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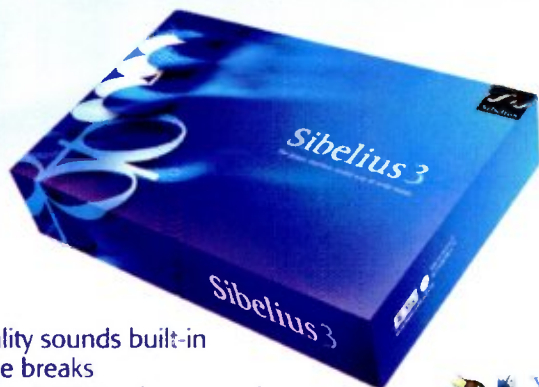
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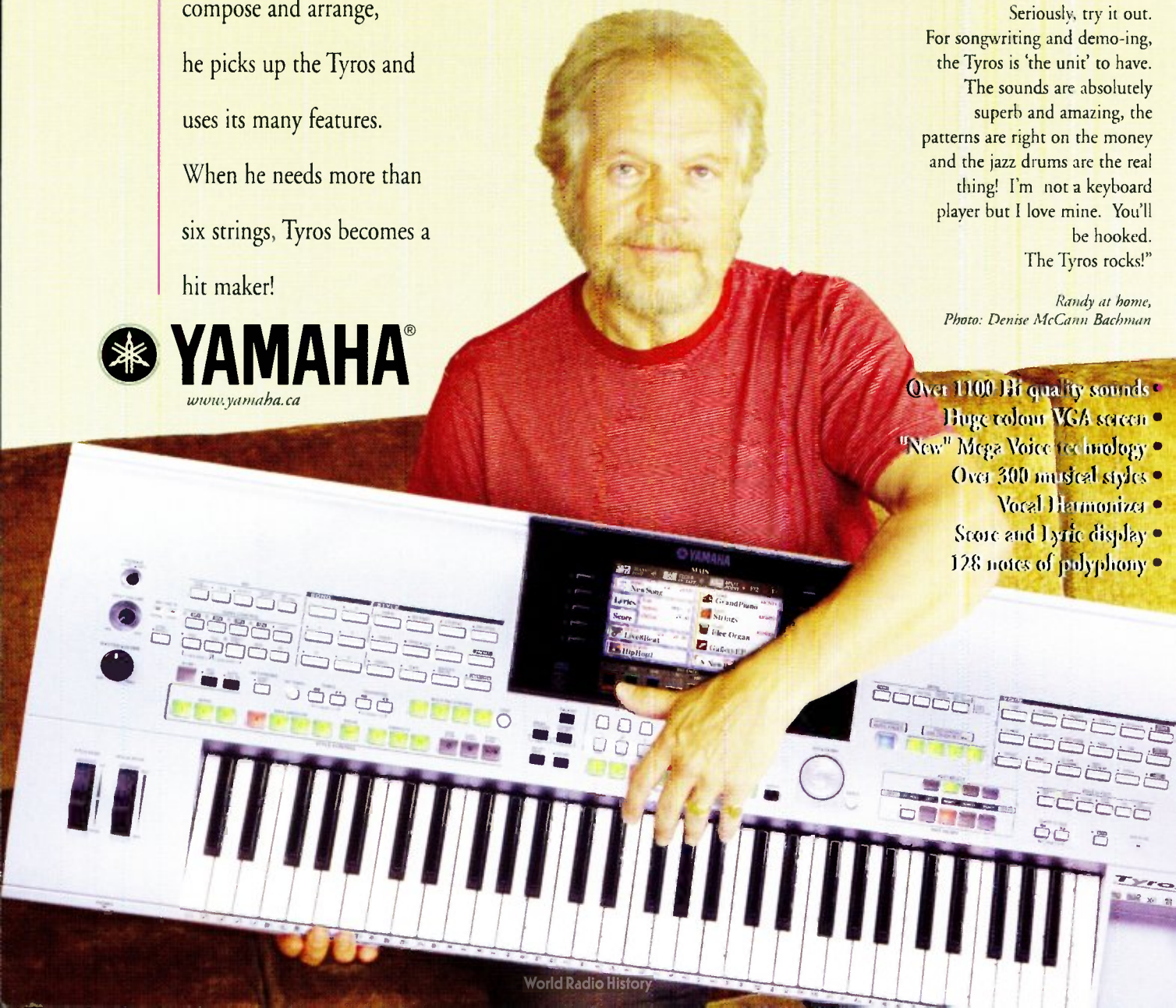
*Randy at home,  
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### Seeking That Canadian Sound

Dear CM,

Happy 25th CM. The successful Juno Awards in Edmonton are a testimony to the strength and resilience of Canadian music. It's been a long time coming, but we've got ways to go yet. Future issues of CM might want to cover, in detail, the gear behind the Canadian 'sound' and 'tone'. I want to read more about manufacturers like Gámet, Godin, Larrivee, Bryston, Ward-Beck, Yorkville (Traynor), etc. We are all too well aware of British names like SSL, Neve, Trident, Marshall, Vox and Laney, and of course Americans like Mesa Boogie, Fender, Gibson, consoles like API, etc.

It is time these Canadian purveyors of good 'sound' and 'tone' get their well-deserved mention in CM.

Lastly, it would be advantageous for CM to have, not just 'regional' but real 'provincial' coverage as regards Canadian content and music ... and I mean coast to coast to coast. I know, some business decisions have to be made about the issue, but it will surely dispel the MTV (Montreal, Toronto, Vancouver) bias that most creative types have about CM.

Meanwhile, keep the good work, and here's to the next 25.

S. TonMeister King  
Edmonton, AB

[www.canadianmusician.com](http://www.canadianmusician.com)

### Business Is Business

Dear CM,

Regarding the Nickelback debate, I would like to point out that certain radio stations must play certain songs a certain amount of times during the day. As well, certain listener requests and Top 10s, for example are rigged. Sure, call in and vote, but believe me, in certain instances it won't make a difference. This is a reality for many metropolitan radio stations and they are ... businesses.

To, Ian Graham: It sounds like you are angry, but hey, stop and think about it.

The music industry is a business and in my opinion has always been run for profit. Of course it would be nice to think that businesses and people these days would be satisfied with making ends meet and being comfortable, but *get real*.

There are thousands of talented musicians out there and it won't get you anywhere talking other people down. Who said life was fair anyway? I, myself, am tired of hearing the same story about the lost talent, uniqueness, culture, intellect, blah, blah, blah. I think these are qualities that the many thousands of musicians possess, including Nickelback. If you listen to their lyrics such as "I like your pants around my neck" (or something like that), how wouldn't that song be seen as appealing and 'thoughtful' to Nickelback's target market. I would call that intelligent. You also go as far as saying everything they write for pleasing the masses as I'm sure they try to do. I think the "masses" is an overstatement ... but a very select group of individuals with a great deal of disposable income, yes (remember that the masses in Canada are elderly). Worst-case scenario is that they are out to make money, but I'd have a hard time believing that that is the only reason they do what they do. I would put a wager on the fact that they enjoy singing, writing and performing just as much as you or I would. So is it really a crime? I agree that there seems to be certain artists that 'stand for their beliefs' more than others but can you hate someone for taking the road that is ploughed (geographically I was just hit by a blizzard, excuse the pun).

I would be the first to admit, it can be frustrating sometimes to think that a certain band gets so much success while others just as talented will never see the light of day (in this life time anyway!). Perhaps taking a sales course or two and working hard will make it happen. It could also depend on timing...

PS: Don't forget that the radio has a power button.

Take care,  
Kathryn Leslie  
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# Radio Airplay

## Commercial Airplay Myths

When talking to people who are launching their first couple of projects, invariable the same misunderstood points come up concerning commercial regular-rotation airplay. Here they are:

### DJs Play the Records

This only applies to non-commercial radio, and specialty/mixshow radio. The majority of people in the US [and Canada], however, listen to commercial regular-rotation radio, and on these stations the DJs have no say at all in what is going to be played (unless, in the case of a smaller station, the DJ is also the PD). So, the biggest pitfall to avoid is asking a DJ at a commercial station "Can I give you my CD for possible rotation?" The DJ is not allowed to say "no" and he/she is probably not going to explain that only the PD can approve regular rotation. The DJ is just going to say "OK."

### Good Songs Spread to Other Stations

Good songs (or for that matter, good programs) do not mystically spread to other stations. Every

single song you hear (or every syndicated program you hear) on commercial regular-rotation radio is on that station because of layers of promotion and marketing. The song you hear was the one that made it. It beat out the other 300 songs that were going for adds that week. What you don't hear are the endless phone calls, faxes, trade ads, personal meetings, consultant recommendations, call-out research, and other things which went into getting the station to add the record. All you heard was the record itself. And station owners make it a requirement that DJs make it sound like they picked the music themselves.

### College or Specialty/Mixshow Will Expand to Commercial

Just because to do well on non-commercial or specialty/mixshow radio, it does not mean anything will happen on commercial regular-rotation radio. Matter of fact, nothing at all will happen at commercial unless a separate, higher-level campaign is put into place to take the record into regular rotation. The pitfall here

is that a listener will hear something on college, and then a month later hear it on commercial, and conclude that the college caused the commercial to happen. The listener did not know that both campaigns were in place simultaneously, and the college simply went for adds a month earlier.

### You Have to be Signed

Untrue. Being signed is only a signal to the stations that the basic marketing practices are going to be done right. If you have the budget, you can duplicate the marketing practices of larger labels, provided you know how. The band Creed set a good example of putting their \$5 million marketing dollars into the right place.

### Request Calls Will Help

Not really. They won't hurt, but your time is better spent doing other things, like inviting people to your gigs. Stations know which calls are real, and which are bands and their friends. Stations have consultants and seminars which cover only this one topic.

### I Can't Get Airplay Without Distribution

Depends on the size of radio that you are going after. Smaller commercial regular-rotation stations in smaller markets won't make this too much of a sticking point, especially if you have a powerful radio campaign going, or if you are doing great gigs in their city, or if you have great college or specialty/mixshow results. But the larger stations, which you can't work anyway until you do the smaller ones, won't touch a project that has no distribution.

### I Can't Get Airplay Without Gigs

Again, depends on the size of radio that you are going after. Not being able to gig is a serious handicap at any station, but you can overcome it in smaller markets with intense radio promo, press, sales, and non-commercial results.

### Non-Monitored Stations are of No Use

Non-monitored stations are of no use only on the Billboard, R&R, and the seven Album Network mag charts. But FMQB, CMJ, and all specialty/mixshow charts are compiled manually; since you need to start off on these smaller charts first, this works out just fine.

*This article was supplied by Bryan Farrish Radio Promotion, (818) 905-8038, [airplay@radio-media.com](mailto:airplay@radio-media.com). For more tips and information on radio promotion check out their Web page at [www.radio-media.com](http://www.radio-media.com).*



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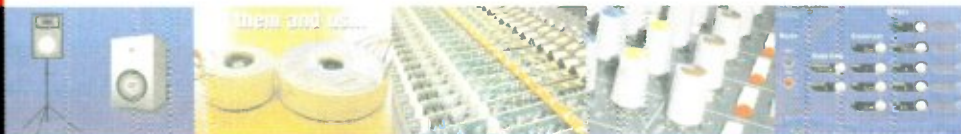
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# Rejection PRAISE

by Tim Sweeney

Over the years, I have written a few articles on rejection and done several workshops including ones at MusicStrategies.com about it. In continuing the philosophy of what you have been learning in the previous articles, "Wait! Before You Write Your New Marketing Plan..." and "Learn From Your Fans Regarding CD Sales", I want to take a few minutes to remind you of some important points.

Artists often interpret rejection as a personal attack. Since we usually view it as that to start with, we get emotional about it. But we need to stop and be analytical about it.

Rejection is easy for others to give. All they have to do to generate it is simply not listen to your music, not pay attention to what you are saying or merely offer some worthless comment. For example, someone may say, "I don't want your CD sampler because I don't like your genre of music." But we interpreted it, as they didn't like "our" music. Instead we should find out which artists they like and if we are similar. Someone may leave the club after the previous group is done and when you ask them to stay, they state they were only there to see the other artist. We see that as rejection. Maybe they're not staying because the last few times they did stay after their friend's band, the other people weren't very good and they assumed it would be the same thing again. (We have all had that experience. The one where we wondered how the booking guy ever came up with that line up!)

We are all susceptible to rejection. Most of the time the person offering it doesn't have any valid reason other than trying to draw attention to themselves by offering it. Recently I had someone say, "I don't think sample CDs work." I said, "If you have found something better I would love to learn about it from you." They just stood there and said, "I just don't think they work." When I asked him if he had experiences making "proper" ones and handing them out he stated, he had never made one or ever given any out. Again some people love to draw attention to themselves without offering any viable or valid alternatives or input.

That's the whole point. As I brought up in the previous article, if someone doesn't want to buy your CD at your next show, ask him why. What didn't they like about your show. Listen carefully and closely to what they say. Is there something of value there? Can you learn something from what they are saying? Can you make changes that will be beneficial to you, your music, or your show?

This should be your strategy when it comes to receiving praise. While you are thankful for receiving it, be analytical. Understand what people love about your songs. What are they connecting to? How can you use what you have learned to connect with even more people?

While I will cover this subject in much greater detail at Music Strategies ([www.MusicStrategies.com](http://www.MusicStrategies.com)) in June, remember this point. People are at different points in their journey through life. Sometimes they can't hear what you are saying because they are lost in their momentary problems. This can be frustrating to artists like you and I because part of "our calling" in music is to educate and refocus people with our lyrics and music. But sometimes you can't. They're in a place where they can't hear you.

So the next time someone rejects you or says they love your music, listen to what they are really trying to say and determine for yourself how valuable they are to you.

*Tim Sweeney is a musician and writer who can be found online at [www.TSAMusic.com](http://www.TSAMusic.com).*

## Laziness & GREED:

by Bob Baker

### *How To Make The Most Of Them In The Music Biz*

I recently read an online posting in which someone was venting about the apparent apathy of indie music people. He wrote "People tend to be lazy and greedy – a sour combination. Many people aren't aware of these traits in themselves." Here are some thoughts on this topic:

I totally agree with that statement. People naturally do take the easy road and think primarily of themselves. That not only includes indie musicians and small label people, it also includes music industry bigshots and media people of all kinds. We can bitch about the sorry state of human beings or we can learn to work with it. How? By doing these two things:

#### **1) Make it easy for people to help you**

I used to be a magazine editor/publisher. Like many indie media people, I was overworked and underpaid. Far too many bands sent out sloppy packages without focus and then expected me to do all the work to give them exposure. The bands whom gave me what I needed, came up with interesting story angles and made it easy to cover them usually got press (as long as they had a story worth telling).

It's no different with your fans and people in other areas of the music biz. Make it simple and easy for people to get on your bandwagon, order from you, etc., and make them look good in the process. Which leads to...

#### **2) Let people know up front what's in it for them**

If all you're doing is asking for handouts and taking, it's no wonder you're coming up short. Use other people's self-interest to your advantage and let them know what you can do for them.

Most bands who try to book gigs talk about how great their music is and how many CDs they've sold. Does that matter to the agent or club owner? Hopefully it does, but usually all he/she cares about is the cash register ring at the end of the night.

I once booked several solo shows by sending out a simple post card with a large headline that read: "I want to help you sell more beer!" Many of the bar and cafe owners who received it were impressed that an artist actually kept their needs in mind. It hit their self-interest square on the head ... and profited as a result.

The bottom line is: Accept the fact that people are human and use their tendencies of laziness and greed to your advantage. Take control of the circumstances, don't be controlled by them.

*Bob Baker is the author of Guerrilla Music Marketing Handbook, Unleash the Artist Within and Branding Yourself Online. He also publishes TheBuzzFactor.com, a Web site and e-zine that deliver marketing tips and self-promotion ideas to music people of all kinds. Get a FREE subscription to Bob's e-zine by visiting [www.TheBuzzFactor.com](http://www.TheBuzzFactor.com).*





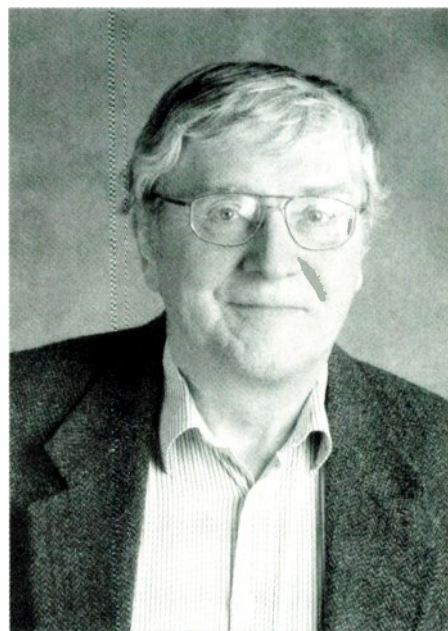
## Brian Chater Receives First Industry Builder Award

Canada's most outstanding independent recording artists were honoured at the Canadian Independent Music Awards, "The Indies", which was held at The Phoenix Concert Theatre on March 3, where the inaugural Canadian Independent Music Industry Builder Award went to Brian Chater, President of the Canadian Independent Record Production Association (CIRPA).

Starting in 2005, the award will be called the Brian Chater Industry Builder Award to further honour the award's first recipient. "Brian Chater is the 'unsung hero' of all Canadian artists and independent record companies. Brian was a pioneer at an early age and is a most talented publisher and recording executive who sacrificed much of his professional career to serve the greater cause of working to achieve opportunity and support for Canadian artists and business organizations. His fingerprints are all over most of Canadian Music Industry's achievements over the past several decades and it is most fitting that we pay tribute to this hardworking, humble, tireless gentleman who has given so much to our industry," says Donald Tarlton, President and owner of Donald. K. Donald and Le Groupe DKD, who presented Chater with his award.

In addition to this year's "Indie" Awards was the Indie Hall of Fame Award, which went to punk band DOA, the longest reigning punk act in Canada. CBC's Galaxie Rising Stars Award was presented to The Arcade Fire, receiving a cash prize of \$2,000. Favourite Album was handed to Hot Hot Heat for *Make Up The Breakdown*, Favourite Single went to Default's "Taking My Life Away", Bif Naked was named Favourite Solo Artist and The Weakerthans took the spotlight for Favourite Group. Presented by Max Trax in association with FACTOR, CIRPA, 102.1 The Edge and Playindies, "The Indies" were hosted by Joey "Shithead" Keithley and Bif Naked. Live acts included Alexisonfire, Jimmy Bowskill, DOA, Bif Naked, Pavlo, Rick Threat, The Arcade Fire, The Salads and The Trews.

For more information, visit: [www.cmw.net](http://www.cmw.net).



## Toronto Downtown Jazz Festival Approaching

With winter finally coming to an end, the 18<sup>th</sup> annual Toronto Downtown Jazz Festival is right around the corner set for June 25-July 4, 2004.

Ten days and 13 nights fulfilled with over 1,500 musicians entertaining over 500,000 music lovers – this event should not be missed. Confirmed guests Oscar Peterson, Wynton Marsalis, Stacey Kent, Big Bad Voodoo Daddy and Bela Fleck give you an idea of who to expect at this year's show. Toronto's City Hall is once again playing as host to the free daytime concerts and the ticketed evening mainstage concerts, scheduled daily throughout the festival at Nathan Phillips Square. There are also additional concerts and club series that are programmed in over 40 downtown venues.

For more information, visit: [www.torontojazz.com](http://www.torontojazz.com).

## Seneca Offers New Independent Music Production Program

The fact that technology and the Internet are changing the way music is made and marketed shouldn't be news to anyone. However recently, Peter Gabriel and Brian Eno collaborated to create a musician's alliance for artists to release their material online. Their message to artists was simple: Musicians need to act now in order to claim the future of digital music.

Seneca's Independent Music Production certificate program, pending Ministry approval, is a two-semester (eight-month) program that is designed to deliver students a strong foundation in recording, performance and the music business that they will need in order to claim their part of that future. "We teach the things you'd expect in a program like this including home-based recording, CD production and general musicianship," says Jed DeCory, Chair of Seneca's School of Communication Arts. "We also focus on the business side to develop a student's entrepreneurial skills." The topics of study within the course include how to build and effectively operate a home-based recording studio, songwriting, CD distribution, small business principles, writing applications for funding/grants, copyright issues and the visual skills needed for CD artwork and music videos. The technical component covers recording, production and mastering, Internet training and an introduction to MIDI. DeCory adds "The key to this program is its diversity and hands on programs that are taught by professionals working in the industry, both in front of and behind the microphone. Each semester has an equal percentage of performance, business and technical training." The program is offered in May, September and January at The Pond Road at York University's Keele Campus.

For more information, visit [www.senecac.on.ca](http://www.senecac.on.ca).





## National Songwriting Competition Winner Announced

Canadian Music Week and the Songwriters Association of Canada announced Lea Longo, from Montreal, PQ as the grand prize winner of the National Songwriting Competition. With her song "Ugly" which was chosen by a panel of industry experts, Longo beat 11 other finalists. Steven MacDougall of Halifax, NS was the first runner-up.

Presented by Mix 99.9 and sponsored by Standard Radio in association with the Songwriters Association of Canada and participating radio stations, regional winners performed two songs each at the Songwriters Showcase at The Rivoli in Toronto. This year's showcase was hosted by Barlow and featured a special guest performance by Canada's own Tal Bachman. The grand prize included \$10,000 in

cash; 30 hours of mixing and mastering time from Metalworks in Mississauga, named Canada's #1 recording studio; production time from John Wozniak (Marcy Playground); Web site design by Simaltech.com and a promotional release of the winning song by BMG Music Canada. First runner-up received \$2,500 in cash.

For more information, visit: [www.songwriters.ca](http://www.songwriters.ca).

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## Puretracks and Indie Pool Announces Partnership

Puretracks and Indie Pool are happy to announce that unsigned Canadian independent recording artists now have the chance to sell their music online at Puretracks.com, which features over 250,000 music tracks and is Canada's leading online download music store. Indie Pool will be administering the program.

"Puretracks is pleased to now have the ability to offer its customers access to a key portion of the independent music catalogue in Canada. We are proud to be part of an initiative like this that gives equal access to all Canadian artists, big or small. Fortunately, we have found a partner in Indie Pool to help us reach out to these artists and efficiently report to them," says Manager of Indie Relations at Puretracks, Richard Dermer. Gregg Terrence, Indie Pool President, adds "It's a great day for Canadian independent artists. We are thrilled that Canada's largest online music store recognizes the value in providing opportunity to thousands of Canada's artists." Puretracks, owned and operated by Moontaxi Media Inc., has sold over one million songs since it's launch in the Fall of 2003.

For more information, visit: [www.indiepool.com](http://www.indiepool.com).



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## Canadian Music Industry In Jeopardy

The Canadian Music Industry is standing on the edge of jeopardy, (and no, unfortunately we're not talking about *Rock'n'Roll Jeopardy*). FACTOR's contract with the Department of Canadian Heritage, whose program and funding is what stabilizes the Canadian Music Industry, expires on March 31, 2005.

With this instability, many aspects of the Canadian Music Industry will come crashing down; many albums will not be recorded, national and international tours will be near unfeasible, and Canadian music won't be showcased nor supported internationally like it is today. This change will also affect recording studios, engineers, video producers and directors, agents, managers, independent labels, publicists and publishers, concert promoters, club venues from coast to coast, CD manufacturers and distributors, live production companies and crews, vehicle rental companies, hotel and accommodation providers, equipment manufacturers, retail music stores ... get the idea? It won't be pretty. FACTOR is a place where artists can receive a firm starting point and enhance their budgets on marketing and promotion, touring, recording, press kits, small business development and the list goes on. A group of industry companions have united in order to see what can be done about persuading the new Liberal Government to continue the funding – clearly not an easy task, but the commitment is deep and all outside help is much appreciated and encouraged. Next time you're surfing the Web, hop onto [www.savecanadianmusic.com](http://www.savecanadianmusic.com). On this site you will find all of the tools that you need in order to get involved – contact information for your local MP, stats on what FACTOR gives to the industry and what the committee is committing to do, and a discussion forum where everyone and anyone is welcome to put in their two cents.

For more information, visit: [www.savecanadianmusic.com](http://www.savecanadianmusic.com).

## Canada Council For The Arts Deadlines 2004-2005

The Canada Council for the Arts application deadlines for 2004-2005 are now available for viewing on the Web site's calendar at [www.canadacouncil.ca](http://www.canadacouncil.ca). The site also provides information for all grant programs as well.

