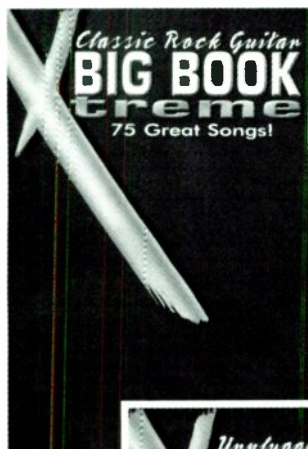
Samplitude 6.0 has a new intuitive user interface, 4-band full-parametric EQ, Pentium 4 optimization, more DSP power, bypass of the Windows 2GB file size limit, unlimited bus/aux configuration and direct MP3 editing.

The software is available in three different versions catering to specific sectors of the industry. Producer 2496 is capable of 999 tracks, 5.1 surround, video editing mastering and CD burning; Studio is capable of 999 tracks and Master is capable of 2-track mastering and CD burning.

Samplitude is the industry's only software with an object editor, which allows real-time, non-destructive 4-band full-parametric EQ, DirectX plug-ins, pan, multi-band dynamics, FX inserts, fades, pitch shift and time stretching for each audio object (WAV) individually.

For more information, contact: Thinkware Canada, 2405 de Celles, Suite 4B, Quebec, PQ G2C 1K7 (418) 842-3725, FAX (418) 842-3834, twarecnd@thinkwarecnd.com, www.thinkware.com.

Classic Rock and Unplugged Guitar Books



Warner Brothers Publications has added two new tomes to their *Big Book Xtreme* series of music books for guitar. Both the *Classic Rock Guitar* and the *Unplugged Guitar* books contain a whopping 75 songs covering the gambit of their focused genre.

Much more than just a paper weight, the monstrous *Classic Rock Guitar* edition features 432 pages of detailed notation, chords and tablature for classic songs by America, Bon Jovi, CCR, KISS, Lynyrd Skynyrd, Van Morrison, Tom Petty, Van Halen and many many more.

The equally impressive girth of the *Unplugged Guitar* edition contains 360 pages of songs perfect for playing on the old acoustic 6-string. Whether by the campfire or just hanging out at home, the book offers songs for any occasion. Like its classic rock cousin, *Unplugged Guitar* offers notation, chords and tablature for all its 75 songs. Some artists that are included are Eric Clapton, John Denver, Don McLean, Joni Mitchell, Cat Stevens and James Taylor.

For more information, contact Warner Bros. Publications, 16800 NW 48th Ave., Miami, FL 33114 (800) 338-9399, FAX (305) 621-4869, www.wbpdealers.com.

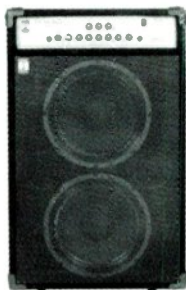
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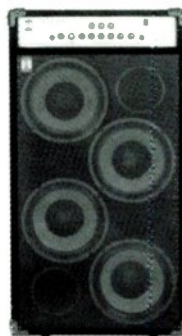


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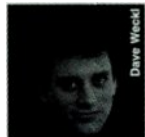
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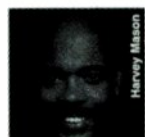
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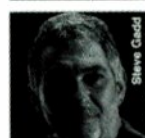
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World Radio History

Ludwig Psych Red Drum Outfit



A blast from the past, Ludwig Drum Company recently released the Ludwig Psych Red outfit, complete with original vintage styling and modern upgrades.

The five-piece Big Beat outfit has a psychedelic red wrapped finish, and includes a 16 x 22" bass, 16 x 16" floor, 9 x 13" tom, 8 x 12" tom and a 5 x 14" matching snare. Also bundled in the set are Ludwig 800 Series stands, a Speed King pedal and a LR298QMT tom mount. The kit features Classic Maple shells, mini-classic lugs, inlaid bass hoops and coated white drumheads. Additionally, the original '70s Ludwig blue/green badge is also included.