Standing as a national agency funded by Parliament and reporting to it through the Minister of Canadian Heritage, The Canada Council for the Arts offers grants and services to professional Canadian artists and arts organizations in the field of dance, media arts, music, theatre, writing and publishing, interdisciplinary work and performance art, and last but not least, visual arts.

For more information contact: Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON K1P 5V8 (800) 263-5588, FAX (613) 566-4390, [info@canadacouncil.ca](mailto:info@canadacouncil.ca), [www.canadacouncil.ca](http://www.canadacouncil.ca).

## Cowboy Junkies Join MapleMusic Recordings

MapleMusic Recordings is happy to announce that Cowboy Junkies have joined the club for the release of their album *One Soul Now*, which is scheduled to be released June 2004.

The Cowboy Junkies were formed in Toronto in 1985 and encompass all of its original members – siblings Margo Timmins on vocals, Michael Timmins on guitar, and Peter Timmins on drums, along with longtime friend Alan Anton on bass. The band's ninth

studio album, *One Soul Now*, was recorded fully in the band's downtown Toronto rehearsal space and marks the first time the band had ever recorded without an outside producer or engineer. The Junkies had had a relationship with MapleCore since 1999 when they were the first band to sign on with sister company MapleMusic.com to sell their CDs and merchandise online. "The Cowboy Junkies have been an integral part of MapleMusic's creation and success. We are proud to be offering them our support as their record label," comments Grant Dexter, CEO of MapleCore. MapleMusic Recordings is also home to bands such as Pilate, Gordie Sampson, The Miniatures, Joel Plaskett, Danny Michel, Kinnie Starr, The Dears and Jason Plumb.

For more information, contact: MapleMusic Recordings, 30 St. Clair W., #103, Toronto, ON M4V 3A1 (+16) 961-4332, FAX (+16) 343-9986, [info@maplemusicrecordings.com](mailto:info@maplemusicrecordings.com).



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# EVENTS

## Cape Breton Drum Festival

Glace Bay, Cape Breton, NS  
May 1-2, 2004  
(902) 727-2337  
bruce@cbdumfest.com,  
www.cbdumfest.com

## Vintage Guitar Show

Thornhill, ON  
June 5-6, 2004  
(416) 222-8222, FAX (416) 222-0016  
vintage@tundramusic.com,  
www.vintageguitarshow.com

## North By Northeast (NXNE) 2004

Toronto, ON  
June 10-12, 2004  
(416) 863-6963, FAX (416) 863-0828  
inquire@nxne.com, www.nxne.com

## 27th Annual Vancouver Folk Music Festival

Vancouver, BC  
July 16-18, 2004  
(800) 985-8363, FAX (604) 602-9790  
info@thefestival.bc.ca, www.thefestival.bc.ca

## Beaches International Jazz Festival

Toronto, ON  
July 16-25, 2004  
(416) 698-2152, FAX (416) 698-2064  
beachesjazz@rogers.com,  
www.beachesjazz.com

## Hillside Festival 2004

Guelph, ON  
July 23-25, 2004  
hillside@hillside.on.ca, www.hillside.on.ca

## KoSA 2004 Drum & Percussion Workshop

Castleton, VT  
July 26-August 1, 2004  
(800) 541-8401, www.kosamusic.com

## The Guitar Workshop Plus Program

Oakville, ON  
Session 1: July 18-23, 2004  
Session 2: July 25-30, 2004  
(905) 785-7087  
info@guitarworkshopplus.com,  
www.guitarworkshopplus.com

## The College Music Society Annual Meeting

San Francisco, CA  
November 4-7, 2004  
(406) 721-9616, FAX (406) 721-9419  
cms@music.org, www.music.org

## Percussive Arts Society International Convention

Nashville, TN  
November 10-13, 2004  
(580) 353-1455, FAX (580) 353-1456  
percarts@pas.org, www.pasic.org

## Montreal Drum Fest 2004

Montreal, PQ  
November 12-14, 2004  
(450) 928-1726, FAX (450) 670-8683  
angelillo@videotron.ca,  
www.montrealdrumfest.com

## CINARS 2004

Montreal, PQ  
November 16-20, 2004  
(514) 842-5866, FAX (514) 843-3168  
arts@cinars.org, www.cinars.org

## International Association for Jazz Education Conference

Long Beach, CA  
January 5-8, 2005  
(785) 776-8744, FAX (785) 776-6190  
info@iaje.org, www.iaje.org

## 2004 Midwest Clinic 58th Annual Conference

Chicago, Illinois  
December 14-18, 2004  
(847) 424-4163, FAX (847) 424-5185  
info@midwestclinic.org,  
www.midwestclinic.org

## International Association for Jazz Education Conference

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January 5-8, 2005  
(785) 776-8744, FAX (785) 776-6190  
info@iaje.org, www.iaje.org

## Midem: 39th Annual Music Market

Cannes, France  
January 23-27, 2005  
+33 (0) 1 4190 4445,  
FAX +33 (0) 1 4190 4450  
marie.beauchaud@rcedmidem.com,  
www.midem.com

## East Coast Music Awards

Sydney, Cape Breton  
February 17-20, 2005  
(902) 892-9040, FAX (902) 892-9041  
ecma@ecma.ca, www.ecma.ca

## 17th Annual International Folk Alliance Conference

Montreal, PQ  
February 24-27, 2005  
(301) 588-8185, FAX (301) 588-8186  
fa@folk.org, www.folk.org

## Canadian Music Week 2005

Toronto, ON  
March 2-5, 2005  
(905) 858-4747, FAX (905) 858-4848  
info@cmw.net, www.cmw.net

## South by Southwest (SXSW) 2005

Austin, TX  
March 16-20, 2005  
(512) 467-7979, FAX (512) 451-0754  
sxsw@sxsw.com, www.sxsw.com

## Music Teachers National Association Conference

Seattle, WA  
April 2-6, 2005  
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## DrumFrame VX-EZ

by Chris Taylor-Munro

New products usually garner some exposure simply because they are just that: new. Many "traditionalists" will immediately assume that because a product goes against the grain it will ultimately be written off as somewhat of a fad or just disappear once the initial hype dies off. I hope for the sake of all drummers (and those of you thinking of becoming a drummer) the VX-EZ becomes the norm or at least drummers get the privilege of trying it first-hand. The concept is great and a well executed one at that.

Four years ago I watched a Dennis Chambers with Tony Royster Jr. video and wondered what the heck the aircraft seat for a throne was both players were obviously enjoying. Answer: DrumFrame. Bob Gatzen's first production version was, and still is, a full rack with the aforementioned seat and that meant it had its limitations for most drummers. The size of the DrumFrame, for me at least, was going to make carting my kit from gig to gig all the more exciting and not in a good way. More gear equals more space needed on stage and meant re-evaluating my transportation needs. I was already driving a wagon. Did I really want to drive a minivan? I liked the idea of the reclining seat, but was unable to justify the logistics of using one until ... thank you very much Mr. Gatzen ... the VX-EZ.

Assembly of the EZ is, well, easy. You begin by positioning the base unit on the floor and inserting the seat base into the back of it. Next, you fit the snare stand assembly and an upright 25" tube at the front of the base unit and you're already a quarter of the way to finishing the job. All of these pieces fit together beautifully using standard tension rods and are refreshingly lightweight as they are constructed from aluminum. In fact, the overall weight of the EZ is less than 50 pounds. Take away your drum throne, snare stand base, hi-hat stand legs and your drum rug (not needed anymore due to the fact the EZ can be set up on any surface) and you essentially end up with the same amount of gear. Once the base is completed you add the wing plates (height adjustable) and seat assembly and the whole thing really starts to take shape. This would be a good time to move the DrumFrame into its playing position as you must now begin the somewhat finicky task of mounting your bass drum. Take the provided bass drum hoop clamp and attach it to the vertical tube. This will help stabilize your kick drum. Then take the 22" horizontal tube and mount it using the included swivel clamp. This bar will be what you attach your hi-hat or toms to, cymbal boom arms, etc. The final piece before

adding your existing hardware is the bass drum mount assembly. The batter side hoop rests on the edge of one wing plate, (works for both right-handed players and lefties) hi-hat stand on the other and snare basket dead centre. One of the principles the DrumFrame is built on is you need to provide a strong foundation from the ground up in order to be properly set-up ergonomically speaking – more about this in a moment. Once you've mounted the bass drum and made a few adjustments to ensure pedal angle and stability is cool you're free to add your own components. The company does mention in its user-friendly (they really are) assembly instructions 'your existing set-up may change a little' and 'to keep an open mind and experiment'. As it turned out my own set-up (8" and 10" on double stand, 14" x 14" floor tom on legs with individual cymbal stands) was a cinch to fit in and around the EZ.

The bass drum floats impressively about 6" to 12" off the floor depending on your height preference and looks down right prepared to bellow to its unsuspecting audience. The sound quality of your kick is the first sign that your drumming experience is about to change for the better. You may even prefer to play heel down more often because of the awesome sustain your kick now provides. Attach your toms directly to the horizontal bar and the same sustained resonance applies. Monitoring your own playing in a live situation is enhanced because the whole kit vibrates through the DrumFrame, but not in a harsh way, allowing you to relax volume-wise. Relaxation is the DrumFrame's primary objective. No longer having to exert energy just maintaining proper posture allows you to focus your energy into playing your drums. No more compression on your tailbone or upper leg constriction means your limbs move freer and that's all good! Lower back pain on long gigs is a thing of the past. Promoting proper postural habits to prevent, and in a lot of cases correct and/or alleviate fatigue (perhaps pain), means you can play, and more importantly practice, for longer periods of time and an amazing thing happens; your drumming improves. Get it?

Sure, initial set-up is a little time consuming, but it does get quicker each time. Go and try it and I'm sure you'll agree the benefits of the EZ far



outweigh this drawback. With new models being developed by Bob Gatzen and the DrumFrame Company each year this will be the start of better drumming for everyone.

The manufacturer's suggested retail price is \$1,549.95.

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

*Chris Taylor-Munro is a Toronto-based drummer best known for his work with David Usber, Moist and Hydrofoil.*

### Distributor's Comments

We appreciate Chris' comments, which echo those of many, many drummers who have tried the DrumFrame and found it becomes an essential part of their playing. In addition to the VX-EZ, the original full-rack version (VX-1C) is also available, and generating great interest in recording and television studios, clubs, orchestra pits, etc.

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# Apple Power Mac G5

by Jeff Pearce

Last summer, Apple unveiled its much anticipated G5 line of Power Macs. These machines promised faster clock speeds and a more efficient architecture, which would outperform all other computers running intensive graphic, video and audio software. The entry level model had a single 1.6 GHz processor. The most recently released model has dual 2 GHz processors and there are rumours of more powerful models that will be released soon.

This update isn't just about the power of the CPU. Apple has made considerable design changes for its new line. Later G3s and G4s were moulded plastic towers, with handles built into the top. The G5 retains the handled design, but the casing is aluminum – solid on the sides and perforated on the front and rear. This design choice is both beautiful and practical, since aluminum helps in transferring heat from inside the machine by basically acting as a big heat sink. The machine houses nine small fans that draw air through the perforated enclosure to cool the heat producing components. The choice of many mini fans over a couple of larger ones is a nod to audio producers who were disappointed by how noisy the later G4 models are. Apple has made a few computers that were virtually silent, including the newest iMac and the discontinued Cube, and the G5 isn't like that. It still sounds like there is a computer on, but it is quieter than my G4.

The most-welcome advancement in tower design is the inclusion of headphone, Firewire and USB ports on the front of the computer, exactly where such things should be. Anyone who has spent anytime in the dark, under a desk, removing and attaching peripherals by feel will appreciate this. The rear panel of the tower has analog and optical audio in and out, USB 2.0, Ethernet, modem and Firewire 400 and 800 ports, as well as antenna jacks for Airport and Bluetooth wireless reception.

When you start poking around inside the G5, you see that Apple has tried to increase its potential performance by widening the bottlenecks that are inherent in computer designs. The biggest improvement is the frontside bus, which has been upgraded to 1 GHz. This is the link between the processor and the system controller, and with a faster bus comes more efficient data transfers between the computer's components.

Apple has also integrated the new PCI-X format into the G5, with expansion slots for three cards. Although the older generations of PCI cards will work, newer cards using the PCI-X format will take advantage of a PCI bus speed increase from 33 MHz to 133 MHz. The internal drives support the newest "serial ATA" technology, an advance from the older "parallel ATA". There are also significant increases in the size of the L1 and L2 cache.

I cannot get into comparing Macs and PCs for this review, but I was interested in comparing apples and apples. I wanted to test the entry level 1.6 GHz G5 against my dual 1.25 GHz G4. Unfortunately, the entry level G5 that was loaned to me ships with only 256 MB of RAM, which is far less than recommended for running high-end audio applications like Logic. I needed to disable my G4 quite a bit to make the test fair, so I pulled out some RAM and turned off support for dual processors, then created a Logic song loaded down with compressors and reverbs and loaded it into both computers. As expected, the G5 outperformed my G4 by a fair margin, and in every way. The newest versions of many professional applications, like Logic and Final Cut Pro, are built for optimized performance on the new Dual processor machines, and I would have liked to have one of those to experiment with for a while. So I am starting to save my pennies now.

I do have a couple of critiques of the new line, and most are about expansion. I had an old pre-G3 Mac, which had six PCI slots, and it has been years since Apple offered a line of computers with more than three PCI slots. An additional Firewire 400 port on the rear panel would have been handy. My current G4 has space for four internal drives, where the new G5s can only handle two. My guess is that choices were made in an effort to keep the new computer cool and that involved keeping the inside of the case as free of clutter as possible, and I do appreciate that. There are enough silent external Firewire hard-drives available these days and Firewire devices can be chained together almost

indefinitely. To Apple's credit, the G5 can handle up to 8 GB of RAM, which would seriously improve the performance of any software.

Finally, with the new G5, Apple has released a computer that is ready for high-end computing right out of the box. The new computer ships with a suite of proprietary software, for recording and editing audio (GarageBand), importing and editing video (iMovie), and authoring DVDs (iDVD) and these programs take immediate advantage of all the G5s power.

The manufacturer's suggested retail price is \$2,499.

For more information, contact: Apple Canada, 7495 Birchmount Rd., Markham, ON L3R 5G2 (905) 513-5697, FAX (905) 513-5793, [www.apple.com](http://www.apple.com).

*Jeff Pearce is a Toronto-based musician who currently fronts the band Rye. Find them online at [www.rye.com](http://www.rye.com).*



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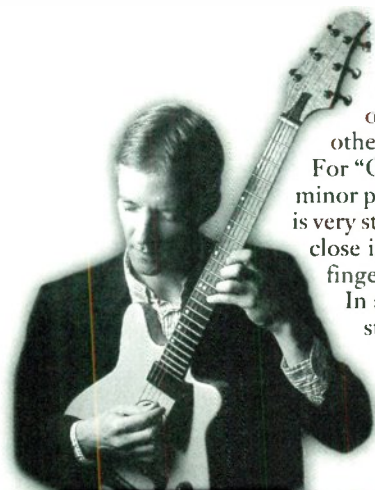
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# Developing Melodic Ideas



by John Stowell

Every jazz composer has a different approach to writing. For some, the melody appears first and a chord progression is created after the fact. For others, the process is reversed. I combine both methods. As a guitarist, I write on my instrument, and the chords and melodies of my compositions occur simultaneously – often as an extension of my accompaniment to other melodies or improvised solos.

For “One City Day”, the first three measures in 5/4 are comprised of a simple melody taken from a minor pentatonic scale. The odd meter and voicings make it less predictable. In fact the entire melody is very straightforward and easily singable, but the use of three time signatures (5/4, 4/4, 3/4) and some close intervals in the chord voicings add compositional interest. If any readers would like specific fingerings for any of the chords, please e-mail me and I’ll gladly supply the necessary info.

In addition to the great jazz standards of Cole Porter, George Gershwin, Duke Ellington, etc., study great modern jazz writers like Bill Evans, Keith Jarrett, Wayne Shorter, Kenny Wheeler, Herbie Hancock, Steve Swallow, Toninho Horta (and others) to develop melodic ideas and expose yourself to new harmonies. Your composing will strengthen and clarify your improvising.

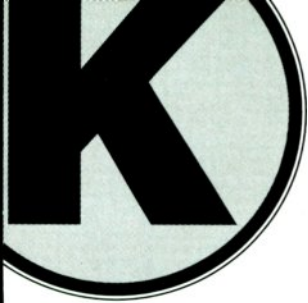
*John Stowell is a guitarist/educator based in the Pacific Northwest Region of the States. He has 25 years of International playing and teaching experience. John is a Hofner artist and plays a Signature Model Verythin JS. For information on John's Instructional Videos, CDs, itinerary, or to e-mail him with comments or questions, go to [www.jobnstowell.com](http://www.jobnstowell.com).*

## One City Day

John Stowell

♩ = 134





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 Burtnik and Michael Brecker. These warm-ups are excerpted from his book 30-Day Keyboard Workout, published by Alfred.



by Tom Brislin

## Warm Ups And Chord Toners

Here's an exercise based on a four-note pattern that consists of the root, 2<sup>nd</sup>, 3<sup>rd</sup> and 5<sup>th</sup> tone of the major scale. It moves through the cycle of 4ths. As you play the highest note in each chord, move finger 1 (right hand) and finger 5 (left hand) towards the next note to make a seamless transition to the next voicing.



This chord toner uses dominant chords moving through the cycle of 4ths. The voicings shown here add a little flavour to extend the basic 7<sup>th</sup> chord. The G in the first chord makes it an F9 and the G in the second chord makes it a B<sup>b</sup>13. After the third bar, the pattern begins again, the lowest note and the voicing isn't a straight inversion.







For this issue's Bass column, we delved into *CM*'s past and gathered some advice from various bassists on two topics: "Developing Your Own Style", and "What To Listen To While Playing."

## Developing Your Own Style – How Do You Do It?

**Orin Isaacs:** I think I'm just playing with more taste than when I was younger. I was just full of a lot of notes and speed back then. Now I concentrate on grooving.

**Earl Pereira (Wide Mouth Mason):** I guess I keep listening to more and more music – combined with plenty of live playing and practice. Trying to improve by playing bass lines that suit the songs and learning when to not play and be simple, and when to fill in the holes. Knowing now that a song can groove a lot more when playing a bit behind the beat and not always mimicking kick drums or guitar riffs helps.

**Brian Minato (Sarah McLachlan):** I think the development of my style has been a slow paring down of notes, which have nothing to do with the song.

**Stuart Chatwood (Tea Party):** I realized after listening to many live concert tapes of our shows that some of my complicated lines were not cutting. With this in mind, when I do a club show, I let loose. At a large festival with 50,000 watts a side, keep it simple and tight. Stress the staccato.

**Rich Priske (Matt Good):** Mostly by listening to other players and by playing with as many people as possible. I try to develop flexibility and the ability to adapt to any situation.

**Bruce Gordon (I Mother Earth):** I'd like to think that my playing has matured and that I can say more by playing less. I guess whether or not this is true or not is a matter of opinion.

**Jeff Pearce (David Usher/Moist):** I was always really conscious of playing in a melodically responsible way, especially in the first days of Moist. Having a guitarist and a keyboardist in the band means that a very large chunk of frequency is taken up, and when we were first writing there was always a race to get a lick in at the end of a phrase. So to avoid getting caught up in that race I started writing very sparse lines. Later I discovered the joy of chords, so I could hold down the rhythm and bass parts while the keys and guitars solo.

**Tim White (Headstones):** A combination of tremendous laziness and total dedication.

**Alain Caron:** By listening, transcribing and analyzing (bass lines and solos from all instruments), studying harmony and arrangements but most of all by playing and always practice.

## Open Your Ears – What To Listen To When Playing

**Bruce Gordon:** Everything ... but it does depend on the song.

**Orin Isaacs:** I listen to the whole band. Hopefully everybody is in a pocket where we can lock. I can't be busy if the guitar player is busy. The keyboard has to be with me. If the drummer isn't solid I'm not going to be solid. So I try to hear it all.

**Tim White:** It's constantly changing dependent on what's going on, so I guess you could say I reference things intermittently: Trent's [guitar] usually pushing the groove, so if I feel it's lagging I'll listen to him; I listen to Hugh [vocals] for the guts of the song. Dale [drums] and I are always locked, but if I feel a bit un-solid I'll just walk over to his side and it comes back.

**Brian Minato:** Live, I try and listen to pretty much everything to keep a song flowing starting with myself and the drummer. I think it's important to always be paying attention to the singer as he/she can definitely steer the musicians in different directions. For example: the singer may not feel like doing a section of a tune or they might feel like extending a section. If you aren't paying attention the flow will stop or at the very least get a little bit clunky!

**Stuart Chatwood:** Kick drum, hi-hat and Jeff [Martin]'s guitar. If I'm locking with the drummer but our guitarist isn't, everybody looses. It's not a contest to see who is the tightest. Think of the sound out front.

**Rich Priske:** First and foremost, the drums. Or, I will try to listen to what the people in the front row are saying to each other. Usually they say stuff like, "I think the singer is hot" or "I want the drummer" or "My, that Kappa clothing the bass player has chosen to wear is simply stunning!"

**Jeff Pearce:** I focus on the kick and snare, but I stay very mindful to what the guitar and keys are doing, especially when we are just jamming. Some of my favourite bass lines come out of echoing things that I hear from the other instruments.

**Alain Caron:** The band! I try to become a listener in the audience, listen to the total sound that the band produces to be able to fit in.

**Earl Pereira:** Everything and everyone. The hardest concept for people in a band to grasp is listening to one another. I'm lucky to be in a band that does it like its second nature.



# It's About Time

## Part 2

**G**reetings all you timekeepers. Now that you had two months to get acquainted with your metronome, you may be a little frustrated at first. Let's go further with ways of practicing with it

### Counting Is A Must

Throughout my years of teaching I have heard so many students say they can't count and play their drum part at the same time. We'll that would be a challenge like somebody playing piano then learning to sing at the same time. It all takes practice and patients. If I am playing a piece that is only consisting of quarter and eighth notes I would be counting "1 & 2 & 3 & 4 &" representing the eighth notes. If the piece has sixteenth notes, I would be counting "1e&a 2e&a 3e&a 4e&a" representing sixteenth notes. If the piece has many combinations of rhythms, I would choose to count all of the notes using the syllables that have the most counts per quarter note. Let me explain further. If I had one bar that had three quarter notes then four sixteenth notes in 4/4 time. I would be counting that bar like "1e&a 2e&a 3e&a 4e&a." The bolded numbers and letters are the ones that are played. Notice I am still saying the sixteenth note count throughout all of the quarter notes. This way my timing will be more accurate with those extra counts between each note. However if the tempo is extremely fast then I would just use eighth or quarter notes to count each bar. Or else you will run out of breath trying to count sixteenth notes out loud at 200 BPM.

### Getting Comfortable At Fast Tempos

I have seen many times students bring in a school piece which might be a snare drum march and the tempo is marked at a quarter note =140 BPM.

Let's say you are only comfortable playing this piece at about 100 BPM. That's fine. It's a start. How we work up to that is simple. If you can play your piece staying relaxed at 100 BPM. Try moving the metronome up two notches at a consistent rate. Play the piece at 102 BPM. Do not increase the tempo until you are completely relaxed with this pulse. As you can see, we are gradually working our way up the required tempo. This is a great way of setting goals. There could be one particular section on the piece that is holding you back from getting faster. So let's focus just on that section. If it means you playing that part for a week at 102 BPM, then that is fine as the speed will follow later. Be patient and think of what you are gaining here. As you increase gradually, you will see that you are experimenting by playing at all possible tempos which is what you want to do. If you practiced everything only at one tempo, that would become your comfort zone. Anything you play closely to that tempo you will find yourself speeding up or slowing down the pulse to get you to that comfort zone. This is what we want to avoid. Don't forget to count.

### Practicing At Very Slow Tempos

Have you ever tried playing at 40 BPM? This is pretty difficult. When I was studying jazz, my teacher had me play to this tempo all the time. This was a great way to articulate everything slowly and evenly. Many experienced professionals practice at this slow tempo. Try this exercise: set the metronome at 40 BPM. However, this time think of the pulse as half notes. So really you're playing at 80 BPM. but only hearing the click on counts one and three in 4/4 time. Next, try to think of this pulse as a whole note. Now you are playing at 160 BPM, but only hearing the click once throughout the bar. Try the same with 50 BPM – which as half notes you're playing at 100 BPM, and as whole notes you're

playing at 200 BPM. If these tempos are very quick for you to play something hearing the pulse as whole notes, try by only playing quarter notes on the snare. What we are trying to achieve is your inner pulse, which is what we will get into for next issue's article relating to performing with a band. I will go over many exercises for you try to work on that will help you play consistently with a band. I will leave you with this question. When performing with a group consisting of a drummer (of course), bass player, singer, guitar player, keyboard player, sax player, juice harp player and the list can go on of instruments ... who do you believe is the most important musician out of the list I mentioned to be really consistent with your timing? (Throughout a song, nailing the accurate tempo or else their job becomes more difficult to perform comfortably?) E-mail me your answer and until next time start practicing.

*Jeff Salem is a freelance artist who performs with various bands and conducts drum clinics at local schools sponsored by Yamaha, SABIAN, Vic Firth, Latin Percussion (LP), Mountain Rythm, Evans Drums Heads, Real Feel Pads and the music store Drummer's Choice. Jeff is currently busy with his own teaching school titled TIPS (Total Integrated Percussion Studies). For more information, visit his Web site at [www.salemdrum.com](http://www.salemdrum.com) or e-mail him at [jsalem@sympatico.ca](mailto:jsalem@sympatico.ca).*



by Jeff Salem



# Fun With Triads

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  $\flat$ 7 (some people call this a Mixolydian #4). An analysis of the solo shows Sonny uses a major triad from the root and an augmented triad created on the  $\flat$ 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 DEW' East, who has 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 Boosey & Hawkes, promoting Kielwerth 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.ca](http://www.alexdean.ca).*



by Alex Dean



# The Trumpet Section

**A**s a member of the trumpet section, your role is obvious: follow the lead trumpet. Listen to the lead player more closely than you listen to your own part. You should be a shadow, listening and phrasing together as closely as possible. This will create a section, rather than just a bunch of trumpet players in the back row. Being a good section player is as much an art as being a lead player, and your job is just as important to the music, so take it seriously. There are some common errors committed by section trumpet players.

## You're Too Loud!

Don't overblow the lead player! Her job is tough enough without worrying about trying to be heard over the second player. If you are listening as intently to the lead player as you should be, your volume will

naturally be a little less. Follow the dynamic fluctuations with the lead player, but always stay just under her. Make sure the lead line is heard.

## You're Too Soft!

Conversely, playing too softly will not provide the lead player with the necessary support. Listen for the blend between you, the rest of the section, and the lead player.

## Get Your Bell Out Of The Stand!

Pointing the horn at the stand is a very selfish habit. Your sound bounces back and is twice as loud as anyone else. Plus, it robs your tone of projection and resonance. Get your horn over the stand, or around it. There are times when players purposely try to get a little 'bounce' from the stand to hear themselves in a loud band. In this situation, no more than half of the bell should be pointed at the stand. And be very careful about doing this when you are a section member. Follow the lead player's example, and blend.

## No High Notes, Please.

If you are not playing lead, it is not your job to play a high note at the end of the chart. Let's imagine a scenario where you are playing the second book. In rehearsal the lead player is not going for a high note that you know you could play. Should you play it? Let's look of the possible outcomes of your course of action:

You play your part. The lead player doesn't go for the high note. Nobody notices the missing high note. The lead player feels no pressure, and can decide for herself whether to go for the note next time. Everybody is happy.

You play your part. The lead player nails the high note. Everybody is happy, especially the lead player.

The lead player doesn't go for the high note. You do, and you nail it. It sounds great, but the lead player is bugged. She wishes you would just play your part.

You nail the note. So does the lead player. It is perfectly in tune (it could happen). The

two of you together sound like one player with a huge sound and the lead player gets the credit. The listeners are happy, but the lead player would still rather you cut it out.

You nail the note. So does the lead player. It is not perfectly in tune, and the overall effect is weaker than if just one had played it. Ten-minute penalty for unproductive grandstanding, duly noted by lead player.

You play the note and nail it. The lead player goes for it and kacks. The lead player is miffed that she missed the note, and even more miffed that you played it. The listeners aren't sure what happened, but are aware of the cacophony in the back row. They are convinced that they hate the sound of the trumpet.

You both miss the note. Same result as above, only worse. Lead player is convinced that she hates your playing, and that it is ruining hers.

The lead player nails the note, and you miss it big time. This is the worst possible scenario from your point of view. If the lead player goes for a high note and misses, that is part of the game. There is no excuse, however, for a section player to go for the note in the first place, let alone miss it. Though the lead player is secretly pleased that you missed the note, you have messed up the sound of her note. She is thinking of all the players she'd rather have in the section.

The only course of action that positively reflects well on you, and contributes the most to the music is for you to play your part to the best of your ability. I think that's what you should do. As a member of the trumpet section, you are playing a supporting role. They give Oscars for those as well.

*Chase Sanborn is a jazz trumpet player based in Toronto, and is the author of Brass Tactics and Jazz Tactics. (This article is excerpted from the new Revised Edition of Brass Tactics.) Chase is a member of the jazz faculty at U of T and is a Yamaha Artist. He can be heard in good company on his latest CD Cut To The Chase. For information on Chase's books, CDs, trumpet mouthpieces and other products, please visit [www.chasesanborn.com](http://www.chasesanborn.com).*



by Chase Sanborn



# Hard Drive Recording

Most of the time, recording on hard drive is a simple pleasure of engineering life. I don't have to pinch myself to stay awake while rewinding the tape, and I no longer get a bicep workout as I lift the next roll of two-inch onto the tape deck. I never have to arrive an hour before everyone else to align the tape deck.

I must admit though, to feeling a certain degree of engineering emasculation from no longer needing to clean those shiny tape heads, or lovingly care for a machine that could tear my arm off during a high-speed rewind. There was a time when I wasn't a computer geek. I remember myself as an audio surgeon, armed only with a non-conductive screwdriver for aligning the tape deck, a wacky looking fish scale for calibrating tension, and an all-powerful razor blade for making extraordinarily crude edits on the flimsy tape. Now I am a certified computer nerd who equates sound with colourful little squiggles on a computer monitor. So let's get tech-y. On with the nerd-ishness.

Not so long ago there were only two digital audio choices: 16-bit, 44.1 kHz or 48kHz. 44.1 kHz was the consumer digital audio standard found on compact discs; it could reproduce a maximum frequency of around 22 kHz (half of the full sample rate). 48 kHz was considered the pro-recording standard with a maximum recordable frequency of 24 kHz. Believe it or not, there is actually data to say that there are advantages to recording at 48 kHz. The "Coles Notes" version would go something like this:

Not only can we not reproduce a signal higher than half the sample rate (the Nyquist frequency), but also more importantly, we cannot allow analog audio higher than this frequency to arrive at the analog to digital converters. Audio higher than half the sample rate will be wrongly interpreted and be added to the digital audio as descending harmonics that never existed in the original signal (There is a mathematical reason for this, too complex to go into here). In order to prevent these false harmonics, audio above the Nyquist frequency must not reach the converters. This high frequency "roll-off" is accomplished by analog "brickwall filters". In the analog world, it is not possible to simply "cut-off" a frequency, it must be

done on a slope, i.e.: 18dB per octave. The slope can be steep, but it is still a slope. This is pretty darn good reason to record digital audio at 48 kHz for a final medium that plays at 44.1 kHz.

Bit-depth on the other hand, equates more to amplitude or resolution rather than frequency. The compact disc standard is 16 bits. It is now common practice to record at 24 bits and then reduce it, at mastering, to 16 bits. Again, a "Coles Notes" version of 'bits' would be something like this:

Tiny voltages are created by moving the diaphragm of a microphone. These voltages are amplified by a mic preamp and then sent to an analog to digital converter. The converter reads the voltage a specified number of times per second (at 44.1 kHz it reads this number 44,100 times per second!) and assigns this voltage a 16-bit number (or other selected bit-depth, as chosen).

Now, at the risk of getting myself in hot water, I am going to go out on a limb and say that there is very little advantage to recording 24-bit and then reducing to 16-bit in order to fit onto a CD. I *know* that there is a mathematical explanation that proves me wrong. However, on this I am going to trust my ears. I have done various blind tests such as recording the same audio at 16 bits, at 24 bits, and also recording 16 bits, while increasing bit-depth as the word-depth becomes more complex with the addition of reverb, etc. (If you're not a real techie or mathematician you can ignore this last sentence). Then, I reduced the bit-depth of the three recordings to 16-bit and did a blind test. I could not tell the difference.

So, for those of you who have struggled with me though this somewhat dry techie article, here is the payoff! If you are recording to digital tape, go ahead and record at 24 bits. It probably won't make much difference, but you have the horsepower, so why not use it?

For those of you recording to hard drive, if storage and processor power is not a problem, you might as well go 24-bit, too. If, however, you're trying to run 32 tracks of audio, along with 20 plug-ins (potentially causing your processor to bog down), you are likely limiting yourself by running with 24-bit audio.

Those 24 bits require a considerable amount of room on the hard drive and are significantly more data to handle for very little (if any) payoff in the end.

When it comes to choice of sampling rate, however, there are mathematical as well as fairly audible reasons to raise the recording sample rate above that of the final output medium. For example, I recently received a session from a noteworthy American producer/engineer who sent the files as 24-bit, 44.1 kHz .wav files. (And this, in my humble opinion, is the equivalent of wearing black socks and sandals with walking shorts. Oh my!)

Bottom line? It might *not* be worth keeping up with Joneses when it comes to buying gear. Every one of us knows a 'gear monkey' who can afford all the lovely toys that make engineers salivate and breathe funny. (I am such a nerd!) But if you record musicians who have good tone and good time, and you are careful with microphone placement, your recordings will sound good no matter what the sample rate and bit-depth are. Will they sound better recorded at 24-bit 96 kHz? Maybe, probably not, especially when considering that the likely output will be a compact disc at 16-bit, 44.1 kHz. Or worse yet and much more likely ... a poorly ripped MP3 that is being "shared" and listened-to on 3-inch speakers with the pristine audio qualities of a margarine tub!

*Although he always received high marks for cooperation and got along well with others in kindergarten, producer/engineer, Alec Watson, prefers not to "share". Reach him online at [alec@vinsynch.com](mailto:alec@vinsynch.com).*



by Alec Watson





*Diana Yampolsky is a vocal instructor based in Toronto at the Royans School for the Musical Performing Arts, located online at [www.vocalscience.com](http://www.vocalscience.com). Her second book, Vocal Science II – Flight from the Virtual Music to Reality, will be available soon.*

by Diana Yampolsky

## Vocal Fitness – Vocal Balance

It's all about balance. You will hear everyone from new age gurus to marriage counselors to characters in beer commercials proclaim this statement. It's pretty much a cliché but there is something of a universal truth in every cliché. With respect to being a vocalist, balance is extremely important. As I have said again and again successful singing performances are the result of a combination of the correct technical aspects, a healthy vocal anatomy and a willingness to share your "spirit" with the audience. Ultimately then successful singers must find the correct balance between the physical, emotional and spiritual components of singing.

Another cliché that often gets repeated is that "your voice is your instrument" and again it is so commonly stated because it really is a fundamental truth. Your voice is your instrument and its performance is a direct result of how well you take care of it. You wouldn't dip your guitar in glue and then expect it to sound good, would you? Unfortunately, this is akin to what many people often do! To be able to deliver a correct technical singing performance and prevent yourself from doing any damage to your vocal anatomy and thus maintain a healthy voice, you really do need to be in good physical condition.

So how should you exercise in order to be in the ideal physical condition for a singer? Again, you guessed it, the answer is balance. Not only should you be aiming for

a balanced workout that includes aerobic (cardio training), anaerobic (weight training) and flexibility exercises but you should also be trying to achieve a balanced



physique. What exactly is a balanced physique you may ask? Essentially it is when the both the upper body and lower body are in proportion. For example, if you go to any gym in your city you will probably see some men that are so obsessed with having big arms and chests that they exercise their upper bodies way more than their lower bodies. They have huge upper bodies and skinny legs. Conversely, some people that are into activities such as skating or soccer

may develop large muscles in their legs while being practically emaciated with respect to their upper body. In both cases, the result is that they are not in balance.

Singers who are out of balance with very muscular legs and skinny upper bodies tend to slouch quite a bit and this type of posture is very detrimental for singing. Their whole body is pointed downwards towards the ground and this is in direct opposition to what good singers do – they tend lift their entire body upwards as a way of lifting the sound off the vocal chords so that it can resonate within their vocal chamber. A metaphor for a singer who slouches is a plane that takes off but due to excessive weight cannot reach the proper height and crashes to the ground.

Singers who are physically out of balance due to a big upper body and skinny lower body are at an equal disadvantage. Again, while most people assume that singing is purely the domain of the throat and mouth, the truth is that most good singers use their legs to support the required posture necessary to lift the body upwards while singing. If the upper body is so heavy that the legs struggle to lift it upwards then the sound will again not be lifted off the vocal chords and into the vocal chamber. Furthermore, if the singer tries to overcompensate for a weak lower body by flexing his chest and neck, this overstraining of the upper body will result in weak, shrill and unpleasant sounding singing.

Therefore, the recipe for success is the right blend of a balanced body, mind and soul. The reward will be a great sounding voice!



A man in a dark suit is seen from the side, holding a light-colored Gibson guitar. He is standing in a hallway with a cinder block wall on the left and a doorway in the background. The lighting is warm and dramatic, with a strong light source from the right creating a bright path on the floor. In the background, there are stacks of equipment cases and a person standing in the doorway.

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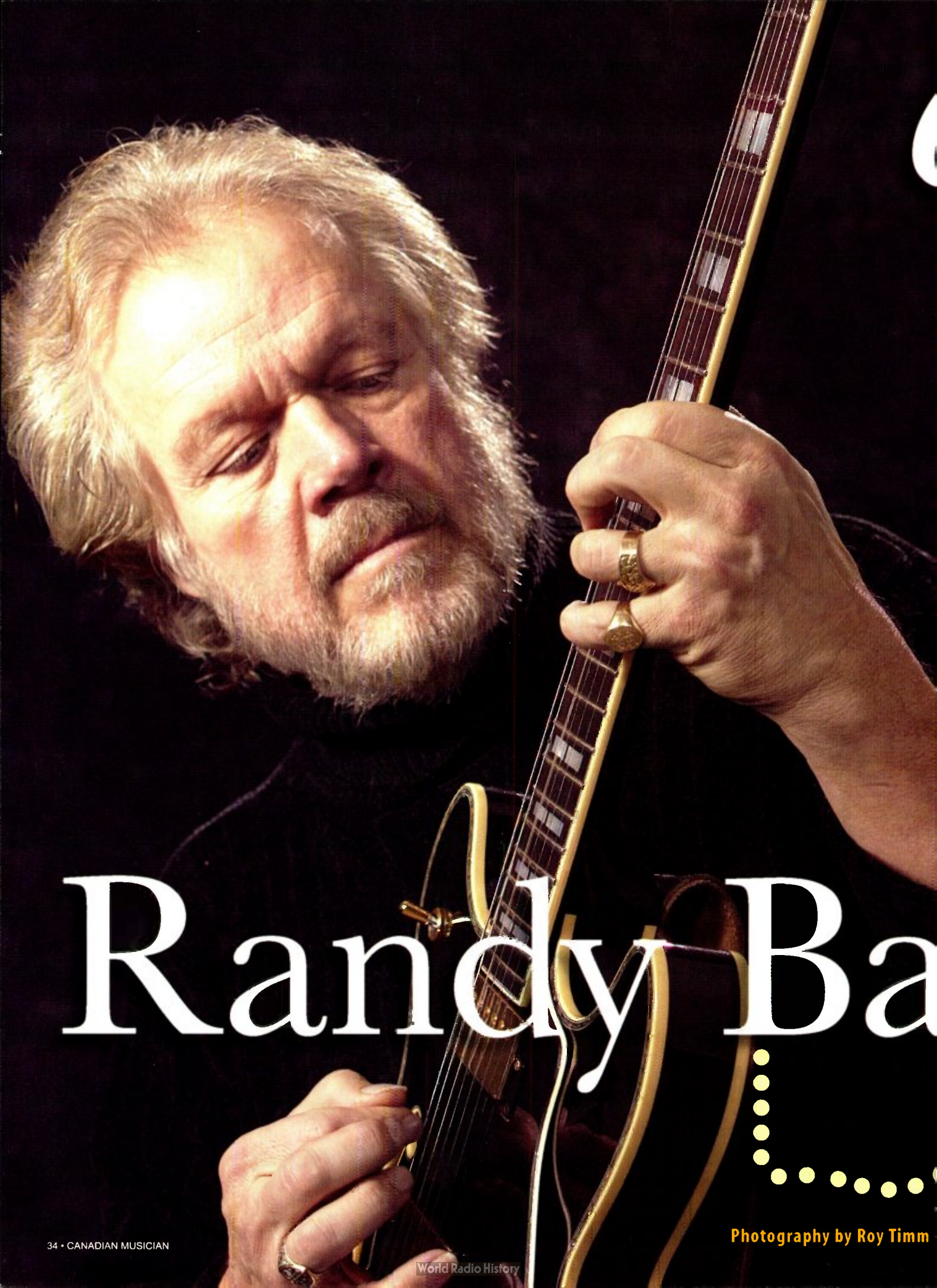
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# Randy Ba



After a 30-year career, 140 Gold and Platinum album/singles awards and sales in excess of 40 million records worldwide Randy Bachman is back to begin, what he calls, "A walk down the path he never took."

Although jazz elements have been a part of Randy's songs since early on, with both The Guess Who and Bachman Turner Overdrive (BTO); this release is his first full jazz record. Produced by Bachman, mixed by Andy Bowner. *Jazz Thing* was written and recorded over the past four years in a variety studios, including Mushroom and The Factory studios in Vancouver and The Shinebox in New York City.

Any number of rock musicians have used the phrase "it's a jazz thing" to describe – well, any number of things – ranging from straight up rock with a few jazz chords tossed in, to something so completely inaccessible and incomprehensible they couldn't fit it into any genre and plugged it as jazz out of exasperation. This is not the case with Randy Bachman's fresh new release, *Jazz Thing*. This is a deliberate and well thought out return to where Randy Bachman started out as a young guitar player in Winnipeg, his "jazz home."

After so many years in pop/rock he is seeking, as he says, a way to express himself in broader musical terms and he feels strongly about building credibility as a jazz artist on record and on the road. When writing the record, Bachman sought out people to join in his quest to write and record a variety of new songs that would fit next to old favourites like "Summertime" and "I Walk The Line". "We came pretty close," he says of the result. He's being a touch modest – like old standards (and all successful pop tunes), the original material on *Jazz Thing* captures an emotion and tells a story listeners can easily put themselves into.

Some artists, when showing their audience a new side of themselves, might be tempted to throw everything at you at once. Bachman, however, approaches this project with more subtlety, as well as a degree of reverence that is evident throughout the record. Although predominantly original material, many of the songs on *Jazz Thing* will seem instantly familiar to listeners. That's the intention; it's meant to be a collection of modern standards, as much a means for Bachman to stretch out as a player and performer as a way for him to pay homage to his early influences and tribute to the memory of his good friend and mentor, Canadian jazz guitar legend, Lenny Breau.

For Bachman it is the realization of a dream, and, if his March 4<sup>th</sup> performance for Bravo's *In The Rehearsal Studio* is any indication, a chance to have a rip up good time on stage with friends and family and put on a hell of a show in the process. Though the album is well represented in the show, it's just a starting point for the live performance. The show features a number of guest performers including his wife, Denise McCann, his son Tal Bachman, fellow Winnipeg native, Joel Kroeker and saxophonist Curtis Stigers. Each and every one of them, band and guest performers look and sound like they're having the time of their lives. And no one more so than

Bachman himself...

"It was scary. It's like doing your first gig," he says when I ask about the taping. "We did one run through on Sunday just so we wouldn't be doing the show totally cold – took me three or four songs to settle in to the groove and realize it might work."

**CM:** It didn't sound like that at all. A lot of rock players first jazz records are either way out there or...

**RB:** Rock with some Jazz riffs.

**CM:** Right, but when I first put *Jazz Thing* on it seemed comfortable... familiar.

**RB:** That was the big challenge, writing songs that fit in that Cole Porter or Gershwin vein.

**CM:** Why choose that genre?

**RB:** It's a good starting place. That was my first introduction to Jazz with Lenny Breau. It was the late '50s in Winnipeg. I was a teenager learning finger style guitar from him. He introduced me to the two Chets – Chet Atkins and Chet Baker. I went right from all the country picking and went right into rock and roll and joined the Guess Who and he went on to be Lenny Breau, jazz guitar player.

**CM:** You say your friendship with Lenny Breau is a treasure you prize beyond all treasures and that it changed your playing style forever and shaped your future guitar style. How so?

**RB:** Well, I played violin up to until that point. Then I wanted to switch to guitar, seeing Elvis on TV and because of all the excitement around guitar. I used to go to the Grand Ole Opry when the little spin-offs would come from Minneapolis or Fargo or Grand Forks up to Winnipeg. I'd go and see Ray Price and Kitty Wells. I'd go see the fiddle – the violin players. I started noticing I started watching the guitar guys more, like Thumbs Carlisle, so seeing guys like that, Roger Miller and Billy Grammar – great guitar players – I borrowed a guitar from my cousins. The first song learned I was "I Walk The Line". That's why it's so special and I put it on this album.

So then I went to Lenny Breau, who was playing this thing that sounded like three guys. I really had to play that way. Just seeing him opened this whole door, this floodgate. After playing violin for eight years I could pick out melodies from records and play them on guitar and then he taught me put a bass note and a chord and play finger style guitar. After that, single-string rock and roll – Ventures, Shadows, was pretty easy. But the jazz that I learned from Lenny; I wrote "She's Come Undun", the guitar thing on "Blue Collar, Looking' Out For Number 1".

When I sit down to play it's always those jazz chords. I never sit down and play "Johnny Be Good" or "40 Miles Of Bad Road" or "Walk, Don't Run"; it's always cool, little jazzy things.

**CM:** This record was written over a period of how long?

**RB:** About three or four years – all over the world. "In Blue" I wrote with a husband and wife team (Lauren Field and Charles Foskett) in London. I wrote "Rose Coloured Glasses" with a great songwriter in Nashville. I wrote some with my wife, Denise, "Sentimental Fool" and things like that. I wrote "All Our Leaves Are Green Again" with

# It's A Jazz Thing

# bachman

by Kevin Young





# RANDY BACHMAN

Stephan Moccio in an afternoon when neither of us felt like writing. We had just met and I said I don't

feel like writing either and he just sat down and started playing. I wrote these lyrics and I said "Does this mean anything to you?" He replied "Yeah. Keep going" and pushed record. So the demo we did then is what's on the album. We couldn't do it again. I said "This is magic. Can I put it on my album?" Everybody I play it for gets a tear. It's just really a sentimental song.

So suddenly I'm writing songs that aren't fun – they're real life, to me, and it's touching something in the audience. When you get to a certain age you've experienced all kinds of love and hate and fear and disappointment and ups and downs and crashes and losing your mothers and fathers – so everyone feels a kind of melancholy in their life. I had people come up to me (last night) one after another and say, "When we heard 'In Blue' or 'Rose Coloured Glasses' – that's our life." So the songs are touching the people.

**CM:** There are a lot of moments on the record that have that quality, like "All Our Leaves Are Green Again"; really present, very live...

**RB:** That's what I went for. I was working from 50 to 60 songs and the ones that elevated I took all those and left behind some really great songs that now will be the basis for other albums. They were a little more

when I was 15."