For more information, contact: The Selmer Company, PO Box 310, Elkhart, IN 46515 (219) 522-1675, FAX (219) 295-5405, www.selmer.com.

Vox Pathfinder 10 Guitar Combo Amp



Vox Amplification has recently released its new Pathfinder 10 guitar combo amp offering clean and overdrive sounds in a cost effective and compact unit.

Featuring 10 watts of power through a custom-designed 6 1/2" Vox speaker, the amp comes equipped with gain, treble, bass and volume controls plus a Clean/Overdrive switch. The Pathfinder 10 can deliver classic Vox tones along with modern timbres.

The unit contains a headphone/line output that mutes the internal speaker when in use, making the Pathfinder 10 ideal for practicing. Sporting a classic design, the amp consists of Vox diamond grid cloth, gold beading, white piping, basket-weave vinyl and distinctive chicken-head style knobs.

For more information, contact: Erikson Music, 21000 TransCanada Hwy, Baie D'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-0055, info@eriksonmusic.com, www.eriksonmusic.com

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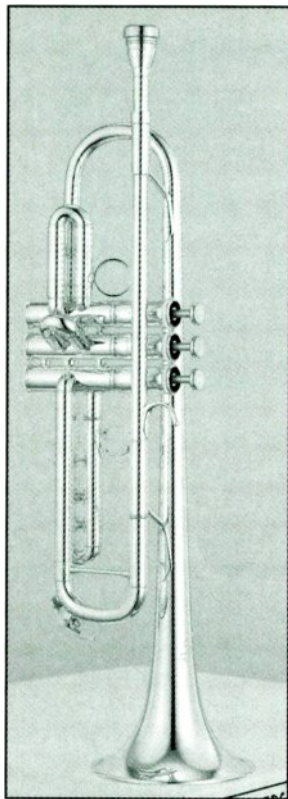
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Yamaha Xeno Trumpets



Yamaha Canada has recently announced the release of its new Xeno Series of heavyweight professional trumpets. The new line features new mouthpiece receiver length, thicker braces between valve casings, as well as new valve stem, finger button and cap design. All these features cumulate to form a trumpet with faster response, better tonal focus and more all around life to the instrument.

Available in Medium-Large (ML) 0.459" and Large (L) 0.462" bore B \flat and ML (0.462") bore C models. The instruments also come with yellow brass or gold brass bells and a choice between lacquer and silver finishes. The ML Xeno B \flat is also available with a reverse lead pipe/tuning slide.

For more information, contact: Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, ON M1S 3R1 (416) 298-1311, FAX (416) 292-0732, www.yamaha.ca.

Digital Music Mixer



Changing your PC into a full fledged Club DJ music mixer just got remarkably simple. The recently released Digital Music Mixer or DM², from Apzu Inc., is an integrated hardware-software package that allows novices to professionals to create, perform and publish music using a home computer.

Emulating professional mixing equipment the DM² can combine and manipulate up to 16 tracks of digital audio, and working in tandem with a custom version of Beatnik's renowned Mixman remixing software users can perform and create original music in all styles, including Hip-Hop, Drum & Bass, House and Trance.

The unit features the ability to save your musical creations as RealAudio, Windows Media or WAV files and also contains a cross fader and transformer buttons as well as the Warp Controller with 20 real-time effects. Also offered with the DM² is the option of having your mixes broadcasted on Mixman Radio at www.mixman.com.

For more information, contact: Apzu, Inc., 1955 Grand Ave., Mail Stop G4 0227, El Segundo, CA 90266 (310) 252-4996, www.my-dm2.com.



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Godlyke Switchmode Power Supply

This innovative invention recently released from Godlyke Inc. allows the user to power up to 20 9-volt effects pedals or similar devices from any standard wall outlet (100-240 V).