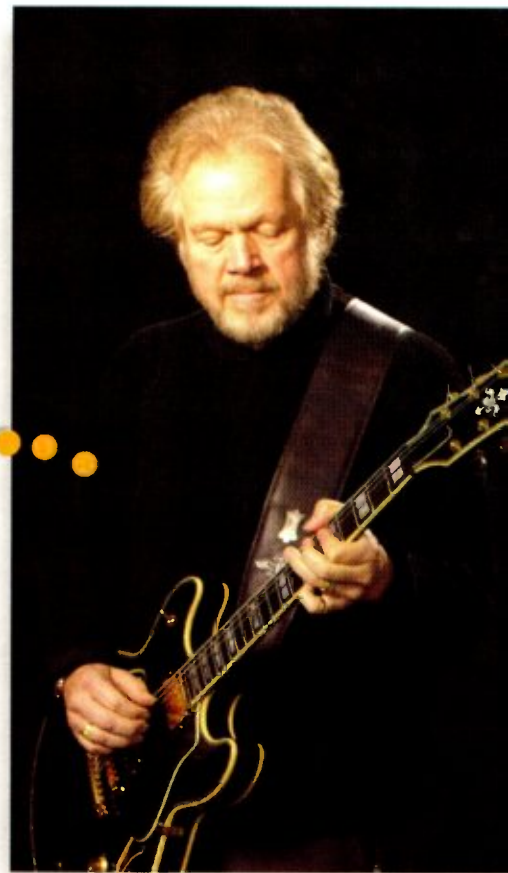
When CDs started to come out I tried to get his albums and they weren't available. So I called RCA. I was in line to lease two of his albums and the person I was dealing with got fired. They leased those two records to One Way Records in Connecticut. By the time I'd gone to everybody saying, "I'm starting a label and releasing Lenny's albums," I had nothing. Then his band and others kept saying, "We heard you started this. You're going to give royalties to Lenny's kids. We've got tapes of him on TV and radio. People are coming up to me at NAMM shows asking; 'Are you the Lenny Breau guy? We've got eight lessons with Lenny that he gave us and we'd like to donate them. I've got a master class he did, a video, two weeks before he was murdered, at UCLA. It's not a big production video. There's clunking and guys going "Listen to that, man, listen to those harmonics." This is a special, precious moment, the last video of him. It's really a cherished, wonderful thing. I'm getting a book to go with it a seven-string instruction book.

I always say; you have to realize this only exists here; there's no second take, there's no third take. Some guy had the foresight to take this little cassette in, or this reel to reel, and ask Lenny if he could tape him. There's waitresses smashing glasses and dropping trays, guys laughing, just like in a club. If you close your eyes and light a candle or two and dim the lights you're actually there with them and the little bit of noise doesn't really matter.

Magazine) been a friend of mine for years. He sent me a five-song demo: Joel Kroeker, from Winnipeg, kind of plays like Lenny Breau, kind of sings like Paul Simon; Larry asked me if I wanted to play on his album and I said only if he'll play on mine. I had him down to do "I Walk The Line". You heard it last night. I just said to him; "I want to start singing it alone, we'll share kind a solo in the middle and the last verse sing it in harmony. Harmony didn't fit so he starts singing and playing at the same time and this haunting thing came out. Having Joel on there, his voice, it really is like a young Paul Simon, he's got this air and this huskiness and he's a very cool, off the wall guitar player.

**CM:** I thought the band was fantastic.

**RB:** Well, I'm playing the Top Of The Senator in May when the album's out – the second week in May – all



progressive and I wanted to do like a night in a club – You go and see somebody in a club; you go to see a certain thing – Saturday night in a club; that was the ambience I was trying to get on this first album.

**CM:** You used some actual live tracks?

**RB:** I did. I have about 2,000 hours of Lenny. I'm kind of the guardian of his guitar flame, so to speak, and started Guitarchives records...

**CM:** So the motivation behind Guitarchives, is primarily the Lenny Breau music?

**RB:** Yeah, it was my way of thanking him. I spent two years with him; I don't have one photo, I don't have one recording, I have nothing written down. All I have is what's in my heart and what I play with through my fingers – he left and went into the Jazz world and I left for the Guess Who – went to New York. I'd see him once in a while in Toronto. He'd ask how I was and I'd ask how

he was and I'd show him a song that I'd written from chords he'd showed me. I just always crossed paths with him, but never had a chance to say "Thanks, I've had a great life because of my two years hanging out with you

**CM:** You have other artists on the label as well?

**RB:** Just Howard Roberts. Lenny kept saying; listen to Howard Roberts; *H.R.'s A Dirty Guitar Player and Colour Him Funky*. I got a call from Howard Robert's widow in Seattle asking if I'd consider releasing them. I've got a Tal Farlow, too. So basically it's Lenny Breau and Lenny's favourites.

**CM:** So you included recording of Lenny on "Summertime" and "Breau's Place (Quiet and Blue)", both of which have elements recorded live at Bourbon St. in Toronto.

**RB:** I'll probably always have a Lenny Breau track on each album because somebody who might never listen to Lenny Breau might buy my album, say "Who is that guy?" and then go to my Web site, buy his albums and the royalties go to his kids.

**CM:** Speaking of which ... Joel Kroeker? Who is that guy? His voice is fantastic and just comes out of nowhere.

**RB:** Isn't that wonderful?

**CM:** It's amazing. How did that come about?

**RB:** Larry Leblanc's (Canadian Editor of *Billboard*

those people said they want to come back. Curtis Stigers said he'd fly in and play with me anytime. To me that's a big deal. He's the real thing; he's got three albums on Concorde. I saw him play in London a few years ago at the Pizza Express, which is the big jazz club in London. I've been hearing his stuff on the radio for years. I go to this club and out comes this young, I mean, he's my son Tal's age. I thought he was a roadie. He comes out with the sax. He's starts his show with about 10 minutes of sax riffs and the place is cheering and Then he starts to snap his fingers and starts singing and wow, what a great voice; then I realize this isn't the sax roadie. This is Curtis Stigers.

**CM:** In one of your press releases you talk about making this record and say "I don't know where I'm going or

## Bachman Online

Jazz thing was released May 4<sup>th</sup> on Maximum Jazz. For more information on Randy Bachman check out...

[www.randybachman.com](http://www.randybachman.com)  
[www.maximumjazz.com](http://www.maximumjazz.com)  
[www.guitarchives.com](http://www.guitarchives.com)



where it's taking me but it's the most fun I've had in a long time." Why'd you wait so long to do a record like this?

**RB:** Well, there are certain priorities that are too good to pass up. One was getting back together with The Guess Who, which I never, ever, thought I would do. And when the chance came up we all looked at each other and said; do you really want to do this? Well, let's do it if the people want us to do it. And then we put that one show in Winnipeg on sale for Canada Day 2000 and it sold out. And we're saying; "What? It sold out? We sold, like, 19,000 tickets in 20 minutes? Do you want to do another show? Do you wanna do one in Toronto? Yeah, we'll give it another try. Then Toronto sells out and we think; maybe somebody cares, maybe somebody gives a hoot, let's get together and tour Canada. It's phenomenal; I do

four of them rose. Six months later I did six more tracks – four fell, two rose. They're all like first takes. It's like Saturday night at a club.

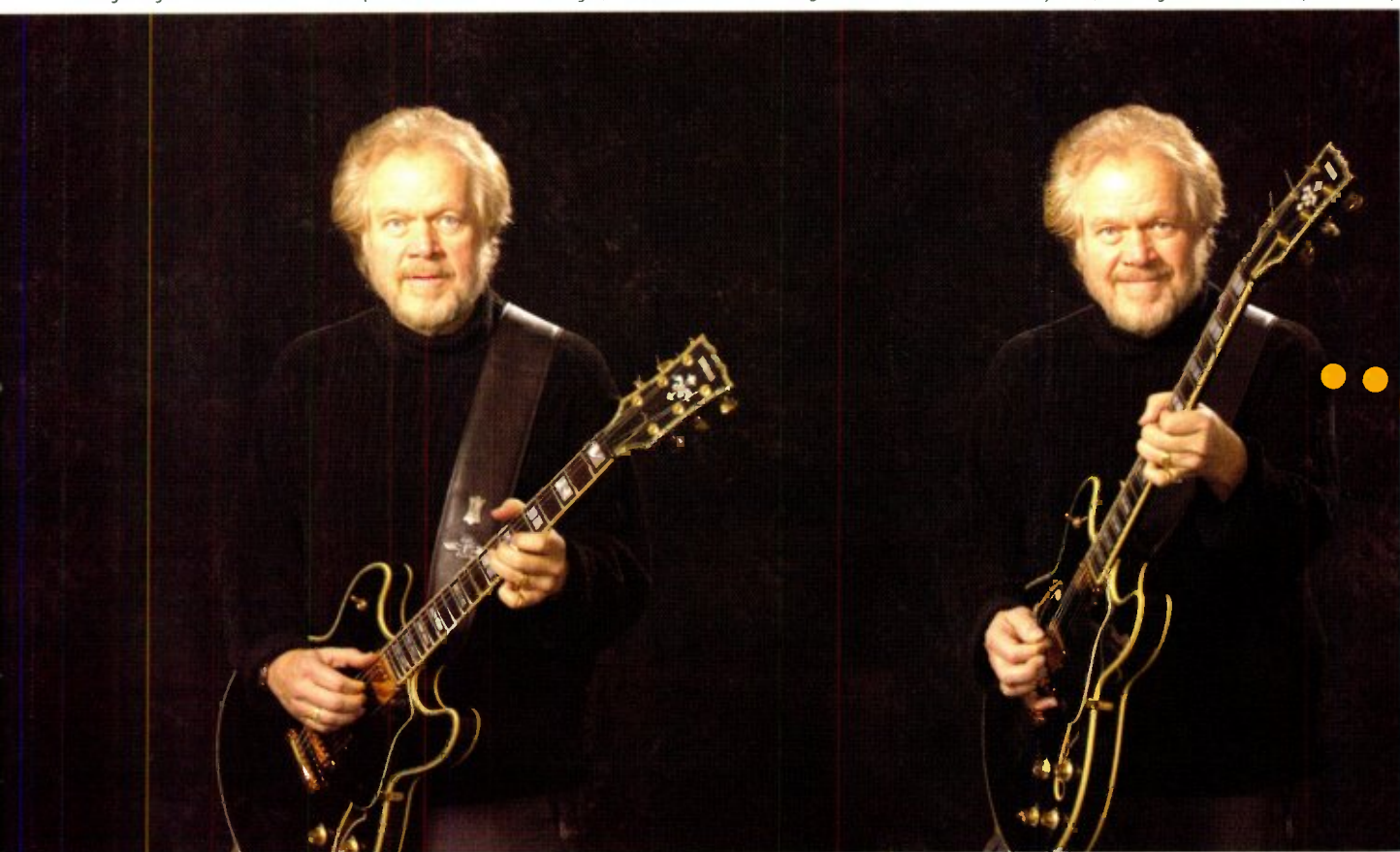
**CM:** So did you do this all live?

**RB:** All live, except me. I cut it live, took it home to my studio and did vocals. I just played rhythm guitar with the band. I wanted to get their performance. When I recorded BTO I'd go in and play guitar, get the whole band to do a performance track and then you go in and replace the guitar and redo the singing. The third verses always suffer. They're not even written; why write a third verse if the song isn't going to make the album? I'll save the lyrics for the song that is gonna make the album. It was like that with a lot of these songs. I'd say to my engineer; I can't do this at 2 in the afternoon. Let's come in at night, have the studio dark and light a few candles,

Cool" for a guy in England named Bob Foley. I was in Covent Garden and in the back there's a place to get your family crest where they do your crest on piece of copper and put it on a wooden shield – his wife stitches it with silver and gold thread. It costs 80 pounds. On the back it says where it came from in the Bible, and the town, and the church it was registered in and the Latin phrasing and what it all means. You can put it on your blazer or have it framed. It's legit.

So I'm finding my lineage and I find the Bachman crest – it's Bachmann with two N's – and the guy says, "Bachmann? Bachman? Are you from Bachman Turner Overdrive? That's dead cool. Wait'll I tell my kids."

"I said 'What did you say?' And he said; 'That's dead cool.' I said; 'I've never heard that before.' Basically it's (the song is) about when you're really



the *American Woman* tour 30 years late. I never did it in 1970. I left the band because I had a gall bladder problem and left the band. So this was a reward for 30 years of waiting. Then the following year, touring the States with Joe Cocker – that did so much for me. To have such a response from the fans, to hear applause for four, or five minutes after you walk off stage, this thundering applause is unbelievable. I soaked it up.

Being on stage with Burton Cummings, there's a certain chemistry between us that I can't get anywhere else. And to do the SARS concert last year, with the Stones and AC/DC, to get my song in, to do "Takin' Care Of Business" and see a million hands go up and clap was just the peak of my life. And all along I'm working on this jazz album: I did eight tracks. Four of them fell dead and

to try to get into that delivery or phrasing, like trumpets. I like singing like Louis Armstrong or Chet Baker. There's a certain breath and they sing just like a trumpet player plays and some songs are just like magic.

I ask Randy about the genesis of one song in particular, *Dead Cool*. With its freewheeling instrumental break and lyrics like "You take the promise of the past and sort of spin it." It seems to sum up his feelings about this new musical direction; to re-enforce his assertion that, to him, "jazz means . . . experimentation, freedom, interpreting songs in your own language . . . both yesterday's music and tomorrow's adventure."

Although he insists that it isn't intentionally meant to, "Maybe indirectly." He says. "I wrote "Dead

cool, really pulled back. It's just a phrase, like 'takin' care of business'."

And the Bachman family crest, what's it look like, what's it say, you may ask? You should . . .

"The shield is yellow with three black stripes. The middle stripe has a zig in it like a lightning bolt. It says Strength in Rock," he says, laughing.

It's a great story; one of the many stories behind *Jazz Thing*, one of many more to come. ■



Kevin Young is a Toronto-based keyboard player, best known for his work with David Usher and Moist.



# Sarah

by Karen Bliss

**S**arah Harmer is the embodiment of rural life. Unhurried. Unpretentious. Unaffected by the pressures of the big city and big business – in this case the music business and any call to rush out an album. Her last, 2000's *You Were Here*, slowly charmed its way into the public's heart, selling platinum (100,000) here in Canada, and making a fan out of David Letterman in the United States and about 80,000 others.

A naturally pretty woman with an angelic singing voice, Harmer lives in a farmhouse in Quaker Valley, near Kingston, ON, and dreams of one day becoming a farmer, planting polyculture such as hemp and organic vegetables. Today, though, she is calling from her boyfriend's place in Toronto, just about the cutest house in a downtown neighbourhood, blessed with a canopy of grape vines in the backyard, and a porch out front.

In five hours, she will board a plane with her band – drummer Dean Stone, guitarist Mike O'Neill, bassist Maury Lafoy, and keyboardist Julie MacDonald – to begin the new whirlwind of activity behind the latest album, *All Of Our Names*.

Yes, it's been four years between albums, but by Guns N' Roses standards that's a snap of the finger. Says Harmer, "If you look at Mary Margaret O'Hara, everybody looks good. Well not good. It depends. I have friends who have been working on albums for years in Kingston and when they come out, they don't remember all the time that lapsed in between. It's just whatever; I like the slow way."

Harmer was all set to record *You Were Here*'s follow-up with a top name producer in a proper studio. "I'm not going to say whom I was going to use," she says, understandably. "We did a little bit of stuff." They might have continued, but fate intervened or that laid-back rural thing again.

The deadline was looming for a song she had promised to write and record for a CBC Radio series, reporter Nora Young was doing on the seven deadly sins. Harmer had procrastinated. Down to the wire, she completed "Took It All" (which appears on *Names*) in two days at her home with her boyfriend, soundman Marty Kinack (Broken Social Scene, Hayden, Sam Roberts), co-producing.

So pleased with the results, Harmer politely bowed out of her commitment to the name producer, and began work on her album at home in November 2002.

She would co-produce with Kinack. She, and other artists, had recorded at the house before with its slanted floors, big living room, and "lots of nooks and crannies." She did 1999's *Songs For Clem* on the back porch with a couple of ADATs. Luther Wright & The Wrongs recorded 2001's *Rebuild The Wall* on 8-track to ¼" tape. "It's had different set-ups over the years," she says of kind of studio gear.

For this recording, she and Kinack purchased a Mac G4 computer, MOTU converter, Performer audio application, and a big spool of cable. "We really went to town on the wiring, from

the one room that was the control room, which was upstairs, the farthest away from the main part of the house, just for isolation," she says.

"We just wanted to make a path from the microphone to the hard drive as clean as possible and on a sonic level, just basic. So (we had) really nice mics, nice pre-amps, and then, boom, into the hard drive. (Marty) spent about five days soldering cables. What did I do during that time? I was like, 'Okay, this is coming together.'"

"We kept it pretty basic. We were lucky. We were really super anal about backing everything up and were careful about not fucking everything up or losing a bunch of stuff. Recording *You Were Here* was technical miasma," she reflects. "Marty was pretty awesome about being on top of everything and keeping everything we'd recorded in there and we had lots of different tracks to use. It was pretty limitless."

They took their sweet time, together assessing each song. While Harmer ended up playing guitars, drums, bass, synth, piano, and specifically a Wurlitzer pipe organ and vintage Roland Juno synthesizer, the songs typically started with just acoustic guitar and voice. "New Enemy", a song about hanging onto a grudge, had a Tito Puente feel, she says. "I can picture big band and horns and more of a Spanish street flavour." But instead of going in that direction, they chose a more straight-up "power-pop" interpretation.

The easiest track to nail was "Tether", which she wrote while they were recording, and is sparsely dressed. "Go To Sleep", about her dad's one-clap alert to a young Harmer whenever the Toronto Maple Leafs scored, was the same thing, recorded with just Wurlitzer and voice. "We recorded it and didn't listen to it in four months, and when we came back to it, it was like, 'Wow, I don't even remember that Wurlitzer part,'" she recalls.

"Greeting Card Aisle", on the other hand, was recorded in one shot over a couple of days. "so that had a real focus to it," she says.

Working with her boyfriend, someone who knows her so well, what she's capable of musically and where she's hard on herself, has its advantages and disadvantages, she notes. She definitely would not have been so open about the mechanics of her songwriting to anyone other than Kinack, but the couple is also so at ease with each other that perhaps she was a bit slack at times.

"He didn't kick my ass as much as I think some other co-producers would. We're kind of similar. We're both pretty relaxed, so occasionally it was like, 'Marty, you can't take all this shit from me. You can't take me waffling on this for two days. You have to put your foot down.' But he's not really the guy to do that because he's pretty chilled. So occasionally, it's good when you can have a couple of opposites working together so you can cover all the bases. But he was great. He was so great. The record



# Harmer

Unhurried.

Unpretentious.

Unaffected.





# Sarah Harmer

wouldn't have been made without him, for sure."

Kinack also played guitars, Wurlitzer, banjo, piano, synth, bass, and percussion. "We were experimenting with sounds," Harmer says. "A lot of times, it was just the two of us. We'd really just pass the instruments back and forth. I'd say, 'Well, I'll try guitar on this,' or 'I'll try the bass on this,' or vice versa. He'd pass it to me and say, 'I don't know, I can't come up with anything.' I'd get on the phone and call some friends, and say, 'Come on out here!'"

Those friends included Howie Beck (bass), Jim Bryson (guitar), Kevin Fox (cello), Benjamin Perosin (trumpet), Maury LaFoy (upright bass), and John Obercian (drums).

Recording at home also presented the pair some fun opportunities. They went out on the street and recorded a car going by on the beginning of "Greeting Card Aisle", and also recorded in front of the wood stove, where the cast iron would "ping" when it changed temperature. She claims you can hear that on "Come On Lion" very subtly.

"The thing about recording with 96K digital is it's super fidelity," she says. "There's no tape hiss. The noise is exposed. It's very exposed, so there were a few times where there was definitely the wood stove ping. You can kind hear it, but it's really mixed in there.

"Also a couple of times, when it was really bad, like at the end of a song and it would go, 'ping,' we were anal about it and we tried to patch it and fix it and erase it," she adds.



As the album neared completion, Harmer did actually record two songs, "Almost" and "Pendulums", with Gavin Brown at Vespa Music Group, located in an industrial strip mall in suburban Toronto. Harmer's former drummer is now a rising producer with the breakthrough successes of Canadian bands Three Days Grace, Billy Talent, and Thornley. Brown played drums and Wurlitzer on "Almost" and baritone guitar and drums on "Pendulums". Thornley added ambient guitar to "Pendulums".

"I love Gavin's drumming and I love Gavin and I thought, 'Well maybe I should step out of this comfortable zone that I've been in.' How can I lose?" Harmer says. "If I end up wanting to stick with the original, well then it's just a little bit of time lost. Otherwise, I just wanted to put a bit more life into it."

**"I need to make this more than just about me and my career."**



"I'd recorded 'Almost' already at home and I was really attached to the version. It was a little bit of a slower sexier version originally. I wouldn't say it's bombastic now but it's got more energy. I had played drums on the original version so it was bit more laid-back. The rhythm of it wasn't as dominant."

Harmer says she didn't know at the time that "Almost", a sprightly pop song, would be chosen as *All Of Our Names*' first single, but the end result pointed in that direction. Later, the record label added "Pendulums" to a sticker on the plastic wrap of the CD cover, noting that too will be a single.

Brown has frequently referred to himself as a "song doctor" for the way he's able to tighten up songs for an artist and do away with superfluous material, either musically or lyrically, to get it consumer or radio friendly. Harmer says she didn't quite need that kind of doctoring, but acknowledges his help.

"He did make suggestions with arrangements, definitely," she says. "The song is in two parts and the transition between the verse and the chorus was kind of tricky for me. There were more instrumental sections in the original version that were kind of clown-y, kind of fun, and kind of weird. I kind of liked it. It was bizarre, with weird instrumentation and stuff, but it wasn't as powerful maybe on an immediate level.

"I went over and played him the song and he said, 'Why don't you jump into this part now?' I trusted him more because he's a friend of mine and also because I think he's musically talented. It wasn't like, 'I gotta go see the song doctor.' I was really grateful to have his input as someone who hadn't heard the song (before). I don't necessarily hear what's the strongest stuff to bring out and I found that Gavin was really good at that."

Still, that experience didn't prompt Harmer to second-guess all the other material she had worked on all year. "No. I don't want to record in an industrial strip mall. There's a love that we put into the original songs. There's stuff on the original version of 'Almost' that I miss and on the original version of 'Pendulums'. Gavin heard 'Pendulums' and he was like, 'I want to do this song.' I was like, 'Okay.' But I'm going to put the original versions up on my site just for variety sake."



Harmer has been at this a long time. The 33-year-old grew up in Burlington, ON, and joined the Saddletramps in the late '80s, singing back-up and even lead on a handful of songs. She celebrated her 18th birthday performing at the Rivoli in Toronto. Over her three-and-a-half years in the band, she commuted from Queen's University in Kingston, ON to play weekend dates in Ontario and Quebec.

In 1991, she left the band to concentrate on school, taking women's studies and a minor in music. Still a couple of credits shy of degree, she had started writing songs on guitar when she received a call from Patrick Sambrook, who used to manage Bag Of Hammers (its singer/bassist Kevin Fox went onto play bass with her on *You Were Here*, and plays cello on "Dandelions In Bullet Holes"), which once opened for Saddletramps. He needed an opener for his new act Thomas Trio & The Red Albino.

"Oh, man, I don't have a show," she told him. "He said, 'Okay, you have four days.' So I showed my friend Joe Chithalen about five songs, and he wrote them on stand up bass and we went up to play Ottawa's Zaphod's. That was the official start. I don't think I called myself Weeping Tile."

In the fall of 1993, she recorded some of those songs and released an EP on cassette in early 1994, revamping the band line-up and playing Ontario dates. In the fall, Weeping Tile toured the East Coast with rock band The Watchmen, selling 43 cassettes, at \$5 a pop, at one show in Moncton, NB, she remembered in an earlier interview.

Sambrook continued to line up shows for Weeping Tile, through Ralph James and Jack Ross from the old Agency Group, and eventually became her manager. In the spring, Weeping Tile recorded *Cold Snap*.



which it licensed to Warner Music Canada in 1995 and to Tag in the US with booking agency Little Big Man on board, the band toured the US with roots rockers Blue Rodeo, as well as sporadic solo dates.

When Tag went under, Harmer's next album, 1997's *Valentino*, was released only in Canada and Brazil. "I put it out in August, toured all fall and spring and then it was, 'OK, the record's over,'" she recounted. And so was her deal with Warner.

Harmer welcomed the blank slate and recorded a collection of old favourites in 1999 entitled *Songs For Clem*, as a gift for her father. She released it on her own label, Cold Snap, and set up a Web site to handle mail orders. She played some summertime shows with some friends and in January of 2000 hit the road for some solo acoustic shows with independents Sarah Slean and Oh Susanna.

She made *You Were Here* on her own time, with her own resources, then put it out on Cold Snap. With South By Southwest music festival coming up in March of 2000, she recruited

Fox, and drummer Gavin Brown and played two warm-ups at Toronto's Horseshoe, before heading to Austin, TX for four shows.

Sambrook and her attorney Chris Taylor had slowly seeped the album to industry folks. While she contemplated her business options, she hit the road for a month in the States, opening for Celtic-pop band Great Big Sea. She then signed licensing deals with Rounder/Zoe in America and Universal Music Canada that summer. *You Were Here* was called "the year's best debut" by *Time* magazine and "marvelously compelling" by *Rolling Stone*, and yielded such hits as "Basement Apartment" and "Don't Get Your Back Up".

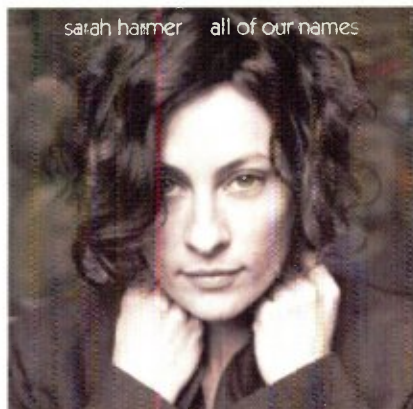
She worked hard supporting the album, playing about 270 dates over 21 months. The majority of the shows were in North America, but she also toured Europe/UK three times, and Australia/New Zealand once.

With her newly assembled backing band, The Agency Group, which now handles her bookings worldwide, will have Harmer on the road with the same kind of intense schedule. Already, she has played Dublin, London and

Amsterdam, and America through to May. Australian and Canadian dates are next.

Typical of a gal content to record an album in a farmhouse, her goals are less business and money-motivated than they are creative and humanitarian. "I want to do good work with the music. I kind of feel like I'm in the service industry, and I feel good about that," she says. "I've been given a lot of lucky circumstances in my life, and to be able to make music and create places where people can feel empowered, or feel good or feel sad or feel moved, I think that's..." She trails off.

"I also feel like a social fence that I need to make this more than just about me and my career. I don't really care. I've never been that ambitious on a musical level. I haven't grown up thinking I'm going to be a big singer-songwriter. It just came along. But I do feel more than ever that I have to work for good in the world. And musically, I think that's how I'll do it."



Toronto-based music journalist Karen Bliss is the Canadian news correspondent for *Rolling Stone*, and operates a Canadian music industry news column, *Lowdown*, at <http://jam.canoe.ca/JamColumnBliss/home.html>. She also edits *Gasoline*, and contributes to *Elle Canada*, *Audience*, *Tribute*, *Words & Music* and others.

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# Guitar

## From Butthole Surfers to Righteous Babes, guitarists from

**E**very year, *Canadian Musician* checks in with a select group of guitarists to find out from the professionals what they're doing, how they're doing it, and how they got where they are. Arguably, in no past year has the list been so disparate. The guitarists featured this year are all very individual players — with a style quite unlike any of their peers. From Butthole Surfers to Righteous Babes, guitarists from all over the musical map have weighed in here with their responses. What's funny is that, while each guitarist featured here takes a unique approach to their instrument, there are some recurring themes.

For example, while virtually every guitarist *CM* spoke with was quick to point out that a guitar is basically just a hunk of wood (perhaps a convenient cover), when asked what piece of gear they could not bring themselves to part with, the answer was almost always the same: "My guitar." Perhaps what they meant was that a guitar is just a hunk of wood until it becomes "mine".

What's also interesting this year (and totally unexpected when we started) is that there are a few guitarists here that have cited other guitarists that are featured in this article as influences. In that way, the entire piece comes full circle as we find out that, while individual style is one thing, everyone has to start somewhere.

### Why did you first start playing guitar?

**James Black of Finger Eleven:** A woman in a big fur coat showed up at our house one day with an accordion and a brochure for music lessons. She had me do a few fingering drills and deemed me a musical child. My parents had almost signed me up for accordion lessons but for some reason I spoke up, a timid little 7 year old, and said "I want to play guitar."

**Paul Leary of the Butthole Surfers:** There is something magical about the way guitars used to smell. It had something to do with the smell, but I was very young, so I don't really remember.

**Dave Baksh of Sum 41:** I saw Anthrax playing "Caught In A Mosh" in a bootleg video. Scott Ian looked so fucking cool I had to buy a guitar.

**Joey Santiago of The Pixies and The Martinis:** Because it's curvy.

**Danko Jones:** Because I wanted to be like Eddie Van Halen but I ended up being more like Paul Stanley.

**Rock Freebase of the Alabama 3:** To impress girls.

**Rik Emmett:** In the summer of '63, I was 10 years old and we couldn't afford a piano. I was already identified as a kid with a 'gift', a musical 'talent', singing in both the church and school choirs, and had taught myself how to play a few tunes on a cheap old harmonica. So my parents cooked something up with my grandpa, and he brought over an old guitar for me to give me a creative outlet. In February of '64 The Beatles cemented their rising popularity on North American TV, and the die was cast. By the way — after I learned my first two chords, a C and an Am — I wrote my first song. The guitar was always a tool for writing, for me.

**Ron Sexsmith:** I first started playing guitar mostly because nobody else wanted to. I had started a band and initially wanted only to sing, but I was kind of guilted into it. My first love was really the piano but there wasn't one around.

**Jon Spencer of the Jon Spencer Blues Explosion:** It was cooler than the bass.

**Ani Di Franco:** I think I was nine. I really just got the notion [to play]. I don't recall where the idea came from — I just wanted to play. My parents humoured me and got me a little acoustic and I was off.

**Ian D'Sa of Billy Talent:** I started playing because I'd been taking piano for about six years and I learned a lot with piano but I'd turned about 13 at the time. I was starting to get into Black Flag and Led Zeppelin and the Pixies and stuff like that. It broke my mother's heart when I stopped. I asked for a guitar for my thirteenth birthday and got it. I just started teaching myself.

**Dean Ween of Ween:** I started playing when I was around 12 or 13. Actually I had a drum kit first. When I got my first guitar I'd just tune it up to one open chord like you would with a lapsteel or something and that was good enough to start in Ween (laughing). Then when I was around 14 I started taking lessons from a guy named Bill Tucker who wound up going on to do a little bit of recording and things as well. He'd teach me how to play songs rather than theory. I still have no concept of theory other than what I taught myself.

### What was your first guitar and how did you first come to own it?

**Di Franco:** It was a cheap little Yamaha. I remember there was a bubble in the face of it so it was discounted. It's long gone now. I've had several garage sales. Unfortunately all of my early guitars I've sold along the way.

**Santiago:** My first guitar was a classical guitar. It was

hanging up at my brother's wall as a piece of art. I took it down, bought a Mel Bay book and learned how to play.

**Black:** My first guitar was a Yamaha acoustic that I got for Christmas when I was eight. I remember sneaking down and finding it at about 5 a.m. Christmas morning. All I wanted to do was play it right there and then but ended up hiding with it behind the couch when my mum came down to tell me to get back to bed.

**Sexsmith:** It was an electric Silvertone that came with a 10-watt amp for \$50. My Mom bought it for me.

**Leary:** My parents told me I could have a guitar when I was five years old, and said they would buy me one on a trip to Mexico. I think it cost \$5 and had four strings.

**Freebase:** It was a Strat copy that got stolen years ago.

**Baksh:** I was in Florida and I saw what appeared to be a Flying V. In all arguments it was. Only it was a Hamer Vector. Nice guitar. All I wanted was a Flying V.

**Spencer:** A cheap no-name Japanese thing. I traded a cheap no-name banjo for it from a friend.

**D'Sa:** A black Fender Squier. A real cock rock guitar.

**Ween:** A cheap Hondo Les Paul copy. Then I got a Squier Strat and a wah pedal. I wanted the same rig Hendrix had.

**Jones:** First electric guitar was a Blue Squire Strat and I sold it two years ago because I needed the money — wasn't that great anyway.

**Emmett:** A plywood catalogue hand-me-down, with a hula dancer and a palm tree stenciled on its face. My grandfather gave it to me — I think it came from his sisters' closet.

**Steve Mazur of Our Lady Peace:** A black Yamaha RGX 112. I still have it.

### How did you develop your playing style?

**Freebase:** Drugs and alcohol.

**Di Franco:** My best guess, other than the sound of my spleen rupturing for all to hear, is years of playing solo in bars and coffee houses and all sorts of situations where I was trying to get people to shut up and turn around. You know, "Watch the chick pouring her heart out in the corner!" I think that's what my hands were reaching for and really contributed to the way I claw at it.

**Santiago:** I do not know, I guess I listened to a lot of records and made mental notes on guitar moments I liked, hoping it would filter through my fingers. Sometimes it filters well other times it has a malfunction, which at times sounds great.



# air

by  
Bill  
Adams

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## all over the musical map weigh in.

**Spencer:** Trial and error.

**Black:** I have no idea how my style has developed. I feel like most times I don't really know what I'm doing, just that I'm covering up mistakes with other notes. I have learned that when playing live I play more in time if I move my body to the music. I'm not coordinated enough to play drums and am therefore not coordinated enough to strum a guitar and stomp my feet at different times. Moving keeps me tighter with the band and has become a part of the way I play. Style born of necessity.

**Leary:** I started learning the Mel Bay way. Later, I took lessons from a rocker who could show me how to play anything. I could play Grand Funk Railroad's *Live* album from start to end. As the '70s wore on, I got disgusted with playing guitar and stopped for four years. Gibby Haynes dragged me kicking and screaming to jam with some friends, and I got hooked playing again right away. It almost became a challenge to see how badly I could play, which was a lot more fun than trying to play good.

**Baksh:** By figuring things out by ear and not only learning where to play the note but how to play them as well. Every guitar player has a different touch. Ninety per cent of a guitar sound is the way it's played.

**Jones:** I fiddled around by listening to records and trying to pick them out. Then someone showed me a chord that blew my mind away... they called it the "Power Chord" and it changed my life forever.

**Emmett:** Self-taught trial and error. Had a few lessons, which got me going 'rightie', as I was a natural leftie. Mel Bay book 1, teacher was Jack Arsenaault. Then it was pretty much all peer group — lifting Beatles tunes, etc. "Style" didn't develop 'til much later — and I always had a jobbing musician's jack-of-all-trades approach, as I couldn't master anything. Peter Harris at Humber College was a big influence. Although I only lasted a semester, we remained pals for the rest of his life.

**Sexsmith:** Well, it took me awhile. My personal style started to really develop in my early twenties when I stopped using a pick for good. Basically I started approaching it as if it was a piano. I wanted to be able to pluck the melody as well as the bass notes and keep a rhythm at the same time

**Mazur:** By learning the songs and licks of my favourite

players and bands, and from just playing with other people.

**D'Sa:** Because I never took lessons, I wound up learning barre chords first and I'd play along to Minor Threat and Black Flag albums. A lot of punk rock stuff. Some of the bands I got into in early '90s like Soundgarden and Rage Against The Machine — I noticed that they were all down tuned. I started down tuning and I found I could do a lot more stuff with one finger covering the barre chord and the other fingers covering the rest of the fretboard. It was like piano; I could play lead and rhythm together.

**Who initially inspired you? (i.e. Who was the guitarist that was most influential on you or your favourite player)**

**Black:** I think the first guitarist I paid attention to, and part of the reason I picked up the guitar again after about three years of it collecting dust, was Slash. The intro to "Sweet Child O' Mine" had me digging through the closet for my old Yamaha SG. I was salivating at the chance of playing again. That's when I really started playing guitar and paying attention to what was out there.

**Leary:** Initially, I'd have to say Chet Atkins and George Harrison. George Harrison still is an inspiration.

**Baksh:** I have always been a big fan of Randy Rhoades (Ozzy Osbourne), Tom Morello (Rage Against The Machine), All three guys in Iron Maiden, Mike Amott (Ex-Carcass, Arch Enemy), and Dr. Know (Ex-Bad Brains, Soul Brains).

**Santiago:** George Harrison, Les Paul and Hendrix.

**Jones:** Initially it was Eddie Van Halen, George Lynch, Yngwie Malmsteen, Jake E. Lee, but the most influential guitarists on me has to be Billy Gibbons, Duane Denison, Roland S. Howard, Piggy from Voivod, Greg Ginn, James Hetfield, Thurston Moore and Lee Renaldo.

**Freebase:** Jimmy Page and Bukka White.

**Emmett:** Paul McCartney. Then Clapton & Hendrix. Beck & Page, Blackmore & Townshend. Steve Howe became my biggest role model. Along the way — Segovia, Bream, Montgomery, Joe Pass.

**Sexsmith:** I think Pete Townshend had a big impact on my playing. Also Davey Johnstone from Elton John's band because he was the first guitarist I paid any attention to. Later I became a fan George Harrison. Brian May. David Gilmore etc.

**Spencer:** Ward Dotson, Brian Gregory, Poison Ivy, Link



Wray, Ron Asheton, Johnny Thunders, Lee Ranaldo and Thurston Moore.

**D'Sa:** I think my favourite player of all time is Jimmy Page. I watched *The Song Remains The Same* and it blew me away.

**Ween:** I like a lot of the standard rock god kind of guys: Page, Beck, Hendrix, Santana, David Gilmour and Prince.

**Di Franco:** I have guitar players that I've come to love later in life but coming up I just sort of did my own thing. I guess my biggest influences would have been this guy I hung around in Buffalo named Michael Meldrum. He was a local songwriter and promoter. I'm sort of self-taught, but he was probably my guitar mentor if I had one.

**Are there any new guitarists playing right now that have really caught your ears and you think deserve more attention?**

**Leary:** Does any guitar player really deserve attention? It is almost a joke of an instrument. Having said that, though, I really dig Allison Robertson (The Donnas) and John Frusciante (Chili Peppers).

**Black:** Omar Rodriguez from Mars Volta is playing the most imaginative stuff. It's raw but very skilled and I love that he's not content to just play simple chords. Also, Dean Ween (of the band Ween). He is brilliantly skilled in every style from Dixieland to jazz to speed metal to atmospheric to straight up rock. Definitely one of the best in the world.

**Ween:** The Parliament Funkadelic crew; Blackbird and Michael Hampton. People think of P-Funk as being just George Clinton and that kind of overshadows everything else. Those guys are incredible and really don't get their due. Prince doesn't get much credit either – though that's probably because he does so much and he gets lost in the shuffle. Santana's playing the best music of his life right now. The new stuff doesn't move me like the stuff in the '70s did, but strictly from a guitar standpoint he has only gotten better. Willie Nelson doesn't get enough credit for his playing either.

**Baksh:** Allison from the Donnas, I believe she's Donna C [Maybe Donna R?]. The Guys in Slipknot are great shredders too. No one knows because they don't do it.

**Santiago:** Tom Morello from Rage Against The Machine and Audioslave

**Jones:** No.

**Freebase:** None.

**Emmett:** I love John Mayer's approach – but he gets plenty of attention. There's a young Canadian man who went through Humber named Emile D'Eon, who is an exceptional musician. His dream was to be a Nashville studio cat, last I heard. Last year I judged the Niagara Guitar Festival Rock competition, and the winner, with a unique style, was Ned Evett. One of the runner-up dudes

was from upstate New York somewhere – Mark Kurnowski – a very tidy and accomplished player.

**Sexsmith:** I like Jonny Buckland from Coldplay – Daniel Lanois has a nice feel too. I haven't heard too many guitarists lately that have knocked me out but I'm sure I'm forgetting a lot of people.

**Spencer:** No, the guitar is over-rated.

**D'Sa:** I really like Omar Rodriguez from At The Drive-In and Mars Volta. There's also a guy named Cody in The Blood Brothers – he's got a unique style.

**Di Franco:** I'm a huge fan of Bill Frisell, who has a much different thing going on other than myself. Lenny Breau... Bruce Cockburn just turned me on to him. John Fahey... I have to amend what I said earlier he was a big influence. Basically it goes like this: I heard the last record that John Fahey recorded and his playing reminded me of me. And then I remembered these album covers from the early '70s when I was a very young child living with my parents and I can remember John Fahey album covers; I can see this beautiful artwork that was these album covers. So it just occurred to me listening very recently and feeling a kinship with his playing that I must have heard those records when I was very young. I think he was a primary influence I didn't know I had until recently.

**Is there one riff that still blows your mind that you heard growing up?**

**Black:** "Black Dog". I remember going through my dad's records and pulling out *Led Zeppelin 4*. I put the headphones on and was lost until they kick into the odd time section where Jimmy page crams an extra one in and Bonham plays straight through. I thought the record player was broken so when it happened the second time I just shut it off thinking I had ruined my dad's record. To this day that riff makes me feel unlike anything else I've ever heard.

**Leary:** I hear "Born To Be Wild" in my head as I drive my scooter around town...

**Baksh:** "Sabbra Cadabra". Hands Down.

**Santiago:** The solo from "Sympathy for the Devil".

**Jones:** Practically every heavy Zeppelin song, "House Of Pain" and "5150" by Van Halen, "Orion" by Metallica, "Parasite", "Shock Me" and "Deuce" by Kiss, "Wake Up Dead" by Megadeth, "Angel Of Death", "Post-Mortem", and "Raining Blood" by Slayer, "Bark At The Moon" and "Crazy Train" by Ozzy Osbourne, "Number Of The Beast" and "Run To The Hills" by Iron Maiden, "Thrill Of It All" and "Paranoid" by Black Sabbath, "Let's Get It Up" and "Dirty Deeds" by AC/DC... there's more than just one.

**Freebase:** "Heartbreaker" by Led Zeppelin.

**Emmett:** Page-y was The King of The Riffs – "How Many More Times", "You Shook Me", "Whole Lotta Love", "Heartbreaker", "Black Dog", "Misty Mountain Hop" etc. Pick one? Yikes – not fair. Okay – well, because of the really cool time-turn-around thing, "Black Dog" gets to be

the champion. But "How Many More Times" blew my mind more initially; it was heavier than heavy for my basement band mentality.

**Sexsmith:** I've always really liked "The Ocean" by Led Zeppelin. It's so funky and it rocks. Page was probably the king of great riffs. I still love "You Really Got Me" too.

**Spencer:** "Brain Rape" by the River Bottom Nightmare Band.

**Mazur:** "Beat It" by Michael Jackson and "Sweet Child 'O Mine" by Guns N' Roses.

**D'Sa:** "Moby Dick" by Led Zeppelin. What a great riff.

**Ween:** "Machine Gun" by Hendrix on *Band Of Gypsies*. Actually, any track off that record.

**Di Franco:** One riff? I don't really listen to music in riffs. I mean, for me, with my favourite musicians, it's their being – their spirit. It's their way of communicating their very life force through their hands and mouths... that and "Black Dog" (laughing).

**Is there any one guitarist that you would love to meet before you/they die? Is there anything you would ask them?**

**Black:** Jimmy Page. No real questions in mind, I'd just like to shake his hand and steal his mojo.

**Leary:** I would have liked to have met George Harrison, maybe smoked a bowl with him.

**Baksh:** I would love to be taught by Brian Katz. An awesome improvisational jazz player.

**Santiago:** No, not really, I prefer that they remain a mystery.

**Jones:** Probably Eddie Van Halen... I think I would say, "You Rock Dude! Totally!"

**Freebase:** Nope.

**Emmett:** I've been lucky – I've met many of my heroes, and even had a chance to either chat with them or even – geez, where'd I find the balls? – play with them. I jammed with George Benson – one of the most awesome moments in my musical life. I've met Pat Metheny, and made small talk. I've had dinner with Steve Howe, a very gracious and interesting man. I've played with Steve Morse on more than one occasion. I had Ed Bickert accompany me! More than once! I'd love to talk shop & jam with Beck, and Page, and Clapton. I'd love to have some private time with Russell Malone, and John Pizzarelli. James Taylor and Paul Simon, as guitarist/singer/songwriters, would maybe be even higher on the hero wish list. I haven't got any single burning question, but, like any huge fan, I guess I harbour the secret desire to make them my friends, because they have all been such great friends to me, through the depth and quality of their work over the years.

**Sexsmith:** Can't think of anyone offhand. I'd like to meet Townsend I guess

**Spencer:** Maybe Scotty Moore.



Rock Freebase



Dave Baksh



James Black



**Mazur:** John Frusciante.

**D'Sa:** I got to meet Tom Morello and that was like a dream come true. I'd really like to meet Kim Thayil from Soundgarden. Andy Summers from The Police and Jimmy Page would be cool too.

**Ween:** I'd want to talk to Santana. His approach is so right; he's got such a spiritual touch and there's so much resolve in it. I'd like to meet Willie Nelson too; maybe go play golf with him.

#### What's your approach to playing a solo?

**Santiago:** It changes at every situation. Usually I just play it and hope for the best.

**D'Sa:** Some of my favourite solos are ones that just follow the melody. Nirvana did that a lot, as well as the Pixies. That's what I try to do with Billy Talent. I'm not a big fan of soloing.

**Leary:** A solo should conjure up images of glue-sniffing and cough syrup abuse. I want my listening audience to feel sorry for me, yet be impressed that I actually make a living doing this crap.

**Black:** My theory is that a run of bad notes is a mistake but if you repeat those bad notes twice it becomes a part. So when I'm soloing I'll just noodle around in whatever scales I know and when I hit a bad note, which I always do, I'll either bend it to a right note or play the phrase again just as wrong as before. It's more about the way you hit the guitar than the notes or the speed of it so I keep it slow and note-y.

**Baksh:** Write it like a song is preferred but you can't exactly halt a jam session and say wait guys I gotta go home and write a solo. So it depends what type of situation you are in.

**Di Franco:** I'm not much of a soloist. Actually, right now I'm hanging out with Tony Shearer and he's baffled by my open tunings. He's asked me "How do you know where you are? I can't play in open tunings, it screws me up!" And I've said to him that I don't even know where I am to begin with. I'm just over here making shapes with my fingers. I think exploring open tunings early on really prevented me from ever getting to know the road map of the neck of my guitar.

**Jones:** Solos? What are those? If ever in doubt I look toward the shining light that is Billy Gibbons.

**Freebase:** I don't like solos.

**Emmett:** Fit the tune – fit the mood – find some melodic moments, a note choice, or a little riff, that 'pays off'.

**Sexsmith:** I don't play solos very often, but when I do my main objective is to try and stay on key. I'm not the most consistent lead player unfortunately.

**Mazur:** To let it have as much emotion as possible.

**Ween:** I don't think enough guys take a melodic approach to soloing. I approach a solo the way I'd approach a melody. First of all it has to sound good. For the most part, shredders

don't necessarily sound good because it's just a barrage of notes. That doesn't cut it for me. I usually sing a solo first and then try to figure out how to play it.

**Spencer:** Don't use your feet.

#### What's your approach to playing rhythm?

**Spencer:** See above.

**Black:** I try to keep the parts simple, playing off the drums, but try to make the chords more complex. I've never been happy playing simple chords under everything because every weird note you throw into the mix draws out the different notes in everybody else's parts and that's when the more interesting stuff starts to happen. Everybody's part start to take on different colours and a mood is developed.

**Leary:** I like it simple, with emphasis on the beat. It is just a backdrop.

**Baksh:** Learn rhythm first. It's a great way to learn technique and clean lines. It's also a great gateway to theory.

**Santiago:** It's got to be solid.

**Jones:** Heavy strings, chunky riffs? I'm not sure if I have an approach. It's best not to think and just do.

**Freebase:** Bukka White.

**Emmett:** [chuckle]. Try not to race too far ahead of the groove. I think good feel is the greatest of all the pre-requisites. In my 'approach', I want to fit right on top of the bass guitar, and somewhere between the drummers' feet and hands. When I play rhythm, I am in the rhythm section, and it is a solemn obligation and duty to the music, to listen like a hawk to the drums & bass, and be one with them. A 'beat' has width to it – there's a front side and a backside. In my life, I have always been genetically inclined to a full frontal approach, but age and wisdom has taught me to appreciate a much more generous backside.

**Sexsmith:** I don't really have an approach to rhythm. It just sort of comes naturally.

**Mazur:** I just try to make it sing like a voice would.

**D'Sa:** Work around the vocals. Don't overpower the singer. Music needs positive and negative space and there should be a good interplay between the singer and guitar.

**Ween:** My strongest suit has never been my left hand, it's been my right. As I say, I was a drummer first and I like percussive feel. I have a pretty good sense of time for a white boy [chuckles] and I approach rhythm as another percussive instrument.

**Di Franco:** [laughing] Um, 'round back, through the second door. I think my playing is 'cycular' would be a good word. In a word. A lot of the guitar player that struck me when I began to think of myself as a guitar player after years of doing it was West African music. Guitar players like Baabba Maal and Ali Farka Toure and I think I have a similar approach to the instrument. I think this goes back to the soloing thing too. That's all a very linear way of approaching a guitar and I approach it in circles. I tend to think of it as a slightly more feminine approach than the linear guitar solo thing ...

gunning for the climax. A lot of those West African players it's the same thing – endless cycles of rhythmic chords.