No more wasting package after package of batteries now you can simply plug in the Switchmode Power Supply to a single outlet space and connect the seven interchangeable jacks (or use a 5-conductor Daisy Chain for multiple units) and away you go. The unit has current ratings up to 800 mA (Boss PSA-120, Boss ACA-120, DOD PS200R, Morley 9V, Dano DA1, Dunlop ECB03, Ibanez AC109, etc.) and doesn't use a transformer, effectively eliminating the problem of 60-cycle hum.

The power supply features a modular jack assembly allowing it to work with Barrel, Phone Plug and Reverse Polarity units.



For more information, contact: MOL Marketing, 1425 Benvenuto Ave., Brentwood Bay, BC V8M 1J5 (800) 992-7845, FAX (250) 544-4865, molmarketing@home.com.

Gretsch Spectra Sonic Guitars



The Gretsch Guitar Company has recently released the latest addition to their professional guitar series, the Gretsch Spectra Sonic line designed by Tom Jones of TV Jones Guitars. The new line offers three new models, the Spectra Sonic Lead, C Melody and Bass. All three guitars come in a black finish, with a uniquely shaped white pickguard, chrome hardware and custom-made TV Jones pickups.

Both the Spectra Sonic Lead and C Melody guitars feature a 22-fret neck joining at the 16th fret, master volume and tone control, a 3-way pickup selector and an African Padauk fingerboard. The Spectra Sonic Bass guitar features much the same, with the exception of being 21-frets joining at the 15th fret.

For more information, contact: B&J Music Ltd., 2360 Tedlo St., Mississauga, ON L5A 3V3 (905) 896-3001, FAX (905) 896-4554, bjmusic-kmc@kaman.com.

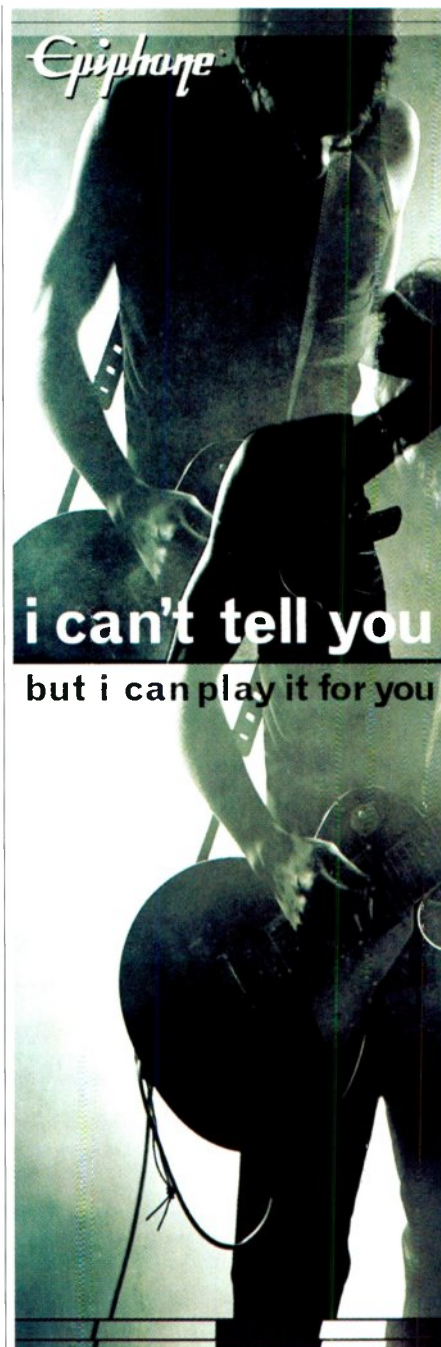
LP Jammers Conga

Recently introduced by Latin Percussion Inc. is the new Jammers Conga, designed for beginner learning, casual playing or street-corner jamming.

In the traditional conga shape, the Jammers Conga is a bent stave, wood construction available in a gloss finish over Natural Wood, Teal or Dark Wood. Additionally, a Satin Brown (Dark Wood without the gloss finish) look is available.