#### What are you thinking about when you play?

**Jones:** [laughing] Do you really want to know? It might be embarrassing but I'm probably thinking about not fucking up.

**Black:** Anything and everything. Sometimes I'll freak myself out about a part that's coming up. Sometimes I'll think about the crowd. Sometimes I'll think about being at home or in Spain or doing my taxes. But the best times are when I don't think about anything and I leave the earth for an hour and a half.

**Leary:** All kinds of stuff. When I'm on stage, I try to zone out the audience. Once I've done that, I can ponder the stock market or imagine myself hiking in beautiful mountains.

**Baksh:** There's not much thought going on when I'm playing. Maybe just envisioning the fretboard.

**Santiago:** What my next meal will be.

**Di Franco:** Oh God, EVERYTHING. Yes, my mind is a mad monkey. For me the challenge is to focus on the song and get back to the place where it comes from. So that's where I try to end up.

**Freebase:** Girls dancing.

**Emmett:** The tune. I want to 'be' inside the music. I want to become the song. I would love to be able to always be completely un-self-conscious, and surrender myself, ego-less, totally to the flow of the music. It's hard to do, what with all of the human shortcomings, technical & physical & intellectual limitations, weaknesses & foibles. But that's all part of the lovely challenge, right?

**Sexsmith:** I don't think too much when I play.

**Spencer:** Money.

**Mazur:** I'm trying not to. Thinking isn't good for your playing.

**D'Sa:** When I'm writing I'm thinking about if this part is memorable. I don't record anything so if it sticks in my head the next day, it's probably alright.

**Ween:** Just having a good time. I focus on our drummer, Claude Coleman, a lot as well because he'll either make us or break us.

#### What is the one piece of gear in your current rig that you absolutely love?

**Di Franco:** Yeah, my favourite amp is my little Ampeg but I can't remember the 'call letters'. And my guitars are like my friends so I don't know that I have a favorite.

**Black:** My amp. My trusty steed. My Bogner Ecstasy. It is the sweetest sounding piece of equipment I've ever encountered. It's hard to put in to words ... In my head there is a guitar tone that is perfect and the Bogner is the closest I've ever heard in real life to that sound in my head. I love it abnormally. There should be laws against the feelings I have for that thing.



Ian D'Sa



Ani Di Franco



Danko Jones



**Leary:** I love everything in my rig, or it wouldn't be there. I actually run two Expandora II pedals, one of which stays on constantly. I have an original Tube Screamer, and lots of Electro Harmonix things, and a Morley chorus pedal. My favorite used to be old Ibanez DM1100 delay, but I broke so many of those over the years I got tired of replacing them. I love my Bogner Shiva amp because of the wonderful tone it gets at a low volume.

**Baksh:** My Marshall DSL 50. The best Marshall I have ever tried for my sound.

**Santiago:** My guitar.

**Jones:** My Maroon Tele ... she's my Baby. She and I have been all over the world. Everything else can be replaced.

**Freebase:** My guitar.

**Emmett:** My new custom-made Yamaha AEX-1500 archtop. I've named it Jackie, after Kiyoshi Minakuchi, who made a dream come true in the custom shop in Tokyo.

**Sexsmith:** I love my brown Telecaster.

**Ween:** My guitar. It's a 1961 Strat. I've had it for a really long time. It's been through hell and back.

**Spencer:** My CB radio.

**Is there any single guitar in history (not one of yours) that you've always wanted to own?**

**Black:** No not really, but I suppose the guitar that John Frusciante used on the solo of "Could Have Lied" would be cool to have, or Steve Hackett's guitar from "The Fifth of Fifth". Really they're just pieces of wood.

**Leary:** Yeah, that old Gibson SG painted in psychedelic rainbow that Todd Rundgren used to play, and I think was given to him by Eric Clapton.

**Baksh:** I recently got it. It's a Brown PRS Singlecut with an orange racing stripe.

**Santiago:** I'd like to have a guitorgan. It's a guitar with Hammond guts in it.

**Jones:** I would love to own a Les Paul Jr. My tastes are simple. I only have three guitars anyway.

**Freebase:** No.

**Emmett:** Ed Bickert's Tele.

**Sexsmith:** Not really.

**Spencer:** No.

**Mazur:** A '60s Fender Strat.

**Di Franco:** No. [laughing] I don't know that I've ever coveted someone else's instrument. I'm not a fetishist in that way.

**D'Sa:** I always wanted to own a 1957 Jaguar and a '52 Telecaster like Keith Richards has. I bought on of the reissues of those though, and it sounds good.

**Ween:** I wish I could afford a 1958 burst Les Paul. But they're way too expensive. Maybe John Lennon's Rickenbacker but that's best left in the Rock and Roll Hall of Fame.

**What does your current rig consist of?**

**Black:** I run a Bogner Ecstasy through 2 Bogner 4 x 12 cabinets. In my rack I have a tremolo, flanger, whammy, fuzz and crybaby (permanently topped out) as well as the 2112 for delays. On the floor I have a GroundControl MIDI switcher for channel changes and effects. Next to it I have a wah pedal (no brand loyalty since they all break) and a passive volume pedal to control the whammy.

**Leary:** 1981 Les Paul Standard, custom painted pea-soup green. 2 Expandora II pedals, an original Ibanez Tube Screamer, Electro Harmonix Deluxe Memory Man and Electric Mistress, and a green Big Muff, and an old Morley chorus pedal, into a Bogner Shiva.

**Baksh:** The DSL, a Soldano SLO 100, Whammy Pedal, Custom Crybaby, Q-Zone, MXR EQ, ad a Phase 100.

**Santiago:** I have a gold top Les Paul, an ES 345, these are my main guitars. I have a wah pedal from DOD, a boost pedal from Vfx? I forgot the company but, it's called a Super Hard On, a tremelo pedal, and an analog delay pedal.

**Jones:** In Canada I play my Maroon Tele through an Ampeg V4 Head and an Ampeg 4 x 10 cabinet. My backup guitar is a Black American Strat that my buddy Keith Rudyk put together. In Europe I play my Maroon Tele usually through a 100-watt Hi-Watt or an Engl Fireball all through a Marshall cabinet. I don't really use any pedals other than an overdrive pedal, for the most part pedals are for people who need to hide. They are bullshit toys.

**Freebase:** A guitar, a tuner, and two leads.

**Emmett:** Depends on the gig. Usually a Godin Multiac nylon string, Yamaha AEX-1500 archtop, Yamaha L-55 12 string acoustic — they all usually go direct. For rock gigs I take a Yamaha Pacifica USA-1, Yamaha AES-1500, Marshall 100-watt with 4 x 12, or a Line 6 Pod, a Flextone, or a Yamaha DG-80.

**Sexsmith:** Just a Telecaster and a small Fender amp, and a Taylor acoustic.

**Mazur:** Yamaha guitars.

**Di Franco:** I rotate six guitars onstage. Three regular acoustics, two baritone acoustics and a tenor guitar. I play through two amps and have send pedals to each so I can augment the pickup sound. I have a little Ampeg and a bigger, crunchier Rivera and a wah pedal.

**D'Sa:** I use a Vox 4 x 12 cabinet and a custom made 60-watt Stevenson head that I bought from a guy named Mark Stevenson with a Fender Stratocaster. I alternate between Strats and Teles. The Stevenson amp is the jewel though.

**Ween:** I run two Mesa-Boogie Dual Rectifier Tremo-verb heads, with two 4 x 12 cabs that run independently of one another. I use a Snarling Dogs Whine-O-Wah that I got from Jeff Beck, and MXR Phase 90, a Boss digital delay pedal, an Electro-Harmonix micro synthesizer, a Digitech whammy pedal, a Mutron 3 envelope filter. I use a lot of old analog boxes that break a lot.

**Is there anything in your guitar closet that you can't bring yourself to part with?**

**Black:** Everything. I am a junk hound and have a hard time throwing out old pedals that don't work because they look cool or I have some delusional vision of me opening it up and making a sonic breakthrough with a soldering iron. Every piece of equipment I've ever bought is still in my parents' basement including toys that make weird noises and guitars that are broken and unplayable. I believe that anything that makes a sound can be useful in the future for recording.

**Leary:** My mid-'60s Kalamazoo, which my dad bought for me in the second grade.

**Baksh:** My Ibanez Artist from '94. I have to do some work on it as it plays like a flaccid penis.

**Santiago:** My two main guitars.

**Jones:** Yeah, all my guitars. They're like my Babies.

**Freebase:** A guitar, a tuner, and two leads.

**Emmett:** It's not a closet. It's a hall and the better part of two rooms. Yes — I have many guitars and guitar effects & toys I will keep around forever. Probably the closest to my heart is my '79 Laskin classical.

**Sexsmith:** Nope ... I don't get too sentimental about stuff like that.

**Mazur:** Yeah, a couple of the first guitars that I owned. An Ibanez and my Midnight Blue Fender American Standard Strat.

**D'Sa:** A Sovtek Big Muff pedal — one of the original green ones. It's not really good for what we're doing now, but if I was in a Black Sabbath cover band, I'd be using it all the time.

**Ween:** All of it. I have trouble getting rid of anything. It took me years to amass a collection of junk pedals. I've given a few guitars away, but I don't think I've ever sold one.

**Is there a difference between the gear you use in the studio and what you use onstage?**

**Black:** Yes. The guitars I use on stage are there to be beaten. To be punched and slammed around and sweat on. The guitars I use in the studio are in much better shape and sound better through tones we use. If I took the studio stuff out on the road it would never make it to another record.

**Leary:** I'll use anything in the studio.

**Baksh:** Yeah the gear in the studio is not as durable.

**Santiago:** Not really.

**Jones:** Yes a big difference. All the gear I use on stage doesn't work in the studio and vice versa. In the studio I am much more open to whatever works. For our last record I used anything from Gretsch guitars to Supro Amps, to Rickenbackers. One thing is for sure, nothing sounds better than a raging SG in the studio.

**Freebase:** Nope.

**Emmett:** I don't take the Laskin out on the road. Other than



Rik Emmett



Paul Leary



Steve Mazur



Joey Santiago



that – nope.

**Sexsmith:** Yes, I never use my own gear in the studio. I prefer to use whatever is lying around

**Mazur:** Yeah, I mean, some stuff just really shines in the studio and other things are really effective live.

**Di Franco:** Not really. I've played a lot of things ... electric guitars and stuff and there are guitars that I don't bring out on the road. But I try to replicate what you'll hear live in the studio.

**Ween:** I have a lot of gear, and use it all in the studio. The one thing is that the '61 Strat gets played on everything we've ever done.

**Is there any new piece of technology that has been developed in the last couple of years that has changed the way you play or caused you to rethink your instrument?**

**Black:** Pro Tools. All of a sudden people who couldn't really play started to be able to make decent sounding records using the technology to help them. It was great for all the people that had brilliant ideas but lacked the skill to play it. But it also opened a floodgate of songs where the computer was playing all the guitar parts and a lot of the records were sounding exactly the same. Pro Tools made me want to play differently because I learned that it wasn't how perfectly the great bands played or how pristine the great records sounded that made them great. It was what they were playing and how they were playing it together: that's what makes it magic and intangible. I realized that no two people play alike, style is like snowflakes – everyone is different so why would we let a machine do it for us. The point is to sound different, to be unique. It made me want to be able to play tighter (for real) and to do things different than everybody else. Our entire band has realized that the ability to make a perfect sounding record makes the skill of making imperfect records so much more beautiful.

**Leary:** Nope.

**Baksh:** The Korg Pandora Personal Guitar FX effects processor. That is the last thing to come out that has blown my mind.

**Santiago:** I recently switched to a slightly heavier pick. I used to use orange Dunlops, now I use the yellow ones.

**Jones:** The Pod has come in handy but still isn't a replacement. But we like it simple, stripped down and old fashioned.

**Freebase:** Nope.

**Emmett:** I'm kind of an old school guy. I've been fiddling around lately with the Roland GI-20 interface and the Multiac's digital output, but fiddling is still the operative word. I've got an order in for the new VOX Valvetronix ToneLabSE, which I've heard some raves about. I do like the fact that digital modeling means you don't really need a wall of amps – one little box on the floor can pretty much give you the

world, and you won't blow up any power tubes.

**Sexsmith:** Nope

**Ween:** I can't handle technology very much. The thing that's changed Ween the most is the digital recording. Nothing really as a player though.

**Do you have any warm-up tips for young players?**

**Black:** I try to stretch before I go out and slam my body around but have never really done guitar warm ups. It's a full body thing so I try to make my whole body relaxed.

**Leary:** Play what you want to hear, not what is fun to play. Focus on the right hand, and let the left hand off the leash.

**Baksh:** A Korg Pandora. Your favourite band's CDs and two hours of practicing.

**Santiago:** Do not drink and play.

**Jones:** There are a series of stretches that me and Damon (our drummer) do before the show that loosens the hands. I learned them when a friend of mine, who is a Graphic Illustrator got a little bit of the old tendonitis and these stretches saved him. As a singer I do a quick 10-15 minute warm-up on my throat too and we all do basic body stretches.

**Freebase:** Move somewhere sunny.

**Emmett:** Warming up is a funny thing – it's not really a secret, magical process, it's just the way you get yourself ready to meet the music, on its own terms. So – if you want to be ready for anything, you need to have your physicality loose and limber, and your mentality open and aware, and your spirituality and emotions easily accessible. In a nutshell, I'd say this is a process of loosening up and getting relaxed, and confident. Preparation is a kind of focusing, and eliminating distractions, and you can get your hands ready to go with a few chord things, lots of rhythmic stuff, running some scales & arpeggios, etc. Then pick a few of the tough moments you'll face in the music ahead, and rehearse them 'til you get a bit of a glow going – then you'll be fine.

**Sexsmith:** Hmm ... Not really. Sorry.

**Di Franco:** I've been having a lot of tendonitis problems on this tour, which has always come and gone throughout my career. It stems from playing with a lot of tension in my wrists, and also sleeping wrong. I've notice that if I go fetal in my sleep and sleep with bent wrists that exacerbates the problem.

**Any advice that you could give to players who are just starting out?**

**Leary:** Enroll in law school or medical school. Seriously.

**Ween:** Stay away from modern rock because it sucks. It's really painful to hear the garbage on the radio. The fake-heavy flavour of the day. It's not real. There's no soul or passion in it. It's totally ungratifying.

**Black:** Yes. Accept the fact that you are going to suck for a while. I can't count how many times I've met people that

quit because they can't play "Foxy Lady" as good as Jimi two weeks after their first lesson. Everybody sucks in the beginning. Jimi Hendrix probably sucked when he started. He had to work at it. (I have no proof of this, but if he was amazing right off the bat then he's a bastard.) It takes a long time to learn how to do something right. I'm still learning and still struggling with 20-year-old hurdles. Be persistent.

**Baksh:** Learn rhythm first. There are too many people out there who suck at rhythm and are great at leads.

**Santiago:** Be yourself.

**Jones:** Make sure you go out and buy records. When you think you've bought enough, buy some more. If you're broke and can't afford to buy records, download them, download your little hearts out. If you're so broke you don't even have a computer set up, get a friend who does to burn you as many CDs as you can walk out the door with.

**Freebase:** Ignore any guitarists born after 1920 except Jimmy Page and me!

**Emmett:** It's about journeys, not destinations. Be comprehensive in your approach: your songwriting and singing may end up more important to you for a gig than your guitar chops. Your sight-reading may be more important for a steady paycheck than your rock star poses. Then again – your haircut and fashion sense might get you a gig even if your sense of meter is a little too full-frontal. Hey – did I mention – maintain a sense of humour? Embrace as many styles as your heart, head & hands can accommodate. That place where your heart, head and hands meet – that's where your best music resides. It's an infinite space: as big as your capacity to love, to dream, to think. Think of your journey towards musicianship as a journey towards self-knowledge, and enlightenment, and the music will become a part of your nature, which is a highly desirable state of affairs.

**Mazur:** Get into a band. Even if you or the other guys can't play that well.

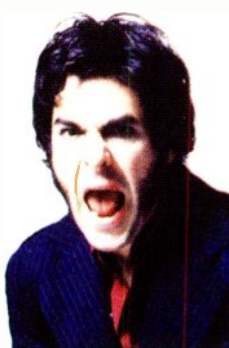
**D'Sa:** Listen to a lot of records and try and play what you hear. Try to train your ears first.

**Di Franco:** Be happy where you are. Appreciate your job in the moment. Be patient. ■

*Bill Adams is Research Assistant for Canadian Musician.*



Ron Sexsmith



Jon Spencer



Dean Ween





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June 16th  
Montréal - Italmelodie  
(514) 273-3224

June 17th  
Oshawa - Long & McQuade  
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June 18th  
Winnipeg - Long & McQuade  
(204) 284-8992

June 19th  
Calgary - Long & McQuade  
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June 20th  
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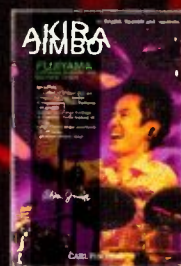


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BY ALL ACCOUNTS, THE RECORDING INDUSTRY IS A VERY DIFFERENT PLACE THAN IT WAS EVEN 15 YEARS AGO.

With the advent of home recording, a young band can make a CD for a fraction of what independent bands of past decades have done. The world famous figure for which Nirvana recorded its debut album, *Bleach*, was a paltry \$600, but a band can now record a full album's worth of material for \$200 or less. The field is wide open and anyone can record an album for a week's worth of wages from your 'other' job at McDonald's. The roadblock that many artists hit now is after the recording process. Your guitarist's brother may have a CD burner to make a few extra copies for you, but sitting around pumping out copies on someone's home PC is very time consuming and often still won't come out right. No matter what most indie bands try, it's really tough to get your home recordings to look and sound professional. The reason is obvious – it's not professional. Unless you're shooting for the kitsch or cheesiness factor (which some bands do) that accompanies stamping your music on one of countless, blue-bottomed CD-R brands, you're not going to get exactly what you want. Moreover, the expense of buying that many CD-Rs can get rather unmanageable. So what are the other options available? The fact of the matter is that the only way you're going to get taken seriously is if you look serious (and I don't mean in the cover photo for the disc) and turn to some professionals for help.

At present, there are literally hundreds of professional CD replicators and duplicators in North America ready, willing and able to take your music and mass-produce it. It is the purpose of these companies to produce as large a quantity of your product as you wish to sell to the consumer marketplace. These companies will take your precious recording and give it what everyone else on the shelves of your favourite CD shop already has: a silver disc. But there's more to

getting your music placed on a professional level than just having copies of it on a bunch of silver-bottomed discs. As good as you think the copy of your recently completed masterpiece is, there is almost definitely room for improvement. If you've ever read a set of CD liner notes, you will notice that there is invariably a line in there that reads "Mastered By." That line is actually much more important than it sounds.

Mastering is the last creative step in the process

of producing an album and the process in which what Tom Waits called "the cracks and lumps" get ironed out of the music. Levels get checked and levelled out, unwanted noises can get removed (to a point; if it sounds like it was recorded in a tin can, chances are at the end it'll just sound like it was recorded in a slightly larger tin can), and gaps as well as other flaws and imperfections can be fixed. That annoying count between tracks three and four on your copy can finally disappear. "I think mastering is

# DEMOS TIF FINE DUPLICATION

by Bill Adams

even more important now with the advent of home recording," says Lindsay Gillespie, owner of Music Manufacturing Services (MMS). "Anybody can make a record in their basement, but it doesn't mean they're fully-fledged audio recording engineers and they may not have the monitoring capacity in the basement to hear it properly. A lot of stuff that gets done in the basement can be taken up a notch to make it more professional with a good mastering job."

Several replicators and duplicators (including MMS) offer mastering as part of a

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package deal and can be done in-house at the pressing facility. The in-house guys can either be great or awful. What you have to



JIM GUTHRIE



JEFF PEARCE

take into consideration is that these fine gentlemen are on the payroll and are getting a check for their time and not their effort. There are also the independent, professional mastering engineers who will charge by the hour (about \$60-\$90 per hour). In the long run, taking your product to an independent engineer may be more expensive (depending on how much work needs to be done), but you'll have the peace of mind that you're getting everything you could possibly want out of your money as you will be involved every step of the way. However, many duplicators/replicators out-source this particular portion of the process to professional mastering facilities and you can net yourself a great deal because the replicator/duplicator is trying to get your business and the mastering house is giving them a discount for the continual workflow. In any case, it's a "pay your money and take your chances" affair, and for a step as crucial as this it pays to be informed. Lisa Moran, head of Toronto's Three Gut Records, wholeheartedly agrees. Having found success with musicians including The Constantines, Cuff The Duke, and Jim Guthrie, Moran knows the benefits a good product can bring to an act. "Don't go budget on mastering – you can record an album modestly, but a good mastering job can make all the difference," asserts Moran. "Ask Around. Find out who mastered albums you think sound good."

At this point, there should be a bit of clarification offered up to avoid any confusion. There is a difference between CD replicators and duplicators. CD replicators offer manufactured CDs that start out with a press and a bunch of plastic pellets. These are typically known as 'real' CDs and what you would normally buy on store shelves. CD duplicators offer duplicated CDs, which, as anyone with a gift for semantics can tell you, is another way of saying CD-R. Before you're put off of duplicators, the fact is that there isn't anything wrong with CD-Rs and they have more uses than just as coasters. CD-Rs are great for sending out as promo to labels and AOR radio stations where you may not want to send your sellable replicas. The additional bonus to taking your material to a duplicator over doing everything on your CD burner at home is speed and quality. Most duplicators can do your liner notes, help with graphics, and produce your disk with a four-colour label to boot. You can get ultra small runs (say for that gig tomorrow to which that A&R guy is coming) and you can get them quickly. Put It On CD Manufacturing in Dartmouth, NS

deals exclusively with CD duplication and boasts a turnover rate from one to five days depending upon the circumstances. "If a band walks in with their master and artwork done, we can often give them a finished copy that same day if necessary," says Reg Macmichael, owner of Put It On CD. "With our typical run of 50-200 discs with covers and wrap if we receive the master and art on Monday, it's usually complete by Friday."

Another thing to look at is artwork. When it comes to CDs, everyone judges a book by its cover. The art should be representative of the music inside; after all, a heavy metal rock band putting a flower filled meadow on the cover of its album would be a little confusing, misleading, and frankly, a little silly. "I used to review a lot of CDs and sometimes would sieve through things by looking at the album covers," confesses Jon Bartlett, owner of Kelp Records and frontman for Rhume. "After a while, I could tell if the music was going to be good or bad with a 95% success rate and pretty much what a CD was going to sound like by looking at the cover. I wouldn't say

this if I weren't consistently able to do it. The design aesthetic of an album projects what the listener can intend to expect from listening to its contents – and it should."

Many CD replicators/duplicators offer artwork



LISA MORAN



MIKE LUKACS

and graphic design assistance to varying degrees depending upon the capabilities of the company, and what the customer wants. The art on your record is what will sell you on the anonymous record store shelf, so something that both stands out and is representative of the music is always preferable. "A lot of bands tend to go overboard," explains Ron Arnold, Operations Manager at Silverbirch Productions. "One of the most common errors that bands make is that their artwork tends to be too busy on their initial CD. Honestly, I think a simple, clean – for want of a better term – professional design is the best. Set it up so that people can see the band, see the name. The essentials are key."

Mike Lukacs agrees completely. As the bass player in The Legendary Klopeks and co-owner of Pink Skull Records, he maintains that conveying the band's image in the album artwork is important. "We wanted full colour all over the last Klopeks record because that's what our fans expect from us. As far as our fans are concerned, a Klopek record must be two things: loud and pretty," jokes Lukacs. "We tried to convey both things on the cover

of *Straight To Hell*. We ask the other bands on the label to go the same route insofar as design. We're a small label that promotes small musicians so we ask that the art be representative. Unless you're Led Zeppelin, putting four totems on your cover and calling it the name of the album is a bad idea."

Contrary to popular belief, getting friends to help with art and photography is not a bad idea. Any way to save money is always preferable to a small band and it follows through the artwork. Where these fledgling designers fall short is ostensibly in the layout aspect of the process. Every duplicator interviewed for this article had the same advice to offer young bands: design whatever you can, but adjust them to the templates the companies provide. "We always make sure that whatever designs get sent to us fit the specifications," explains Lindsay Gillespie. "Often they'll be out a couple of millimetres ... or the bleed won't be right. If we go to press with something that doesn't have enough bleed on it, when it's trimmed there could be a white line showing around the outside, or the colours might not show up properly."

Getting friends to help with artwork could save a lot of money (as much as \$250-\$800 according to Arnold) but should never be done at the expense of quality. "Your end result is like a business card for your band," explains Arnold, "so you want it to work as well as it possibly can for you. You want it to look and sound as professional as possible because that's going to be the initial impression that people are going to get." The importance of artwork can't be stressed enough for an independent band because frankly, until some waves get made in one way or another, not many people have heard about them.

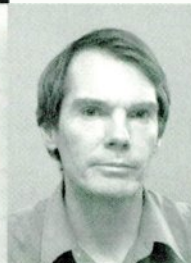
The potential mishaps that independent bands run into on the way to getting their albums mass-produced are many and throughout the process but none so frequently found as overestimating the number of people listening to you. While you may think that one in three

Canadians would be utter fools not to like your album and should run out and purchase it this instant, chances are that less than one in three people in your neighbourhood know about your band other than to call in noise complaints to the cops. "If you're in a band that has only been around for six months and played a handful of shows, it's probably not a good idea

to press 5,000 CDs," offers Jim Guthrie, performer on and namesake of Three Gut



RON ARNOLD



REG MACMICHAEL



JON BARTLETT

Records. "The manufacturer starts to give you a better deal per unit at 500 and up, so my first pressing is usually about 500."

The standard operating procedure through most CD replicators is almost universally



an initial pressing of 500 discs for a good reason. Most independent acts simply lack the fan base for enormous runs. Even if you think your band can sell over your initial run it's still best to think small; remember that you can always go back for more discs later. Most pressing plants are aware of this and have set up an excellent service to musicians for when they've run their first pressing out. While the average pressing for a replicator is 500 discs, to be cost effective for the plant the initial press for CD inserts (your liner notes, track list, and contact information) is 1,000 and the replicator will bank the extra 500 should you need them. What that means is, when you run your initial batch of CDs out, all you need do is place a single phone call and the second run can be turned over in as little as three days. As well, most replicators are pretty honest and the voice of reason to many indie bands. "One thing we never want to do is try and up-sell anybody," says Ron Arnold. "The last thing we want is someone ordering 1,000 CDs and then have them stuck with the product for five years."

While Arnold's point of view may be the honest one, it does not necessarily mean that everyone has the same ethics. Like club owners that don't pay the bands that they have play, there are always a couple of replicators that are more like used car salesmen. Sometimes the "better deal" is not necessarily the better deal. "I think the biggest pitfall is that people shop around to find the cheapest CD and they fall into the trap of buying the cheapest thing. In the long run, the cheapest CD isn't going to save you any money," says Lindsay Gillespie candidly. "Five cents sounds like a lot of money when you're shopping around for manufacturing but on 500 discs that only comes to \$25 and that isn't much to pay if your CDs show up the day after your showcase or if there's something wrong with them and the manufacturer won't stand behind the product. People should look for a company that has experience and expertise and can teach them the various areas as opposed to going for the cheapest, fastest guy out there."

When all else fails, common sense is the best tool at your disposal. For example, most people don't try and sell their product before they have it in their possession. For that reason, what sense would it make to schedule a CD release party before you have your CDs in your hot little hands? Pressing plants are like any other business and there could be unforeseen complications with getting your CDs to you on time and could be potentially disastrous. Imagine how embarrassing going to your own CD release party would be with no CDs to release. It doesn't look very professional and is completely contradictory to why you were getting CDs pressed up in the first place. No one knows this problem as well as Jeff Pearce. Recently, the bassist for Moist and David Usher booked the CD release party for his new band, Rye. Unfortunately, Rye's debut album, *Wolves*, became available about a week after the show. "The pressing plant just misplaced my order," laughs Jeff Pearce hesitantly. "It's a little embarrassing because no one ever really thinks about those little things that could happen unexpectedly."

Pearce's dilemma is not an uncommon one and indicative by negative example of the mindset artists should have throughout the CD making process. Being prepared and setting safe dates well in advance is advisable to avoid such inadvertent

mishaps. Being aware of, and involved in, every aspect of the pressing process is a must. Do not simply entrust your materials to the professionals, learn what's involved and make sure everything is as you want it every step of the way. "Remember that the only person you can count on to care about your music is you," asserts Jon Bartlett. "Keep on the phone and make sure everything is going smoothly and properly. It's hard to expect a high level of service when you're a small act, and you won't get it most of the time so it's on you to make sure you get what you want."

Bartlett makes the point that every independent musician should have in the back of their minds as they are working at getting their music out on the public market: DIY means doing

it yourself. No band can trust that everything be exactly perfect when it's totally out of their hands. It's your music and your image. Most importantly, it's your money; get the most from it. ■

*Bill Adams is Research Assistant for Canadian Musician.*

***Please see page 52 for a listing of Custom Duplicators***

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## Managing Your Time

At least once a day the comment spews forth from a casual observer: "How many days did it take you folks to put all this equipment in here?"

"Well," you nonchalantly reply, "We started at 8 a.m. this morning." That usually achieves the jaw-dropping stare of a person experiencing their first UFO sighting. It is a little hard to believe, isn't it? It happens only because a combination of tons of experience, a great plan and superb gear preparation in the production build happened first.

But what happens when the day isn't unfolding quite the way you planned? Does the innocent question conjure up nightmarish flashbacks of gigs gone horribly wrong? It does for me. Eavesdropping on the production manager's conversation with the lead truck driver and hearing comments like, "The rigging truck is WHERE?" will usually be an indication of the kind of day you have before you. In the end, the show must go on, and it will. It simply means you have to do four hours of work in two, and it may mean the show's a little late. It has happened before, so don't sweat it. The worst thing is when the trucks finally arrive and you aren't ready. Or, you get your gear finally, and disorganization on your part causes your piece of pie to hold up the show.

All you can do is produce the most concentrated amount of work in the time slot you're given. Objectives you might have attended to after the PA is in the air might be accomplished while it's being flown, and console continuity checks might be conducted as soon as your front-of-house package is patched.

### Don't Put the Cart Before the Horse

How many times have you experienced "hurry up and wait" mode as the day rushes past much quicker than you would hope? The schedule calls for a 4 p.m. soundcheck, and at 3 p.m. you're just getting the last of the speakers plugged in and the PA fired up. It's tough for everybody concerned to get enough time to do his or her thing in a thorough way when this happens. The best plan is for everyone to realize that time is short and the quickest test of the equipment is what's needed. This goes for Front of House and monitor engineers as well as band roadies. If everyone does a condensed version of their normal routine, all can be done to satisfaction.

The secret is to try to let some basic things happen before you go ahead and listen to instruments in the sound system. You must try to allocate at least five minutes or so to tune the PA and get some of the bad frequencies out, and then let the monitor guy have a quick ring out on stage. I think it's important to let the drum tech get the drums tuned to his liking, because if you rush him into a premature soundcheck and he

hasn't tuned all of his toms, he may just go ahead and retune them after soundcheck, and it kind of defeats the purpose of checking them in the first place. I agree it's important to get a line check done so that you know all of the mics and lines are working on stage and at the monitors, but let the instrument techs on stage get things somewhat dialed in before you listen in the PA. This ensures that you will get the real deal come soundcheck time. Sometimes we have no choice but to rush.

### Time is On Your Side

It has happened to almost all of us. If it hasn't consider yourself one of the blessed. The PA you booked for the show is late, or the lighting company still has the lights on the stage at 2 p.m. and your show is at 7:30 p.m. Whenever you're pressed for time and you have a whole new console and processing to get dialed in, use your time wisely.

As soon as the power is up to Front of House, I like to make sure that my entire drive chain (e.g. console, EQ, crossover, power, and speakers) is functioning, and then give the monitor team a chance to check all their mixes. When you're both sure all your gear works, tune the PA as quickly as possible and then let the monitor guy get to it, or vice-versa. Now's your chance to make up time. While he's testing, set compressor levels and gain on vocals. While they're getting drum sounds onstage, set gates and check effects. You can do all of this in headphones and not disturb them, and then when your turn comes you're way more ahead of the game.

*This article is taken from Jim Yakubuski's book entitled Professional Sound Reinforcement Techniques. The book is published by MixBooks, an imprint of artistpro.com. You can also find the book online at [www.mixbooks.com](http://www.mixbooks.com) and [www.musicbooksplus.com](http://www.musicbooksplus.com).*



by Jim Yakubuski



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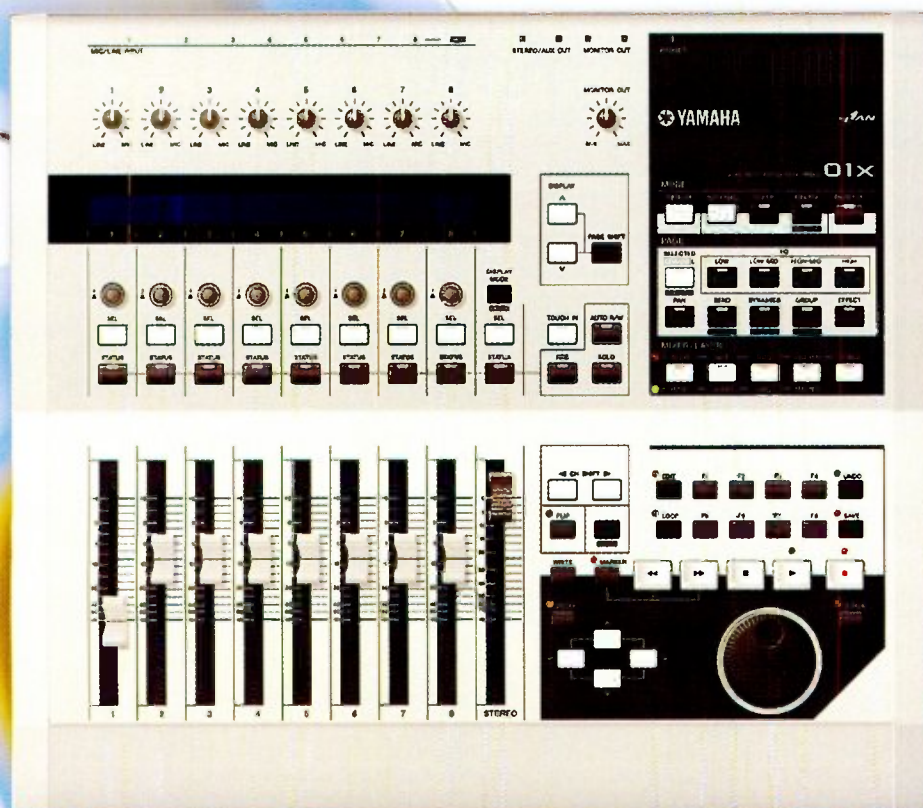
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# Artist Development

So you've decided you want to enter the music industry and turn your passion for music into a business ... maybe even a career. The allure of million-dollar deals, glamorous marketing budgets, and international VIP privileges are just too much to let pass you by. Technology and affordable home recording studios are more accessible than ever, and you've heard about that friend of a friend who recently landed the coveted 'label deal' you hear everyone talking about ... so why not?

There are a few things to know before you jump in and start spending or borrowing money and other valuable resources in order to make that dream a reality. I intend to provide a 'nuts-and-bolts' snapshot of the key elements of success in the music business, in this case highlighting the shaping of an artist's identity. Whatever that identity, you will need a formula or roadmap to follow from artistic obscurity to 'main street' music city – however you define that. And remember that the information in this column is not intended to replace formal legal advice.

## Creating An Identity

One of the key elements in distinguishing yourself, or the talent that you manage is *Creating an Identity*, a term sometimes used interchangeably with "image". I find in examining the elements of each, *identity* is much broader in scope and implies a larger range of factors that make a person unique. *Image* is most often used to describe a style of clothing, or the cool pose that goes with it, in other words, a look. Identity is much more than that – it is what sets you apart. Identity is what garners respect. Identity makes you desired and copied. Identity is evident in the way you think, what you are passionate about, how you go about making your music and what is important to you to write and to sing about. Identity is about what you will and will not do and say, regardless of pressure or circumstance. Identity is your life philosophy and life brand. Identity is what people remember. Your identity might be to continually change your look and your moral issue-of-the-day. It may be to simply and always provoke discussion and controversy. Your aim may be to heat-up

the airwaves or light-up dance-floors. Whatever it is think long and hard about who you are, what defines your art and expression; and what types of people you want to attract and be admired by ... then you have found your unforgettable qualities and a marketable identity.

Always easier said than done – don't be surprised that it may take some time to develop. Some identities are explosive and immediate, while others take the course of several recordings, studios, producers, and a natural maturation as an artist for a clear identity to emerge ... but whatever the case, make creating and/or excavating your identity a priority.

## Creating A Sound

One of the touchstones in creating a memorable and marketable identity as a recording artist is to craft and capture a consistent and compelling sound. This is your *musical identity*, and the artistic cornerstone of your broader identity. Creating a sound itself embodies many factors, not the least of which is the producer elected to frame your artistic vision. A producer's job is at least twofold: first to oversee the recording from a technical/engineering perspective in order to ensure that the best possible recording is produced, mixed, and mastered. Secondly, the producer has the privilege and challenge of helping to weave the creative and artistic fabric of a song, the overall sound and feel of a recording, and the particular vocal and musical arrangements created in the studio. Make sure that the producer understands your musical vision AND has a picture of his or her own to 'paint' collaboratively WITH you. Beware of overly controlling or under-passionate producers. Also make sure to review their recent production work and speak with other artists in order to satisfy yourself that you have the right 'captain' for your artistic 'ship'.

Experiment with different studios and producers, collaborate with different songwriters, and try different things artistically until you find your creative home. Also essential in creating an artistic identity is selecting the particular genre and style of music – which may be a blend of other styles and genres ... but whatever you do, make it

you! Copying *only* what is already working is as uninteresting as it is simple – but don't be afraid to let your influences breathe elements into your sound. And don't be trapped by genre or format but instead, try to find your natural stylistic home in your musical expression. Figure out what you do well and polish it like a precious jewel. Understand your natural or habitual limitations as a singer or performer, but that does not mean accepting them forever. Simply challenge yourself to make efforts not to expose them thoughtlessly or frequently. And be honest – brutally honest with yourself about who you are. Never stop learning and improving on the most challenging parts of your craft to you. Your vocal style, delivery and brand of performance are as much essential ingredients in both your sound and identity as are the content of your lyrics, the dynamic elements of the song, and the style of performance of other musicians or bandmates sharing your 'stage'. For all of us who are always passionately awaiting greatness in music, pay attention to mood. The emotional quality of your art will ultimately have a lot to do with how moved your audience/ listener will be. After many thousands of hours at hundreds of shows, in this writer's humble opinion being shaken emotionally, whether by excitement and ecstatic joy, or trembling sadness, is the single most impactful element in liberating the voice of the heart and guaranteeing an unforgettable performance.



by Blair Holder

*Through his endeavours as an artist manager, business affairs director and legal counsel, Blair brings a pragmatic approach to counselling clients on all aspects of career development, contracts, and protecting intellectual properties within the entertainment industry. Blair practices law with Sanderson Taylor – one of the nation's leading Entertainment Law firms out of Toronto and is a contributing author of the Canadian music industry's primary reference text, Musicians And The Law In Canada (3rd Rev. Ed.)*





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## Korg Digital Concert Pianos



Korg recently introduced the NC-500 and the NC-300 Concert Digital Pianos, providing rich piano sounds and features that are fitting for any pianist – from student to professional.

The NC-500 and NC-300 have a dependable feeling and an 88-note hammer-action keyboard that reproduces the touch of an acoustic piano. There are 11 spacious stereo-sampled acoustic and electric piano sounds included, along with three velocity-response curves which allow players to modify the action of the NC-500 and NC-300 to their own playing technique. Korg's latest stereo sampling technology is utilized with the NC-500 and the NC-300, and their sounds are resulting from stereo digital recordings taken directly from a concert grand piano.

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

## Burns Cobra Guitar



Burns USA recently released the first product in its player Series, the Cobra Guitar.

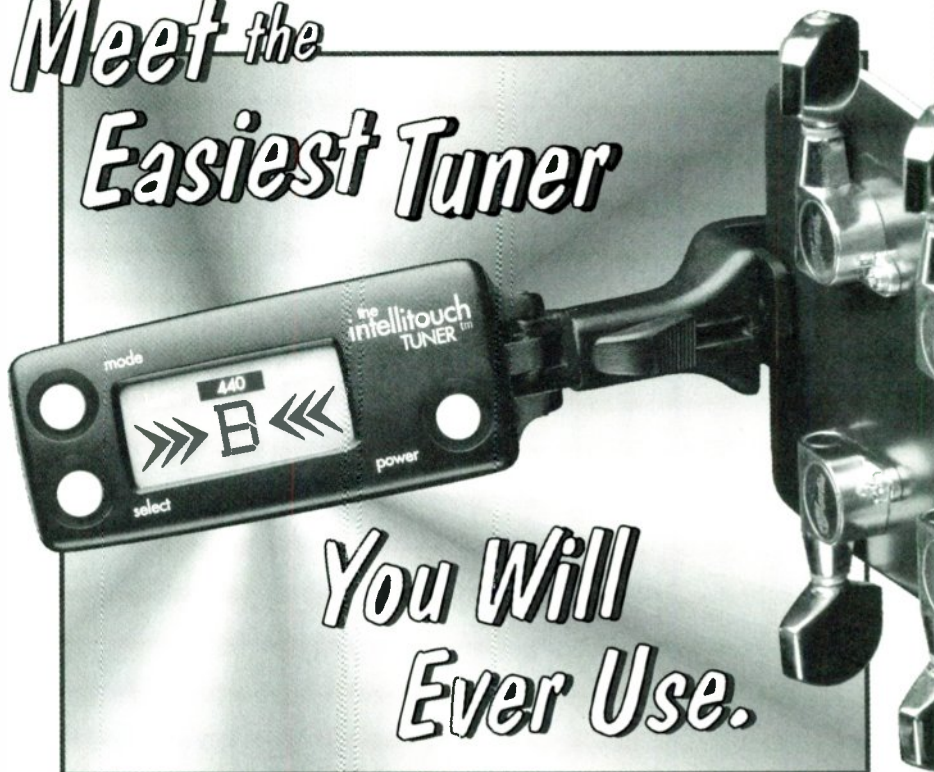
The Cobra Guitar features three high-output, low noise Burns Tri-Sonic single coil pickups, bi-directional truss rod and a push-pull tone control that provides increased pick-up selection. The guitar is available with a maple neck and rosewood fingerboard. Colour choices include blue red, black and white.

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

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## Fender Acoustasonic Updates

Fender recently introduced the latest updates on two of its Acoustasonic family members. The Acoustasonic Jr. and Acoustasonic 30 have now been fitted with on board, state-of-the-art DSP effects that, Fender feels, offer even more versatility to Fender's acoustic amplification.

Over a year was spent on research and development for the new Acoustasonic Jr. DSP and the Acoustasonic 30 DSP. They now feature handcrafted DSP effects that combine the clarity of Fender's Acoustasonic Series with the versatility on board digital features in order to offer musicians a complete palette of acoustic possibilities. New DSP effects include Reverb, Delay, Chorus, Vibratone, etc. "Both the Acoustasonic JR. and the Acoustasonic 30 have been widely successful for a number of years, and musicians who play acoustic instruments have come to know them as the top of the line in acoustic amplifiers," says Shane Nicholas, Marketing Manager for Fender Amplifiers. "With the technology that our engineers have been working on, we are now able to add DSP effects to the mix, making these truly the most versatile, well-built and best sounding amplifiers available."

For more information, contact: Fender Musical Instruments Corp., 8860 E. Chaparral Rd., #100, Scottsdale, AZ 85250 (480) 596-9690, [www.fender.com](http://www.fender.com).

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## Keller Vintage Mahogany Shells

Keller Products recently introduced a new line of Vintage Mahogany shells, constructed from African Mahogany, North American Poplar and enhanced with VSS technology.

The Vintage Mahogany shells, although newly-constructed, enable drummers to achieve an aged sound. "We have been looking for a shell like this for a long time – one that is rich, robust and sweet. Many of the authentic vintage drums that are in demand today were built with Keller at the core and these new Vintage Mahogany shells have a comparable sound and feel. They are going to make a great addition to our product line," says owner of Pork Pie Percussion, Bill Detamore. These new shells are made only from woods that have undergone rigorous selection and screening processes and were created by using Keller's state-of-the-art stagger seam lamination process.

For more information, contact: Keller Products Inc., PO Box 4105, 41 Union St., Manchester, NH 03108 (877) 209-9359, FAX (603) 627-3110, [keller@kellerproducts.com](mailto:keller@kellerproducts.com), [www.kellerproducts.com](http://www.kellerproducts.com).

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## Marshall's AS100D



Marshall Amplification recently introduced its AS100D Acoustic Combo Amplifier which features new, sonically enhanced Celestion speakers and a redesigned front panel.

The AS100D is a 4-channel, 2 x 8" combo supported by a pair of polymer tweeters for maximum fidelity across its entire frequency range. Offering 50 W + 50 W of stereo power (100 watts total output) and a built-in limiter that ensures distortion-free performance, the amplifier has four independent channels – Acoustic Channel 1, Acoustic Channel 2, Microphone and Auxiliary. This provides flexibility and can accommodate microphones, instruments with piezo transducers or magnetic pickup, and external stereo audio equipment. To prevent feedback which is associated with amplifying acoustic instruments, the AS100D has anti-feedback circuitry containing a Phase switch and two sweepable, anti-feedback notch filters that can lower the selected frequency by as much as 10dB.

For more information, contact: Erikson Music, 21000 Trans-Canada Hwy., Baie D'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-4681, [info@eriksonpro.com](mailto:info@eriksonpro.com), [www.eriksonmusic.com](http://www.eriksonmusic.com).





## Avalon Legacy Series



Avalon recently introduced their Legacy Series of handmade acoustic guitars.

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## Traynor YBA200 Bass Amp



Yorkville Sound recently announced the re-release of its Traynor YBA200 bass amplifier.

This newest addition to the Traynor line of amps is an all-tube, fan-cooled, 200-watt bass head. Powered by four Sovtek 6550WE power tubes amplifying the two Sovtek 12AX7As and one 12AU7 from the preamp section, this amp features no semiconductors in its signal path.

In addition to the Traynor "Scoop" control, two tone-shaping controls appear on the YBA200, making it one of the most versatile bass amplifiers in its class, according to Yorkville. The amp's "Range" control shifts the overall tone shape and general tonal characteristics of the master EQ section of the amp. The completely new Resonance Control, when used with a high quality and responsive loudspeaker enclosure, allows the player to dial in the exact bass response from their rig that they want to hear from their amplifier.

The YBA200 has high and low level 1/4-inch inputs, a 1/4-inch tuner output with a switchable mute function that mutes the entire rig and kills the DI output when tuning. The front panel-mounted XLR DI output has a one-touch ground lift, a 20dB pad and is switchable pre- or post-EQ.

For more information, contact: Yorkville Sound, 550 Granite Ct., Pickering, ON L1W 3Y8 (905) 837-8481, FAX (905) 839-5776, info@yorkville.com, www.yorkville.com.

## Shure Beta 98H/C



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For more information, contact: SF Marketing, 6161 Cypriot St., St. Laurent, PQ H4S 1R3 (514) 856-1919, FAX (514) 856-1920, info@sfm.ca, www.sfm.ca.