All LP Jammers Congas come with a strap, pre-tuned plastic heads for stable sound in all weather conditions and a wood shell that is constructed the same way as LP's full-sized instruments. A portable 20" high with an 8" diameter, the instrument is easy to grab and go.

For more information, contact: Coast Music, 21000 TransCanada Hwy, Baie D'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-0055, info@coastmusic.com, www.coastmusic.com.



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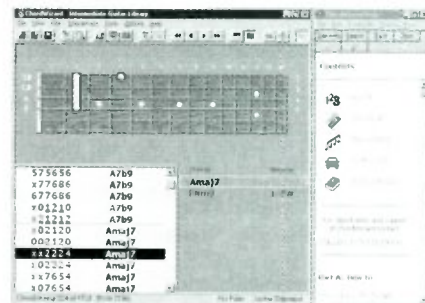
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hot gear

ChordWizard Software



Recently introduced was the ChordWizard Software for Windows. The definitive reference for guitar, bass guitar, banjo, mandolin, ukulele and other fretted instruments. The software is a compact size making it easy on the computer system as well as easy to backup on a floppy disk and download from the Internet.

Rather than using large encumbering databases of predefined musical relationships, ChordWizard utilizes sophisticated algorithms based on standard music theory to instantly calculate the required information. This system allows new chord shapes, chords, scales, instruments and tunings to be accommodated easily.

Some of the programs many features include: search filters, chord shape suggestions, Notes To Scales tool, the ability to print out chord libraries as well as a music theory tutorial. A trial copy of the software can be downloaded at the company's Web site.

For more information, contact: ChordWizard Software Pty Ltd., PO Box 67, Dulwich Hill, Australia NSW 2203 (+61) 2 9787 7947, FAX (+61) 2 9787 7948, www.chordwizard.com.

Pro-Mark New Autograph Stick Models

Pro-Mark Corporation has recently announced three new autograph stick models signed by Ian Paice, Jim Rupp and Charley Poole. The Ian Paice Model (TX808LW) is 16 1/8" long with a diameter of 37/64". Created with American Hickory, it has a wood, ball-shaped tip and a short taper for extra power.

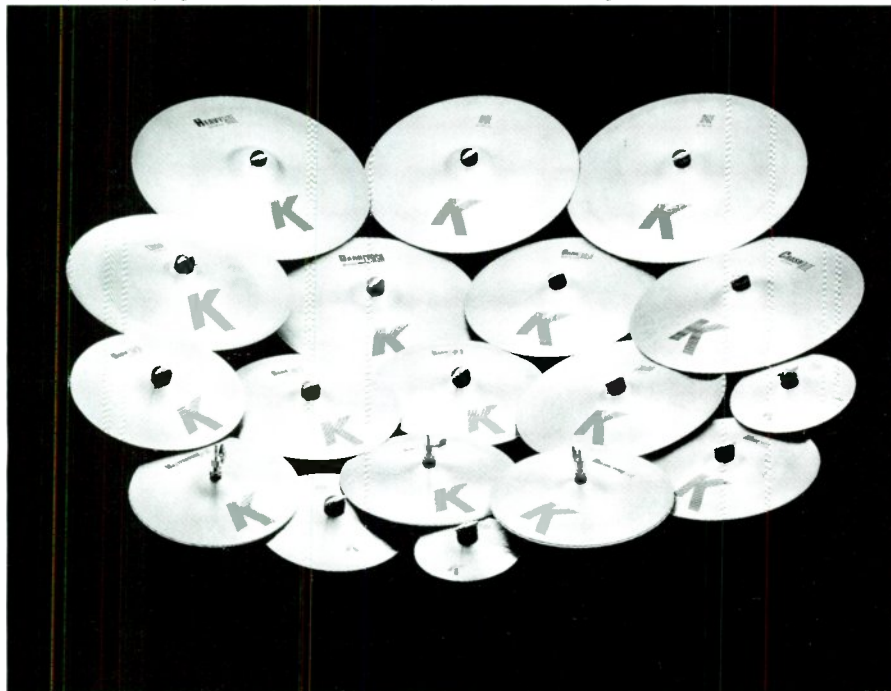
The Jim Rupp Model (TX8AW), also of American Hickory, measures 15 3/4" long and 17/32" in diameter. It has a wood, elongated capsule-shaped tip for enhanced articulation and a thin taper for fast response.

The Charley Poole Model (TXDC5W) is designed for marching snare drums. Like the other two models it too is made of American Hickory, but measures an even 17" in length, is 23/32" in diameter and features an enlarged acorn-shaped wood tip.

For more information, contact: Pro-Mark Corporation, 10707 Craighead Dr., Houston, TX 77025 (713) 666-2525, FAX (713) 669-8000, info@promark-stix.com, www.promark-stix.com.

K. Zildjian Cymbals

The Avedis Zildjian Company recently released, or rather re-released their legendary range of K. Zildjian Cymbals, replacing the old version in all sizes and models. Carrying with them a'l new visual and sonic improvements, the cymbals have been created using a new lathing and hammering technique employing the latest computer-driven precision hammering devices.



The K. Zildjian hi-hats have an improved wash and an articulate chick sound, while the line's crashes are dark, rich and warm with a clear crash sound. Rounding out the series is the K. Zildjian ride cymbals, which are less pingy, less bright and offer even more body than the originals.

Optionally, the new line is offered with Zildjian's Brilliant finish option, a high luster and a more reflective finish that creates a slightly warmer and smoother sound. Originally created in 19th Century Turkey by Kerope Zildjian, K. Zildjian cymbals are used the world over in Jazz, Hip-Hop, Rock, Funk, Fusion and Classical music styles.

For more information, contact: Avedis Zildjian Company, 22 Longwater Dr., Norwell, MA 02061 (781) 871-2200, robertl@zildjian.com www.zildjian.com.

Line 6 Studio Modeler Rack Processors



Line 6 has recently announced the release of its new line of Studio Modeler Rack Processors, namely the Echo Pro, Mod Pro and Filter Pro. All single space rack units, they represent the accumulation of 40 years of stompbox and effects design fused with digital signal processing technology.

The Echo Pro features all of the delay models from Line 6's award winning DL4 Delay Modeler, plus a 60-second loop sampler. The Mod Pro contains all of the models from Line 6's MM4 Modulation Modeler and the Filter Pro has all the models from the company's FM4 Filter Modeler.

Each of the new studio modelers feature dual-view (time/speed/BPM) display, tap tempo for a wide range of tempo between 23 and 400 BPM, MIDI clock sync, 24-bit processing and A/D/A conversion, 99 user definable programs, XLR (balanced) and 1/4" (unbalanced) inputs and outputs, analog bypass and an internal Universal Power Supply.

For more information, contact: Power Group Ltd., 6415 Northwest Dr., #22, Mississauga, ON L4V 1X* (905) 405-1229, FAX (905) 405-1885, sales@power-music.com, www.power-music.com.



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by Jim Kelly

At first, I didn't know what to make of this guy. Tiny Bill Cody? Cowboy songs? Is it some kind of post-modern folk music? Is it performance art? In a word, yes. Tiny Bill Cody is the alter-ego of Hamilton, ON singer-songwriter Tor Lukasik-Foss, whose *Stranger We Have No Leader* CD, released earlier this year, is the follow-up to 1995's self-titled debut. Recorded using almost no overdubs and very little post-production, the disc's power lies in its rich ideas and its bare-bones performances. "I had been playing with the cowboy image, and I thought it was a good metaphor," Lukasik-Foss explains, "this idea of thinking about your city as a ghost town, and then thinking about ways to animate it [with] these clichés of cowboys and heroes." To that aim, the opening track "Ride" is a galloping, sardonic call-to-arms to cure all urban dysfunction, spurred by Cody's frantically folk-ish acoustic guitar. "Gene Autry's Mission Statement" contains the lyrics "Is it naive to try to jam hope into today's dark and cynical zeitgeist/Do pure words from an honest heart really stop anyone anymore and make them think twice?" intoned over a "Happy Trails"-type acoustic guitar plucking. I ask you, when was the last time you heard a cowboy song using the word 'zeitgeist'? Intelligent and artful observations of the contemporary urban experience dressed up as cowboy folk songs. Wow. But it begs the question: Is this town big enough for Tiny Bill Cody? Pardner, I certainly hope so.