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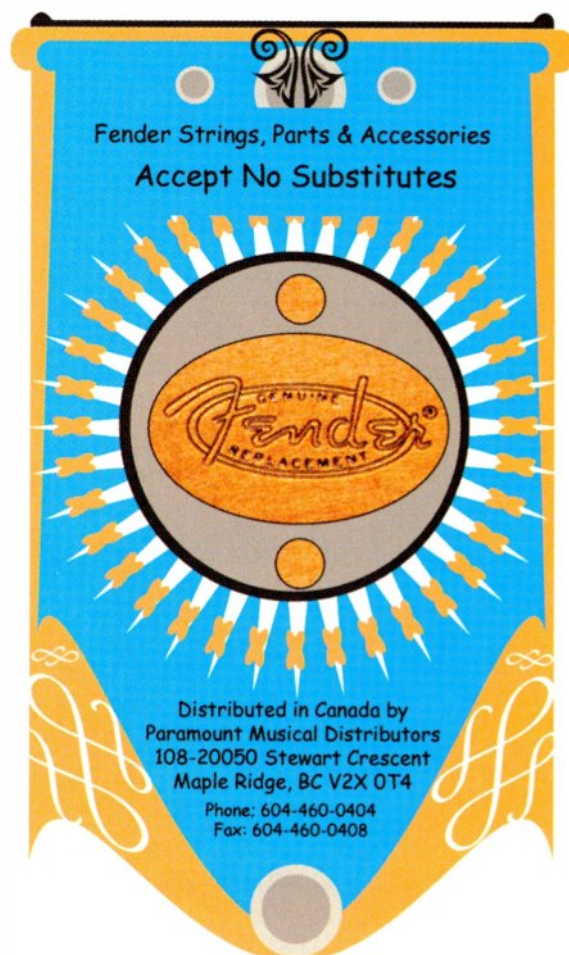
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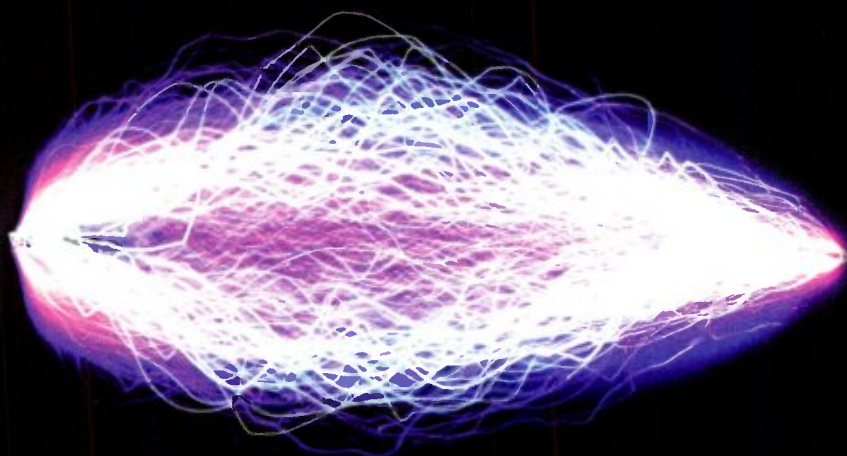
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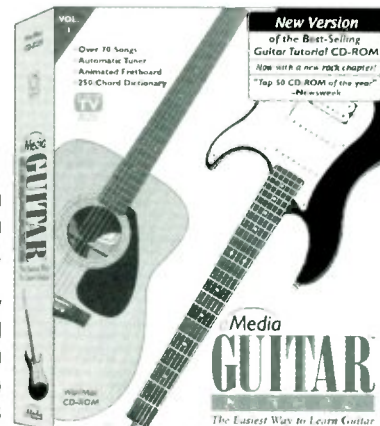


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The book comes complete with a CD containing each of the eight hit songs (Eminem, "The Real Slim Shady"; Snoop Dog, "Gin and Juice"; Jay-Z, "Can I Get A..."; etc.) Before you know it, you'll be rapping along with every hit hip-hop song you hear on the radio or better yet, free-styling on your own.

For more information, contact: Hal Leonard Corp., PO Box 13819, Milwaukee, WI 53213 (414) 774-3630, FAX (414) 774-3259, [halinfo@halleonard.com](mailto:halinfo@halleonard.com), [www.halleonard.com](http://www.halleonard.com).

## eMedia Version 3.0 – Guitar Method Vol. One CD-ROM



**E**mMedia Music Corp. recently released the Version 3.0 of its Guitar Method Vol. One CD-ROM, which includes a whole new chapter on modern rock guitar, new higher-quality split-screen videos and more.

eMedia Guitar Method provides fun and easy learning with step-by-step audio- and video-enhanced guitar lessons. The new lessons in Version 3.0 include moveable power chords, palm muting in modern rock, rock & punk style strums, Guns 'N Roses style "Knockin' On Heaven's Door" and the "Chika" with Power Chords. Some of the new features include over 20 new videos demonstrating techniques split-screen videos for more close-ups, full-screen mode for larger text and easy-to-read anti-aliased fonts. "eMedia is proud to announce this latest version of our award-winning Guitar Method software. With its new Modern Rock chapter, Guitar Method Version 3.0 will appeal to an even broader audience," says eMedia Music Corp. Founder and President, Adrian Burton. "The additional high-quality split-screen video instruction featuring guitar instructor Kevin Garry, PhD makes learning with eMedia Guitar Method even easier." Version 3.0 is also native OS X compatible.

For more information, contact: eMedia Music, 664 N.E. Northlake Way, Seattle, WA 98105 (888) 363-3424, FAX (206) 329-0235, [sales@emediamusic.com](mailto:sales@emediamusic.com), [www.emediamusic.com](http://www.emediamusic.com).

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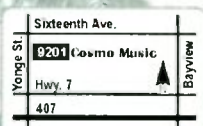
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## Two New Crafter Guitars

Crafter Guitars is proud to present two new Twin Bird guitars, both new solid top cutaway-style acoustic electric guitars.

The TB-BUBINGA model features a solid Engelmann Spruce top, Bubinga hardwood back and sides, deluxe chrome tuners with mushroom buttons, a wider than average neck and a satin finish. It also comes equipped with the new LR-S Plus Preamp with LR Baggs 'Element' Pickup.

The TB-ROSE model features a solid Engelmann Spruce top, Rosewood back and sides, deluxe chrome tuners with mushroom buttons, a wider than average neck and a gloss finish. It too comes equipped with the new LR-S Plus Preamp with LR Baggs 'Element' Pickup. Crafter's patent-pending T-Brace System reduces the overall weight of the guitar, as wood is removed from both sides of the brace. The lighter T-Brace makes the resulting sound louder and better balanced, while still allowing necessary rigidity to maintain the shape of the top. The T-Brace is installed at a right angle to the top for strength, but offers more resonance than the traditional A-brace. Each guitar features handcrafted wooden bird designs inlaid around the soundhole and fingerboard.

For more information, contact: HSS, 1000 Technology Park Dr., Glen Allen, VA 23059 (804) 515-1900, FAX (804) 515-0840, [info@hohnerusa.com](mailto:info@hohnerusa.com), [www.hohnerusa.com](http://www.hohnerusa.com).



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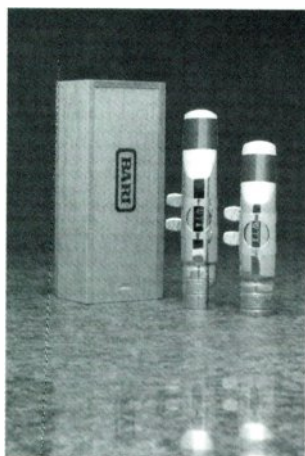


## Wolfe Tayne Saxophone Mouthpieces

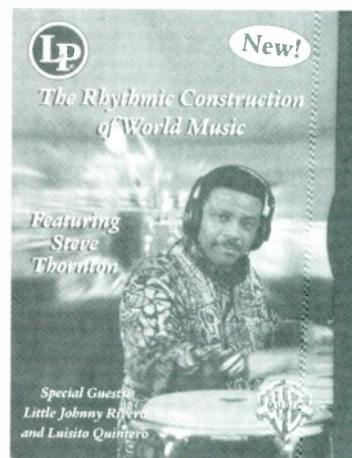
Leblanc recently introduced the Wolfe Tayne saxophone mouthpieces. Otto Link mouthpieces have, for many years, been on the list of the jazz saxophonists most preferred and sought-after metal mouthpieces. In the 1950's, Link developed five WT mouthpiece prototype named for CBS staff musician Wolfe "Tayne" Taninbaum who, himself, developed the facings. Link duplicated these facings, reducing the chamber size.

Today, Bari Associates have made it possible for saxophonists to experience the WT sound by using mint-condition specimens. Bari has cloned the WT prototypes in order to produce the WTII, available in alto and tenor model from Leblanc.

For more information, contact: G. Leblanc Corporation, 7001 Leblanc Blvd., PO Box 1415, Kenosha, WI 53141-1415 (262) 659-1644, FAX (262) 658-1415, [gleblanc@gleblanc.com](mailto:gleblanc@gleblanc.com), [www.gleblanc.com](http://www.gleblanc.com).



## The Rhythmic Construction Of World Music DVD



Warner Brothers Publications recently released *The Rhythmic Construction Of World Music*, a DVD that teaches an assortment of rhythmic elements that are involved in World Music.

Malaysia native Steve Thornton, with many years of experience in World Music, and Latin Percussion, Inc. founder Martin Cohen, have a one on one discussion about piecing together a rhythm section for four separate World Music tunes. Four different rhythms are also detailed by Thornton – Samba, 6/8, Calypso and Tnang.

For more information, contact: Warner Bros. Publications, 15800 N.W. 48<sup>th</sup> Ave., Miami, FL 33014 (800) 338-9399, FAX (305) 621-4869, [penny.campbell@warnerchappell.com](mailto:penny.campbell@warnerchappell.com), [www.warnerbrospublications.com](http://www.warnerbrospublications.com).

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Todde Laughton



# Deering's Legacy Banjo

The Deering Banjo Company recently released the new Legacy model banjo; a banjo that, according to Deering, has the ability to deliver the classic bluegrass sound that is sought out by fast-driving pro banjo players.

World-renowned banjo player Jens Kruger teamed up with master craftsman Greg Deering, along with the 600-year-old Reutschi Bell Foundry of Switzerland, and all have united their endless love for the banjo, creating one themselves which they feel is so unique that it doesn't compare to any other existing banjo. The Legacy is the first from the new Tenbrooks banjo line that Deering has released – featuring the Jens Kruger toning and refinements, which are just a few of the characteristics which perfect these models. "This banjo can function in any situation right out of the case," says Kruger, from the Kruger Brothers who play for audiences all over the world. With its improved Deering tailpiece, a classic deeper resonator, a new and slender armrest and a lightweight zinc flange, Deering feels that the Legacy banjo plays like a true classic.

For more information, contact: Deering Banjo Company, 3733 Kenora Dr., Spring Valley, CA 91977 (619) 464-8252, FAX (619) 464-0833, [info@deeringbanjos.com](mailto:info@deeringbanjos.com), [www.deeringbanjos.com](http://www.deeringbanjos.com).



## Peavey Millennium Bass



Peavey Electronics Corporation recently introduced its Millennium AC BXP bass guitars, which are available in 4- and 5-string versions and feature active electronics.

With their solid low end, playability and craftsmanship, the Millennium bass guitars are regarded as the vital working player's bass. Pros such as John Campbell (Lamb of God), Josh Sattler (doubleDRIVE) and Marco Mendoza (Ted Nugent, Whitesnake) are fervent Millennium players. Some of the features this bass includes are the Basswood body with quilt veneer top, 21 frets, Hard Rock maple neck with rosewood fretboard,

Peavey Cirrus neck and bridge pickups, active electronics powered by two 9-volt batteries, adjustable controls which include volume, pickup blend, bass, mid and treble, etc. Available colours are black velvet tiger eye, transparent black and maroon.

For more information, contact: Peavey Electronics Corporation, 711 A St., Meridian, MS 39301 (601) 483-5365, FAX (601) 486-1278, [customerservice@peavey.com](mailto:customerservice@peavey.com), [www.peavey.com](http://www.peavey.com).

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by Karen Bliss

## Vacuity

Who: Vacuity

Where: Kitchener, ON

What: brink rock

Contact: 211-301 Traynor Ave., Kitchener, ON N2C 2H3, [www.vacuity.net](http://www.vacuity.net), [vacuity@vacuity.net](mailto:vacuity@vacuity.net)

The voice is the star. Like Raine Maida, Gord Downie and Matt Good, Vacuity singer/guitarist Rob McFee has an unusual style that can't be duplicated – slightly unnerving, that teeters on the brink of insanity, and is unpredictable. Radiohead's Thom Yorke is another comparison. In the lead track, "Misdirectional", one can't help but be intrigued by the band, the way it takes the song in multi-directions, complete with sci-fi gurgles at the end. But there's nothing 'mis' about it. It's innovative. *The Middle Ground* is the title of the band's first commercial album, but Vacuity aims for more than that. McFee, bassist Paul McGough, guitarist Greg Osborn, and drummer Emeri Schweigert are childhood friends, who put the band together seven years ago. Its first CD, *Confrontational*, was a limited run, burned to give out at shows. This one, while written, produced, recorded, mixed and mastered in its basement studio. Gremron, Vacuity hopes will take it further. The guys even gathered a quote for the bio from Todd Clark of rising rock band Pilate: "It's really good. I like it. It's not first listen music either."

## Rye

Who: Rye

Where: Toronto, ON

What: classic Canadian lick-or

Contact: [rye@ryerye.com](mailto:rye@ryerye.com), [www.ryerye.com](http://www.ryerye.com)

Rye is the solo band from Moist/David Usher bassist Jeff Pearce and he's traded in the 4-string for guitar and steps up as the frontman. Those familiar with Moist and Usher know he often contributes background vocals, and is also prone to singing odd classics ("Let It Ride", "Hot Child In The City") at benefit concerts. He has a sweet, melodic voice with a slight melancholic tone. Add to that the fact that he hasn't lost his rock star hair, why not take the centre spotlight for the first-time with his own band? Pearce, who co-wrote three Moist albums (with sales totaling a million) started demoing Rye material in his home studio, and recruited a band: guitarist Sean Kelly and drummer Steve Nunnaro (both of Crash Kelly) and local bassist Robert Shaw. Together, they started performing locally, while finishing up the album, *Wolves*, in various locales. From the slamming "Alcohol And Nicotine" and catchy "Radio One" to the gentler "Tip Of My Tongue" and "Empires". Pearce has a voice that works on softer cuts and the bottle-to-the-head ones. "If Its True" is the stand-out. Like the whiskey, Rye is straight up and potent.

## The Rumours

Who: The Rumours

Where: Vancouver, BC

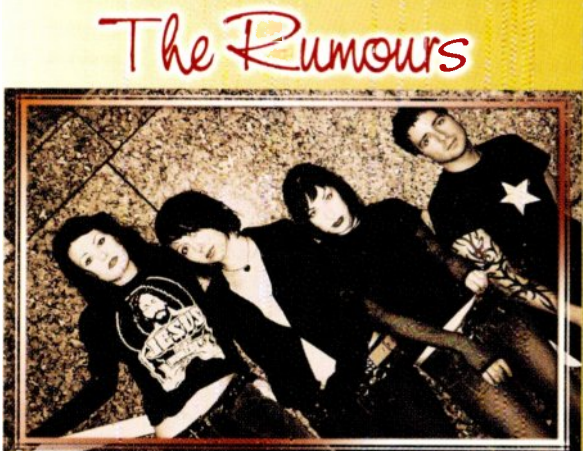
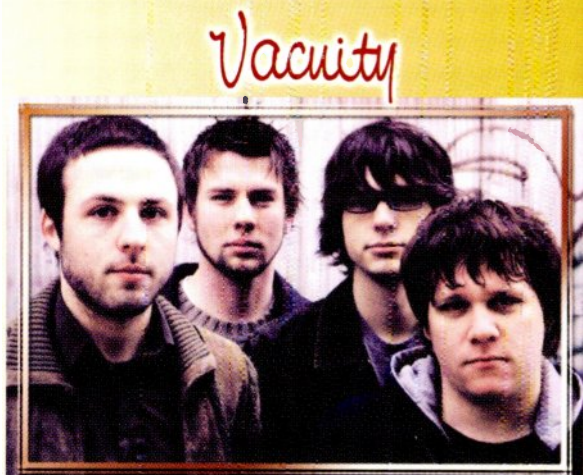
What: mighty metal retro

Contact: PO Box 27536, Vancouver, BC, V5Z 1N0

[www.therumoursonline.com](http://www.therumoursonline.com), [therumours@shaw.ca](mailto:therumours@shaw.ca)

Not to be confused with the Fleetwood Mac cover act from Mississauga, ON, these West Coast Rumours are juicily raunchy and well worth hearing. Founded in 2002, after Lou Rumour (vocals/piano) and Just Janelle (guitar, vocals) were introduced to Melissa Starr (bass, vocals) by their mutual tattoo artist within a year, the band had played with Taking Back Sunday, the D4, Danko Jones, The Donnas, The Tea Party and Swollen Members. Winners of the Future Shop and Universal Music Future Stars grant at CMW 2003, the band recruited new drummer Steve Senyk and spent the fall recording its full-length debut, *The Mighty Can Fall*, at Profile Sound Studios with producer Terry 'Sho' Murray of the band Shocore. Coming out full-force on "Fight", the band also gets into radio-palatable B1 Naked territory with "Hotwire", while "April" has a '50s do-wop vibe. The Rumours can be nasty, fierce, and just a little bit ugly inside, but also strong and have their shit together. And, yes boys, the three gals are very cute. So it's a winning combination, if they continue to work hard. The album is released on its own Switchblade Records, which is distributed by Universal Music Canada.

Toronto-based music journalist Karen Bliss is the Canadian news correspondent for *Rollingstone.com*, and operates a Canadian music industry news column, *Lowdown*, at <http://jam.canoe.ca/JamColumnBliss/home.html>. She also edits *Gasoline*, and contributes to *Elle Canada*, *Audience*, *Tribute*, *Words & Music* and others.

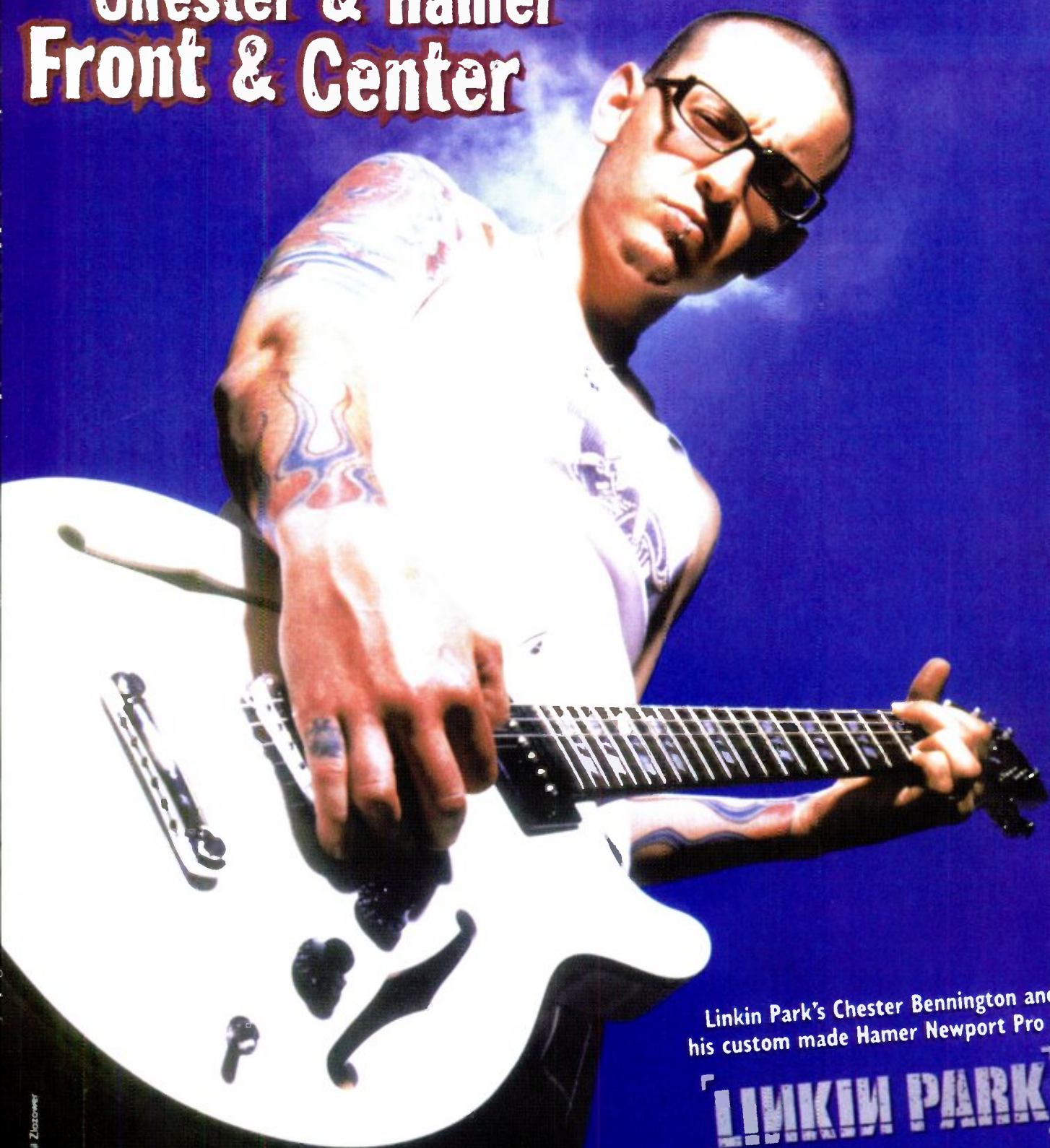


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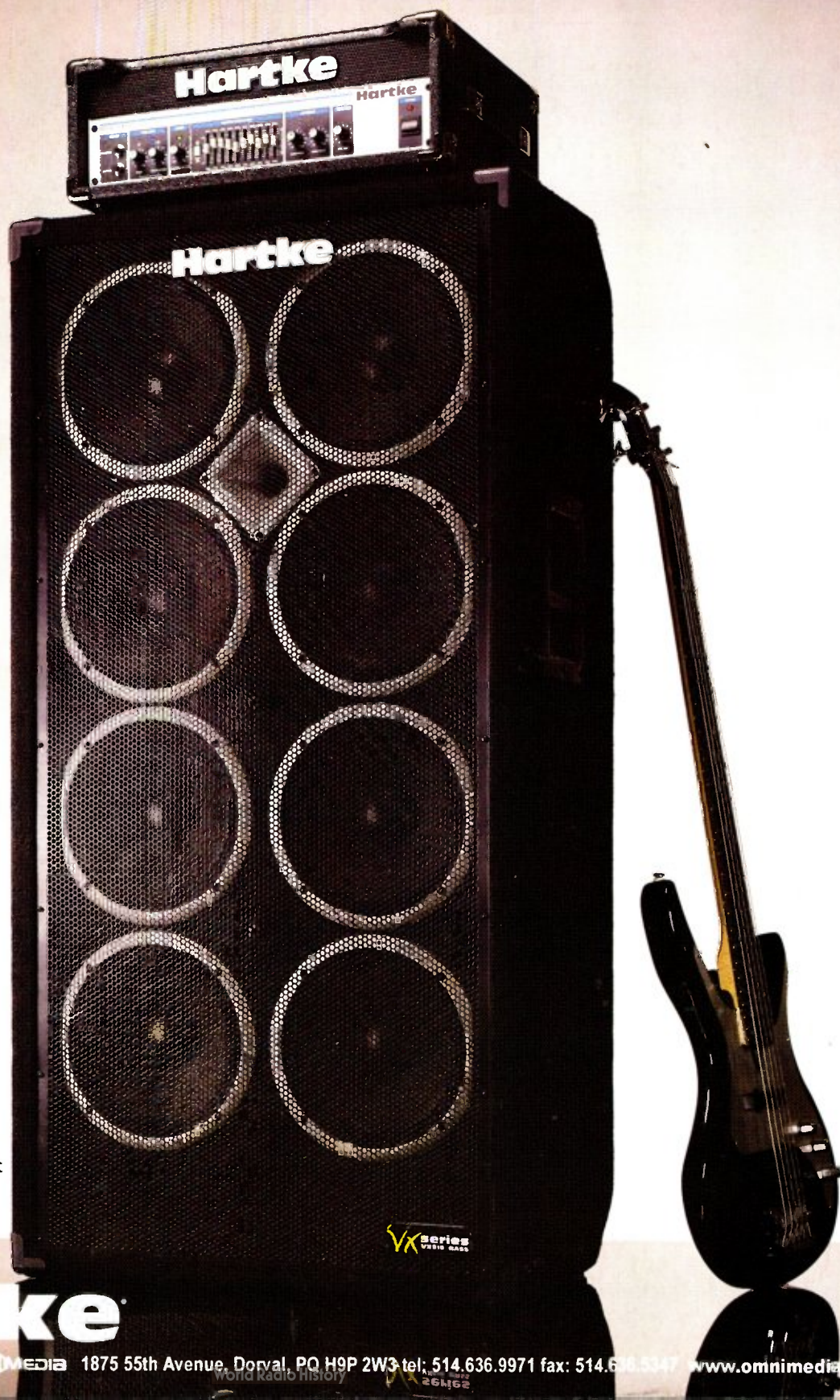
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