Who: Tiny Bill Cody
Where: Hamilton, ON
What: A new and fascinating twist on the urban cowboy
Contact: 245 Park St. North, #1, Hamilton, ON L8L 1L9 (905) 525-5276, tor@artgalleryofhamilton.com
www.tinybillcody.com

Tiny Bill Cody



Who: Mary Simon
Where: Toronto, ON
What: "Organic urban pop"
Contact: PO Box 183 Station B, Toronto, ON M5T 2W1 (905) 510-0099, fenixgirl@hotmail.com, www.marysimon.com

Mary Simon

Mary Simon started out singing in Saskatchewan in a college band called Jackets Like These, before returning to Toronto to launch her solo career. Her debut CD, *Before I Fall*, is a promising beginning indeed. Often drawing comparisons to the likes of Lisa Loeb and Natalie Merchant, Simon's singing is sweet and confident, vulnerable and vibrant, with a style and a delivery that sounds effortless and charming. And the quality of her songwriting suggests that she won't be kept off the charts for long. The exquisitely lovely "Turn Me" is a particularly strong track, with the kind of breezy chorus that will play through your head over and over. "I try to be honest and vulnerable," Simon says of her approach to songwriting. "I think my best songs are the ones where I'm brutally honest with my emotions. I think that's really important in songwriting, for people to really gravitate towards your music and your lyrics." The gravitating has begun. "Turn Me" placed second in Toronto radio station Mix 99.9's 2001 annual songwriting contest, while the lead-off track, "Tempted", was one of 10 finalists in the ASCAP Foundation's Lilith Fair Songwriting Contest, which drew more than 2,000 entries from the USA and Canada. She was the only Canadian finalist. She's also made appearances on *Canada A.M.* and *Open Mike With Mike Bullard*. Hopefully this is only the beginning. *Before I Fall* is a tantalizing debut from a rising talent.

Beyond The Pale is a musical collective that specializes in klezmer music, the traditional folk music most commonly associated with eastern European Jews, but which also crosses paths with Ukrainian, Romanian, Balkan and gypsy folk music. The Toronto-based ensemble was founded in 1998 by Eric Stein (mandolin, tsimbl) and includes Anne Lindsay (violin), Sasha Luminsky (accordion), Martin van de Ven (clarinets) and Bret Higgins (bass). Their debut CD, *Routes*, produced by Danny Greenspoon, is a rich musical experience, which, like a lot of great music from around the world, can touch your soul with its plaintive melodies, while at the same time enticing you to kick off your shoes and dance your burdens away. Sporting original compositions and a fresh take on traditional tunes, the group's approach is also informed by a deep appreciation and feel for North American music. "We're kind of mixing in influences here the same way they did in Europe a hundred years ago," explains Stein. "I grew up listening to rock and reggae and bluegrass and all sorts of things, and those influences can't help coming out." You might say they're extending the traditions of klezmer in a decidedly contemporary way. Check out cross-cultural splicings like the reggae-ish "ChasenJah", (ever wonder what Bob Marley would have sounded like had he been born in Eastern Europe?) and the funky "Gyratlon". Born of tradition but living in the here and now, Beyond The Pale gives *Routes* music a whole new meaning.




Who: Beyond The Pale
Where: Toronto, ON
What: Klezmer music with a modern edge
Contact: 645-B Mt. Pleasant Rd. #2, Toronto, ON M4S 2M9 (416) 482-2699, FAX (416) 482-3107, info@beyondthepale.net, www.beyondthepale.net

Beyond The Pale

Jim Kelly is a Toronto-based freelance writer.

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